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JULY 10, 1915

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE PROJECTION SIMPLIFIED

BY J. H. HALLBERG

A New Feature of Accessory News Section

PARAMOUNT PROGRAM

JESSE L. LASKY
PRESENTS



BLANCHE SWEET
IN A PICTURIZATION OF
THE CLUE
BY
MARGARET
TURNBULL

RELEASED
THROUGH
PARAMOUNT
PICTURES CORP.
JULY 8th

CANADIAN DISTRIBUTORS
FAMOUS PLAYERS FILM SERVICE INC
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VOLUME XII NUMBER 1 PRICE 10 CTS



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LYCEUM THEATRE SUCCESS

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A DELIGHTFUL FILM VERSION OF THE
CAPTIVATING COMEDY OF ROMANTIC YOUTH,
AS ADAPTED FOR THE AMERICAN STAGE
by
EDITH ELLIS FURNESS

IN FIVE PARTS — RELEASED JULY 26TH

PPODUCED BY THE

FAMOUS PLAYERS FILM Co.

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IN
Col. Carter of Cartersville
WITH
Lily Cahill & Katherine La Salle



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FROM
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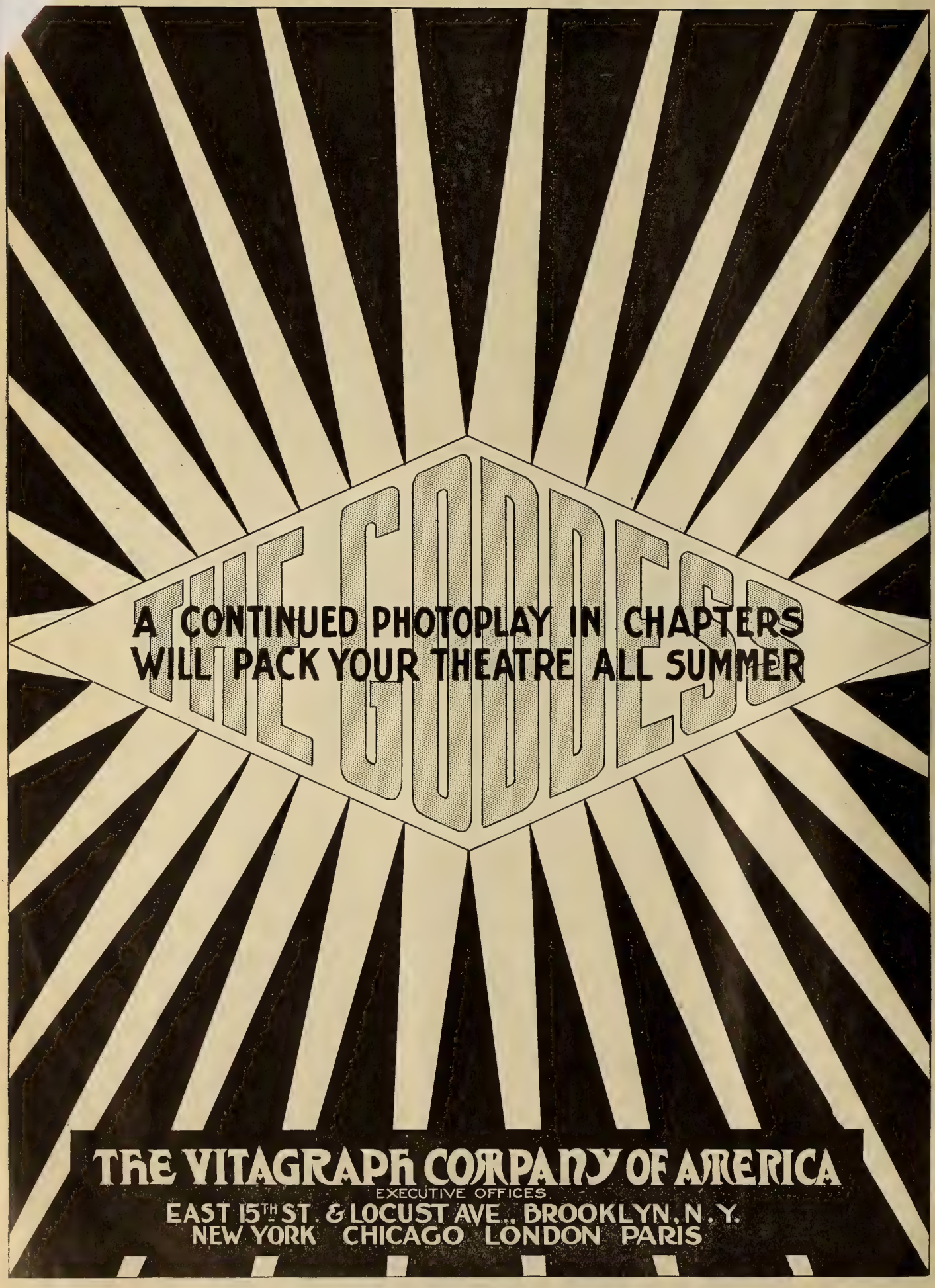
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HE HAS MADE MILLIONS LAUGH
HE WILL DO THE SAME FOR YOU

FRANK DANIELS
IN
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RELEASED JULY 12TH BY THE V.L.S.E.

A VITAGRAPH BLUE RIBBON FEATURE







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"LIBERTY BELL"

is the name we have chosen to identify those Lubin photo plays of unusually high quality (of 4 reels or more), with famous theatrical stars in the leading roles, to be released through the V. L. S. E. Inc.

We are now offering

"The Eagle's Nest"

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In preparation

"The District Attorney"

from the famous play of the same name by Charles Klein, featuring Dorothy Bernard and George Soule Spencer.

"The Valley of Lost Hope"

by Shannon Fife, showing the most spectacular railroad wreck ever worked up. Featuring Romaine Fielding.

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The Right Steer

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"A TEXAS STEER"

Bears the Quality Brand

Features Tyrone Power, the notable Actor, as "Maverick Brander," the cattle king, supported by Grace Darmond—

Rope in "A Texas Steer" When Released July 26th

Charles Hoyt's merry comedy of social satire, teeming with homely philosophy, keen wit, and funny situations. Five thousand feet of fun, frolic and frivolity lassoed as a Selig Red Seal Play of Quality.

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"The Rosary" is Breaking Motion Picture Records

Released June 28 as a Selig Red Seal Play, through V-L-S-E, Inc., "The Rosary," in seven ex ing reels, is shattering motion picture records for attendance, just as it broke all records sincere praise from critics. Kathlyn Williams, the world's most popular motion picture ac presents her most emotional character role as Vera Milton, who is misunderstood. Selig Seal Plays never grow old. Early releases through V-L-S-E, Inc., and branch exchang continually increasing in popularity.

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Selig

Sins of Ignorance ing a Life of Sorrow to Thousands of Girls

Mary Ann was all sweetness and innocence. She lived in a world of dreams, peopled with gallant knights and dashing heroes of her story books.

When her hero came and told her of London Town, with its lure of lights and music, it was an easy matter to persuade her to run away. In a short time her house of cards tumbled down. The tinsel gone, her romance dead, she crept back to the village in tears.

Her broken-hearted mother took her to the curate for advice. In the quiet of his study she sobbed out her story.

"I didn't know," she wept. "I didn't realize the harm. I had never been told."

The curate looked out of the window and saw his own daughter, Effie, dancing in the sunlight, happy in her youth, exalted in love. She had been carefully educated, safe from contact with the outside world.

A great light dawned on the curate. It was not Mary Ann's fault that she had answered the lure of London Town. It was not her fault that life had dealt her so severe a blow.

The curate hastened to his wife and demanded that she instruct Effie of those impulses that enter so seriously into the lives of all girls. But his wife was horrified. Her mother had never told her. It shocked her to think of telling the truths about life. And she refused.

Then there happened an incident in the life of Effie which aroused the curate to the fury of action. Through her innocence she had committed an indiscretion. Then she was told and she was saved.

And there arose from the curate's heart a great prayer for the mothers who avert life's issues; for the fathers who delude themselves; for the unutterable piteousness of the blindness of virtue.

This startling revelation of the mysteries of life and love are made in Cosmo Hamilton's masterpiece, "The Blindness of Virtue," which Essanay has produced in a great six-act photoplay, released through all the branch offices of the V. L. S. E., Inc.

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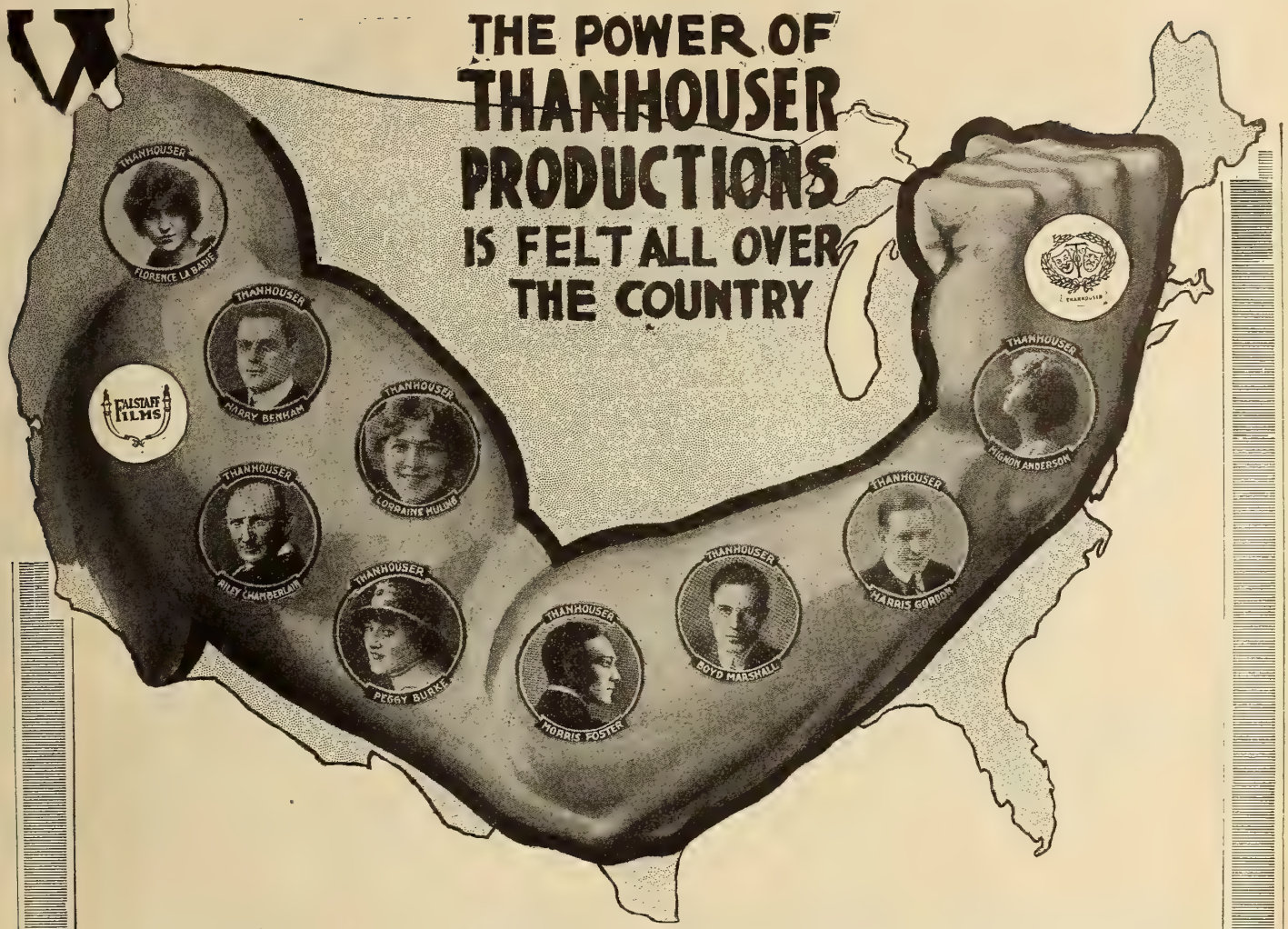
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V.L.S.E. INC.
1600 BROADWAY
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THE POWER OF THANHOUSER PRODUCTIONS IS FELT ALL OVER THE COUNTRY



Edwin Thanhouser

presents the following releases of the Thanhouser brand:

"A Maker of Guns"

This offering rouses one with a jerk to the fact that this little old world of ours is not as it should be—and the plot is timely. Imagine a man who manufactures cannon; he takes pride in their power—shows them off exultantly and explains how many men they can kill with one shot. Oh, yes! He's got 'em perfect as science and dollars can make 'em. Then—bingo! The big kick comes on—his own son's life-blood is spilled over the battlefield by one of those grand guns! Can you see ACTING? Can you see Mignon Anderson, Morris Foster, Peggy Burke and Arthur Bauer doing justice to it? YOU CERTAINLY WILL!

Released in two reels. Tuesday, July 6th.

"Tracked Through the Snow"

It's a drama, but it will keep you cool—there's a furious, raging blizzard in it! Snow in July is welcome and there's mountains of it here. Little Baby Badgley plays the lead, aided by a whopping big, shaggy bow-wow! And the regular Thanhouser favorites—Boyd Marshall, John Lehnberg, and some more.

Released in one reel. Sunday, July 11th.

Let the FALSTAFF COMEDIES put your audiences in good humor; they are polite, neat and **reliable.** This week

Edwin Thanhouser presents "Madame Blanche, Beauty Doctor"

Riley Chamberlain plays a grouchy, rheumatic old duffer who needs an operation on his bank account. Harry Benham becomes a beautiful Madame, and Mignon Anderson takes a jolly good part in the jolly work—and it's all free from horseplay.

Released in one reel. Friday, July 9th.

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ON THE MUTUAL PROGRAM

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NEWS IS FRESH INFORMATION PLACE. THROUGH

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WE DISSEMINATE THIS INFORMA

WE LEAD THE WORLD IN POINT OF NEWS VALUE, AS THESE

1.—PATHÉ NEWS publishes the official war pictures taken with the authority of the French Government. We are one of the only three companies so permitted.

2.—PATHÉ NEWS published the Lusitania pictures on May 8th, the day after the disaster.

5.—PATHÉ NEWS showed the

But why continue? You see it FIR

THE PATHÉ

EXECUTIVE

25 West 45th S

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OF WHAT HAS LATELY TAKEN THE MEDIUM OF

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TION WHILE IT IS STILL "HOT"

"FRESHNESS" OF OUR TOPICS AND THEIF FACTS WILL ATTEST:

3.—PATHÉ NEWS exhibited the ***first*** pictures of the Lusitania survivors on Monday, May 24th in the New York theatres.

4.—PATHÉ NEWS showed the ***first*** pictures of the United States fleet in review three hours after its arrival on May 8th.

first pictures of the siege of Przemysl.

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EXCHANGE, INC.

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treet, New York

NEAL of the NAVY

PATHÉ

Presents

LILLIAN LORRAINE

and WILLIAM COURTLEIGH, JR.

In the great picturesque, romantic and patriotic serial drama,

NEAL of the NAVY



The Story,
written by
WM. HAMILTON OSBORNE
and to appear in hundreds of newspapers all over the country

The Pictures,
produced by Balboa, according to the highest standards of photo-dramatic excellence

The Release date
to be announced in the near future

The pictures of navy life and scenes are taken WITH THE APPROVAL AND BY THE SANCTION OF THE SECRETARY OF THE NAVY.

A prominent official of the Navy Department says: "I have examined the scenario of the serial 'NEAL OF THE NAVY,' and find it a very clean, interesting and instructive picture play."

The PATHÉ EXCHANGE, Inc.

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Paramount Pictures Corporation
ONE HUNDRED and TEN WEST FORTIETH STREET
NEW YORK, N.Y.



WHY NOT TRY A FOX

William Fox Presents

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RELEASED THROUGH FOX FILM

PROSPERITY WEEK?

7 Photoplays Supreme

THEDA BARA
IN
A FOOL THERE WAS

WILLIAM FARNUM
IN
SAMSON

WILLIAM FARNUM
IN
THE NIGGER

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IN
THE IDLER

THEDA BARA
IN
THE CLEMENCEAU CASE

CORPORATION

The "News" advertisers believe YOU worth while; justify them.

American Film Manufacturing Co. Presents



Secre

A Drama In Four Parts

From the Novel By

May Futrelle

This is a Mutual Master Picture embodying every emotion that the film fan loves. It is the screen version of the famous novel by May Futrelle — the best she ever wrote—published by Bobbs-Merrill Company. "Secretary of Frivolous Affairs" reflects all the artful craftsmanship for which American Film productions are noted.

An All Star Cast

Harold Lockwood
Hal Clements
William Ehfe
Carl Von Schiller
May Allison
Carol Holloway
Josephine Ditt
Lucy Payton
Lillian Gonzales

DIRECTED BY THOMAS RICKETS

It is fitting that the film version of a notable story should be enacted by a notable cast. Look at these names! Harold Lockwood and May Allison, Hal Clements and Carol Holloway—and the others! It is truly a cast remarkable! Harold Lockwood and May Allison! They are stars of greatest magnitude in filmdom's firmament.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.

tary of Frivolous Affairs

A Mutual Master Picture

"Secretary of Frivolous Affairs" will be released as a Mutual Master picture. The story is one of love and adventure—of mystery and intrigue. A superlative society drama. Spectacular and beautiful scenes and action abound. The elaborate details—the photographic excellence—are bound to make it an instantaneous success—everywhere.

Released July 8th!

This great feature will be released July 8th through Mutual Film Corporation exchanges. ***Arrange your booking now!*** "Secretary of Frivolous Affairs" is good for a run of several days. You exhibitors who seek an exceptional feature ***must act at once.***



Regular American Releases

Zaca Lake Mystery

A two part "Flying A" drama—Released July 12th—directed by Henry Otto—featuring ***Winifred Greenwood*** and ***Edward Coxen.***

Applied Romance

An American "Beauty" film—released July 13th; directed by Archer MacMackin—featuring the two "Beauty" stars, ***Neva Gerber*** and ***Webster Campbell.***

To Melody a Soul Responds

A single reel "Flying A" drama—released July 14th—directed by Reaves Eason—featuring ***Vivian Rich*** and ***Joseph Galbraith.***

Book American Productions They Draw the Crowds!

Each of these releases is distributed throughout the U. S. exclusively by Mutual Film Corporation

American Film Manufacturing Co.

Chicago, Illinois

The advertising in the "News" is the gateway to a wise purchase.



George Periolat

Featured in the
$800,000 "Flying A" Photoplay

THE DIAMOND FROM THE SKY

A Picturized Romantic Novel
By Roy L. McCardell

THE character acting of George Periolat in "The Diamond From The Sky" is truly wonderful. He plays the role of Luke Lovell, a big, blustering gypsy fellow, who, in the great photoplay, plots ceaselessly to gain his own avaricious desires. Associated with George Periolat are such world renowned stars as Lottie Pickford, Irving Cummings, Eugenie Forde, William Russell, Charlotte Burton, W. J. Tedmarsh and Orral Humphrey. Never before has such an all-star cast been assembled.

A two-act chapter of "The Diamond From The Sky" is released each week. Ten chapters are now appearing and winning picture fans' admiration everywhere. Exhibitors: Act at once—*now*—if you want your theatres crowded during the hot summer months. "The Diamond From The Sky" is a *certain* and *constant* crowd-getter.

For booking information *write*, *wire* or *see at once* the North American Film Corporation representative at your nearest Mutual exchange, or write or wire us.

North American Film Corporation
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Executive Offices: 222 So. State St., Chicago, Ill.
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DID IT EVER STRIKE YOU?

KEYSTONE



MONDAY, JULY, 5TH

Ford Sterling, Minta Durfee & Chas. Arling IN COURT HOUSE CROOKS

Released Exclusively through the Mutual Film Corporation

BRONCHO



WEDNESDAY, JULY, 7TH

Wm. S. Hart & Rhea Mitchell in Tools of Providence (BRONCHO)

KAY-BEE



FRIDAY, JULY, 9TH

Margaret Gibson & Arthur Maude IN THE HAMMER

DOMINO



THURSDAY, JULY 8TH

Walter Edwards & Frank Burke in The Ace OF HEARTS

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THE IDEAL "DOMINATION" OF THE FOREMOST FIGURE ON THE AMERICAN STAGE

Mr. WILLIAM FAVERSHAM

Supported by JANE GREY



WHOSE INCOMPARABLE STANDING AS THE LEADING ROMANTIC ACTOR HAS BEEN ESTABLISHED ANEW IN THE FILMS BY THE MOST WIDELY ENGLISH OF MODERN WITH A SUPERB ORIGINAL WORK FROM THE PEN OF ONE OF THE MOST ATTRACTIVE WRITERS OF THE AGE

Sir GILBERT PARKER

WHOSE ENJOYMENT CREATION

"THE RIGHT OF WAY"

ENJOYED WIDER VOGUE AND GREATER POPULARITY THAN ANY LIKE WORK IN HISTORY

CREATED A DISTINCTIVE EPOCH IN THE SILENT DRAMA UNSURPASSED BY ANY PRODUCING COMPANY

THE COMBINATION

B. A. ROLFE	PRODUCING
J. W. NOBLE	DIRECTING
WILLIAM FAVERSHAM	PLAYING
JANE GREY	SUPPORTING
Sir GILBERT PARKER	AUTHOR
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SEEN JULY 19TH ON THE METRO PROGRAM

BRANCHES GIRDLING AMERICA

METRO PICTURES CORPORATION

1465 BROADWAY NEW YORK CITY

METRO PICTURES CORPORATION

POPULAR PLAYS AND PLAYERS
PRESENT

THE ILLUSTRIOUS DRAMATIC ACTOR

Mr. Emmett Corrigan

A POWERFUL PERSONALITY OF THE SERIOUS STAGE

IN

"GREATER LOVE HATH NO MAN"



PICTURIZED FROM THE NOVEL BY FRANK L. PACKARD

A VIVID AND BEAUTIFUL STORY OF A MAGNIFICENT SACRIFICE

RELEASED JULY 5
ON THE METRO PROGRAM

BRANCHES GIRDLING AMERICA
METRO PICTURES CORPORATION
1465 BROADWAY NEW YORK CITY

Many a packed house is directly traceable to an advertisement in the "News."

——another of Kalem's three-act regular releases——

The Crooked Path

Featuring Alice Hollister, Harry Millarde and an All-Star Cast



"Thou shalt not steal——," Alan deliberately chooses to violate this commandment, knowing the while that it will bring misery and disgrace upon an innocent man. Here is a simple, homely story which combines the force of a sermon with the heart interest of a powerful drama.

Released Monday, July 19th

Better draw a red circle around all the Mondays on your calendar, Mr. Exhibitor. A four-act "BROADWAY FAVORITES" feature released in regular service on alternate Mondays, commencing July 12th, and a three-act production in regular service on alternate Mondays beginning July 19th, means that you can now *bank* the money you have been spending for extra attractions. Your nearest rental exchange can get Kalem three and four-act features for you.

Special 1, 3 and 6-sheet, 4-color Lithographs

KALEM COMPANY

235-39 WEST TWENTY-THIRD STREET NEW YORK CITY, N. Y.

A Two-Reel All-Star Kalem Feature every Alternate Friday Commencing JULY 9th



with

Hiding From The Law

Featuring Guy Coombs and Anna Nilsson

Good news, Mr. Exhibitor! The most popular Kalem players—stars who have repeatedly demonstrated their drawing powers to you—are to appear regularly in the new two-act features released on alternate Fridays commencing July 9th.

July's Friday Features are "Hiding from the Law" and "In Double Harness." Guy Coombs and Anna Nilsson are the central figures in the first of these productions, while Tom Moore and Marguerite Courtot appear in the second. No need for us to tell you how popular these stars are with your patrons!

Take this tip, Mr. Exhibitor! Your nearest rental exchange can get every one of the Kalem alternate Friday Features for you. Just let the man in charge know you want them!

Special 1, 3 and 6-sheet, 4-color Lithographs

KALEM COMPANY

235-39 WEST TWENTY-THIRD STREET NEW YORK CITY, N. Y.

Have An 'Irish Day' At Your Theatre

These Photoplays

Made by Irish Players in Ireland

Under the direction of Sidney Olcott

Featuring Miss Valentine Grant, the Popular Emotional Actress

AN "IRISH DAY" with these popular **3 REEL** photoplays will make big money for you. Arrange with the Irish societies in your neighborhood to attend in a body.

¶ These great pictures were made by Sidney Olcott for the Lubin Mfg. Co. amid the hills and dales of the beauteous west coast of Ireland and were completed under great difficulties after the outbreak of the present war.

"All For Old Ireland"

or the Days of '98 *(3 Reels)*

Released Wednesday, July 14

"Robert Emmet"

An Incident in the Life of the great Patriot *(3 Reels)*

Released Wednesday, August 11

"Irish In America"

(4 Reels) Release date announced later

Released through the General Film Company

LUBIN LUBIN

LUBIN

Philadelphia.

THE PERFECTION OF PHOTO PLAYS

SPECIALS AND MASTERPIECES

SIX RELEASES EACH WEEK

A Great Serial, "Road O' Strife," by Emmett Campbell Hall, 15 Parts

Monday, July 5th
"Road O' Strife" No. 14
"A Story of the Past"
One Reel Drama
In this interesting episode Gershom tells the story of Alene to both Madison and Alene. He describes how he fled with the baby princess to America and how her father, the King, had transferred, just before the revolution, his fortune to be held in trust for his little daughter, the Princess Alene. Gershom plans to restore Alene to her rightful place, among the monarchs of the world.
Mary Charleson and Crane Wilbur featured

Tuesday, July 6th
"The Cannibal King"
Split Reel Farce
"Willie" becomes a motion picture actor to get money to buy his sweetheart a present. Made up as a cannibal he creates a series of laughable riots.

"Ping Pong Woo"
Split Reel Farce
A screamingly funny cartoon of a different sort by Carl Frances Lederer, introducing a droll addition to the pen-and-ink creations of the screen.

Wednesday, July 7th
"The Beast"
Two Reel Drama
A strong story which centers about two men, one a big, hulking brute of a fisherman, and the other a young mining engineer, who is a man in every sense of the word. How the beast is conquered and the two men reconciled to one another is interestingly and dramatically told.

Thursday, July 8th
"Whom the Gods Would Destroy"
Three Reel Drama
The two central figures in this swift-moving and tense play are two mining engineer partners, one gentle and generous, the other the direct antithesis both in morals and business. Both seek happiness by different methods and then tragedy stalks in and the reckoning has to be paid.

Friday, July 9th
"Money! Money! Money!"
One Reel Drama
A misunderstanding husband, his pretty wife, and a wealthy bachelor, who is a friend of the family, are the chief characters in this play. The husband suspects the bachelor of winning his wife's love and because of this involves himself in many grave difficulties.
Ethel Clayton and Joseph Kaufman featured

Saturday, July 10th
A Billie Reeves Comedy
"The New Valet"
In One Reel
Mr. Grouch, a bachelor and an invalid, seeks recreation at the seashore. He advertises for a man to act as traveling companion and valet, and Bill gets the job. The minute Bill goes to work things begin to happen so fast that not only Bill, but everyone he comes in contact with is involved, in the funny mishaps.

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MULTIPLE REEL MASTERPIECES READY AND ABOUT TO BE RELEASED

"THE SPORTING DUCHESS" With Rose Coghlan and Ethel Clayton
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Comedy Drama by CECIL RALEIGH — Direction BARRY O'NEIL

"THE VALLEY OF LOST HOPE" Featuring Romaine Fielding
A Powerful Drama by SHANNON FIFE — Direction ROMAINE FIELDING

"THE DISTRICT ATTORNEY" With George Soule Spencer and Dorothy Bernard
Drama by CHARLES KLEIN and HARRISON GREY FISKE — Direction BARRY O'NEIL

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"THE GREAT RUBY" With Beatrice Morgan, Octavia Handworth and George Soule Spencer
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NOW SHOWING TO CROWDED HOUSES EVERYWHERE

"EAGLE'S NEST" With Edwin Arden and Romaine Fielding
Mr. Arden's Successful Drama — Direction ROMAINE FIELDING

"THE COLLEGE WIDOW" Featuring Ethel Clayton and George Soule Spencer
Comedy by GEORGE ADE — Direction BARRY O'NEIL

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Selig

Selig Diamond Specials Are Clean-Cut Brilliants

"THE SHADOW AND THE SHADE"
A two-reel Selig Special
Released July 12

"THE PARSON WHO FLED WEST"
A one-reel Western drama
Released July 13

Diamond Specials, in three reels, are gems of purest ray serene, and Movie patrons miss their meals for Selig's on the picture screen— Good Directors, brilliant casts, every Thursday try to serve, and their productions always last; attain success that they deserve— Picture play men who are wise will always book the Diamond Frame; clever stories with surprise and branded with the proper name. "The Octopus" is coming soon, 'twill be released July fifteen. It tells of a financier's doom; a wonder plot for you to screen—Thomas Santschi plays the lead in this unusual gripping tale of pathos and a city's greed, of mystery, lights, and a woman's wail— Book Diamond Specials every week they come to you in three fine reels, no better films for you to seek, for each and every one appeals—Then every week we serve to you productions cut in shorter length, tears and laughter ringing true, each plot possessing bounce and strength— And then the plots from Jungle-Zoo in which wild animals perform, they gather in the coin for you and in artistic worth conform!

"PUP, THE PEACEMAKER"
A Selig one-reel Drama of true heart interest.
Released July 14

"THE OCTOPUS"
A three-reel Diamond Special. Released July 15

JUNGLE-ZOO
WILD ANIMAL PICTURE
Released July 17

Selig Red Seal Plays Are Box-Office Attractions

SELIG POLYSCOPE CO., Chicago

"The Dependable Service"

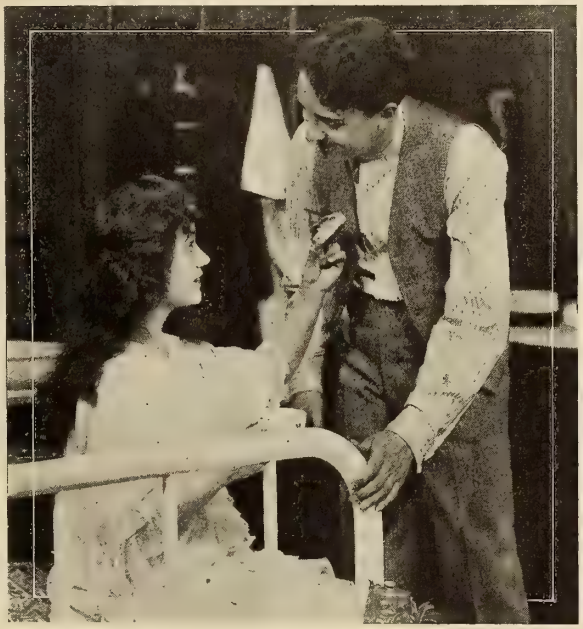
"THE BLINDNESS OF VIRTUE"

Is a startling revelation of the mysteries of life and love.

Edna Mayo and Bryant Washburn

make this six-act masterpiece of Cosmo Hamilton a photoplay that throbs with human interest.

This great sex problem play has been endorsed by all advanced educators for its frank teachings of the fundamental truths of life.



Every mother should see it to learn the necessity of teaching their daughters how to avoid the pitfalls that beset their paths. No girl is too young to see it.

VIOLA ALLEN

has won a tremendous success in

"The White Sister"

in 6 acts by F. Marion Crawford

"GRAUSTARK" and "THE SLIM PRINCESS"

in 6 acts by George Barr McCutcheon — in 4 acts by George Ade

are growing in popularity daily. Book any of these features through any of the branch offices of the V. L. S. E., Inc.



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ESSANAY
"FIRST TO STANDARDIZE PHOTOPLAYS"

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What the Chicago Tribune says of the new Essanay-Chaplin plays.

One reason for the popularity of the new Essanay-Chaplin comedies is that they are free from the vulgarities in many alleged comic pictures. As The Chicago Tribune says, the Essanay-Chaplin comedies are "seeable from the point of view of respectability."

Book the Essanay-Chaplin Comedies Now

THE CHICAGO DAILY TRIBUNE:

WEDNESDAY. JUNE 23. 1915.

ast of war's alarums ..
great audiences to laughter. It is simp
human touch as occurs anywhere in the

Chaplin Saves the Day at the Colonial.

...own by
about grinning
"March 10"
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...ars feathers
...tions; there
...ecious little
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...some
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Is th...
...ie is glad

Chaplin in his paste and paper sa...
it certainly is mythical—is true to form
in funniness and he is much more seeable
from the point of view of respectability
than of yore.

ESSANAY

presents

Henry B. Walthall

The world's greatest photoplay actor

in its regular program released through the General Film Co. and its great multiple act features released through the V. L. S. E., Inc. Mr. Walthall has a genius for portraying the deep emotions of the heart with a realism that is unrivaled. In artistry and knowledge of character he has no equal. An Essanay-Walthall play reaches the heights of greatness.

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Will Be Found In

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PHOTOPLAYS

Exhibitors who are making the greatest success have found that it pays to show only the very best photoplays. They are using all Essanay plays because they know the Indian Head trademark guarantees every play is a first class one. They know an Essanay bill means big crowds and huge box office receipts.

"THE LEATHER GOODS LADY"
A stirring photoplay of a girl's struggle to live
Released July 5

"THE FABLE OF THE SCOFFER WHO FELL HARD"
By George Ade
No Man is Safe after he makes one Wallop
Released July 14

"THE PIPE DREAM"
A screamingly funny comedy
Released July 15

"JANE OF THE SOIL"
(In 2 acts)
Featuring Richard C. Travers and Lillian Drew
Released July 17

G. M. ANDERSON

and Marguerite Clayton

are making a wonderful success in the new one reel Western dramas that portray thrills of real life in the great out-of-doors. Book them through the General Film Co.



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"When You See It In 'The News' It's NEWS"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

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Volume XII | JULY 10, 1915 | No. 1

Good Pictures and Poor Pictures

LAST week I viewed two pictures which presented so striking a contrast that an analysis may be of interest and profit.

Both were five-reel dramatic features. Both cost about the same in production.

Both had stars. Both were adaptations—one of a well-known novel, one of a well-known play. Both had directors equally well known.

* * *

BOTH started, in other words, with about equal chances of success, with much the same optimism and good intentions upon the part of the makers.

Yet one turned out to be almost a complete failure and the other practically a perfect picture.

* * *

WHY?

What were the causes of success and of failure?

Did these concern the director, the stars, the adaptation, the settings, the photography?

* * *

YES, undoubtedly. These important factors are always contributory; and generally we point to one or more of them as the direct causes for success or failure.

But the point is that each maker had equal opportunities in each of these respects. Each spent as much money. No one star, or director, or photographer, or scenario writer, withheld from the one by high salary or contract, made the overwhelming superiority of the other picture.

* * *

THE *big* reason goes back of each and all of these factors.

It is this: One maker had the *organization,* the *equipment,* the *knowledge,* the *ability* to plan and construct good pictures and the other didn't.

That's the real *cause* of success and failure; and it is a very widespread and basic cause today of good and poor pictures.

* * *

WE take it for granted; in fact, it is evident in the poor picture, that the maker had the best of intentions and enterprise.

But enterprise alone doesn't make successful pictures.

* * *

PICTURE making is an art and science all itself—intensive, distinct from every other art and science. It demands *picture* knowledge, *picture* equipment.

Stage experience and traditions have a bearing on picture making; publishing experience counts; so do other kinds of ability and training.

BUT picture making embraces all these and yet is a distinct, different art, just as a picture differs from a stage production, from a magazine, from every other product in the world.

* * *

IN the successful picture a star was used; but, be it known, not simply because he was a star, but because his style of acting was better adapted to the leading part than was that of any other actor in the world. He was picked for the *picture.* Other characters were selected with the same unerring *picture* judgment; in places the acting of minor characters equalled the work of the lead.

* * *

THE adaptation was a perfect *picture* adaptation, introducing the characters smoothly, unfolding the plot clearly, absorbingly and in obedience, not alone to the rules of dramatic art, but also of *photo-dramatic* art.

The settings throughout were as realistic as is everyday life itself; never once did the bare ribs of studio manufacture show through and destroy the art of illusion which is the supreme effort of picture making.

* * *

THIS picture is a success; it will delight present audiences; it will hasten the day when the unconverted millions will go regularly to picture theatres; it will live forever—not because of the name of the play, or the star, or the director, but because of an excellence quite beyond names—and that is *picture* excellence.

* * *

THE other picture was a pathetic failure; and this simply because it was made by men anxious to get "into the game," anxious to do their best, but not picture makers.

It is just as if *any* group of fairly intelligent men, regardless of training, got together and said "We will make pictures."

* * *

IT is just as if aeroplanes were suddenly made popular with the millions and many of us, through enterprise alone, started making flying-machines.

Would they fly? No. But no more will a picture go that is made without a knowledge of the picture craft.

* * *

WE need the best of talent in acting, direction, stories, photography. But back of all these elements good pictures demand good producing firms, firms with ideals, thorough knowledge of their craft, thorough equipment for the craft.

We have some such firms today; we need—and *will* have—more.

WILLIAM A. JOHNSTON.

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES
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Vol. XII July 10, 1915 No. 1

The Devil, His Daughter and the Ohio Censors

THE Ohio Board of Censors have never placed themselves in a more thoroughly ridiculous light than in their recent attempt to express their disapproval of the Fox film, "The Devil's Daughter."

Circumstances as well as their own narrow-mindedness conspired to make the incident a complete exposure of the ripper trio and their methods.

* * *

REPRESENTATIVES of a number of Ohio newspapers were present at the censorial ceremony. At almost the same time the police department were given an opportunity to appraise the film officially.

The newspaper men endorsed the film in toto.

The police department expressed satisfaction with the picture, and was ready to allow it to be exhibited.

* * *

THEN enter the censors, denounce the photoplay as "vicious" and "sensational," and proceed to indulge in the most reckless surgery. Most amazing of all, however, is their objection to the title.

"The Devil never had a daughter," declared these simple-minded officials, "therefore the title is wrong!"

* * *

AN ignorant peasant of five hundred years ago might be pardoned for such astounding reasoning, but for three persons holding public office in the United States, A. D. 1915, it seems almost beyond belief.

The newspaper critics naturally did not attempt to reply to this declaration of the official mind. But when they recovered from their laughter, they answered the censors' attacks by pronouncing "The Devil's Daughter" no more vicious than a Punch and Judy show, and no more sensational than "Way Down East."

Is it any wonder that the Ohio exhibitors are rising to demand freedom from this plague of "censorship"?

The Way to Meet the Airdome Tax Situation

THERE is not the slightest doubt that the Federal Government's ruling making airdomes subject to the same war tax as closed theatres is a glaring act of injustice to the exhibitor.

But there is also not the slightest doubt that, had the exhibitors seen to it that they were represented at Washington by some person or group of persons able to command the attention of the authorities, and insist upon the injustice of such a ruling, it would never have been put in force.

Other businesses have faced the same situation, locally and nationally. But other businesses, unlike the motion picture business, have promptly enlisted champions in their behalf to represent and protect their interests at the source of this injurious legislation.

* * *

THIS does not mean bribery nor does it mean corruption. It means simply engaging a representative who can assist the legislators to act intelligently toward this business instead of blindly, as they cannot help doing for lack of adequate information.

This, in turn, means an exhibitor organization. Isn't the whole situation an excellent field in which the Motion Picture Exhibitors' League can demonstrate concretely its value to the exhibitor, providing, of course, the exhibitor will support it to that end?

Can You Afford to Miss This Convention?

THE Motion Picture Exhibitors' League convention in San Francisco next month will be worth every dollar the exhibitor has to spend and every mile he has to travel to reach it, no matter from what part of the country he comes. Politics has been absolutely eliminated. The only man not to be welcomed at the convention will be he who comes with his own or some one else's axe to grind.

* * *

BUSINESS will be uppermost. Business ideals, business improvement, business methods, business expansion, will be the topics of the sessions.

The business every exhibitor is engaged in will be the subject of analysis, discussion and suggestion, and not an idea will be put forth that the exhibitor cannot apply right in his own business relations.

It will pay you, Mr. Exhibitor, to be there. There may have been conventions in other years that you could miss without losing anything. You cannot afford to miss this one.

What the Rothapfel Dinner Signified

THE dinner tendered to S. L. Rothapfel last week turned out to be a rather remarkable event. Such an outpouring of extreme tributes would be apt, in most any case, to turn a man's head; but, as we estimate Mr. Rothapfel, he is too clever for that, and too good a fellow. Also, he is too busy studying audiences, and the pleasing effects of music, flowers, projection and all else involved in the artistic presentation of pictures to have any time to admire himself.

The remarkable feature of the dinner was its prevalent atmosphere of candor, good fellowship and optimism. Tributes were freely paid to a film man by film men. Picture makers emphasized the necessity of good pictures.

One speaker even admitted that some of his pictures were not good, which perhaps is the first public or even private admission of this kind from any producer.

All in all, there was an undercurrent strongly indicative of progress, of a recognition of the greater motion picture, and the greater motion picture audience, and of definite progress toward the accomplishment of each.

Don't Forget! The Convention is Next Week

Committee, Headed by M. E. Cory, the Indefatigable, Sells the Remainder of Floor Space and Completes Plans for Entertainment of Guests—"News" Will Issue Account of Business Meetings in a Daily—Stars from the Studios Will Grace Convention Ball

Special to Motion Picture News

Los Angeles, June 28.

THE visit of M. E. Cory, vice-president of the Motion Picture Exhibitors' League of America, and chairman of the committee on arrangements for the national convention to be held at San Francisco, to this city, was highly successful.

Not only did Mr. Cory succeed in securing a number of very excellent numbers for the program of the business sessions, but in practically all instances studio managers assured him that they would arrange for leading players to attend the convention ball. He also succeeded in selling the remainder of the space at the convention exposition, and received considerable patronage for the official program of the convention.

News Plans Convention Daily

The convention committee, through Mr. Cory, has granted the privilege of issuing a convention daily newspaper to J. C. Jessen, the west coast representative of Motion Picture News, and arrangements were completed for the publicity men of various studios in and about Los Angeles to take charge of the several departments of this publication. Included in the number are Kenneth O'Hara, NYMP studio; Ford I. Beebe, Universal City; Kenneth McGaffey, the Lasky company; W. E. Wing, the Selig company; Bennie Zeidman, the Reliance-Majestic studio; Frederick Palmer, the Keystone studio; C. W. Pope, "Morning Telegraph," and others. The deep secret of the aggregation is the cartoonist, but he will be on the job every minute.

Mr. Cory while here took up the matter of arranging for exhibitors' visits to the large studios, and while the itinerary has not been completed and all matters definitely settled, it was determined that all convention people would come to this city in special trains following the Selig special, and while here to be guests of the 1915 entertainment committee of Los Angeles.

Trips will be arranged by traction and carry-all automobiles to Universal City, Lasky, Majestic and Reliance, the Selig jungle-zoo, and the picturesque producing plant of the New York Motion Picture corporation at Inceville.

Convention Guests at Studios

The program will in all probability include a half day at the Universal plant where the visitors will have lunch. In the afternoon the Reliance and Majestic and Lasky studios will be visited, and at four o'clock, Colonel W. N. Selig becomes the host. Large spectacular scenes will be staged in which many of the zoo animals will be used, and at six o'clock a "Dutch lunch" will be served.

In the evening an informal dance will be given at the Selig jungle-zoo pavilion. The second day will be taken up in a trip to Inceville, which will consume the greater part of the day, owing to the distance of the studio from the city. Later the exhibitors will visit the principal picture theatres.

Judge A. P. Tugwell, president of the Exhibitors' League of Southern California, and other officers are now arranging for a special meeting to be held while the visiting exhibitors are in Los Angeles. This will be of the nature of a social session.

The invitation of Chairman Cory to the managers of production at the various studios to send players to the convention ball was very warmly received. General Manager Caulfield, of Universal City, plans to send just as many as possible of the stars of the "revolving globe films," and suggested that if possible they would have every celebrity at the ball. Colonel W. H. Selig, Frank E. Woods, Thomas H. Ince and others immediately took the matter up with their directors in order to arrange that leading players could be absent from the studios Friday and Saturday, July 16 and 17, without interfering with productions.

Following is the complete list of stars who, according to present arrangements, will be present at the convention ball:

New York Motion Picture corporation: Williams S. Hart, House Peters, Bessie Barriscale and Margaret Thompson.

Universal Film Manufacturing company: Al Christie, Eddie Lyons, Victoria Forde, Lee Moran, Francis Ford, Grace Cunard, Robert Leonard, Ella Hall, Herbert Rawlinson and Anna Little.

Majestic and Reliance companies: Lillian and Dorothy Gish, Mae Marsh, Fay Tincher, Robert Harron, Charles Clary, Ralph Lewis, Elmer Clifton.

Selig Polyscope company: Kathlyn Williams, Thomas Santschi, Bessie Eyton Eugene Palatte.

Lasky company: Blache Sweet, Carlyle Blackwell, and probably Geraldine Farrar.

Quality Pictures, Inc.: Francis X. Bushman and Margaret Snow.

Vitagraph Company of America: Myrtle Gonzales, William Duncan.

Keystone company: Mabel Normand, Owen Moore, Ford Sterling and Raymond Hitchcock.

Announcement has not been made regarding who will represent the MinA Film company, the American studio, and several others.

J. C. Jessen.

Army of U Beauties Cease Conquests and Disband

Their Sweep Across Continent, Marked by Complete Subjugation of All Obdurate Masculine Fortresses, Is Now Ended

THE Universal beauties have come home. All the charming young women who set out from Grand Central station some three weeks ago arrived back under the big star-studded dome June 26 at 4 p. m. Leading the procession of the beauties from the Atlantic seaboard were Peggie Dolan, of Newark, N. J., and Agnes Cheney, of Concord, N. H.; who won third and fourth prize at Universal City. All the girls were bronzed by their long trip, but none of them seemed fagged.

J. H. Eslow, general manager of the Universal exchange in Boston, was right on hand to take care of his New England delegation and to see that each of them got back to their respective homes in safety. The girls appeared loath to part from each other.

Accompanying the beauties were Nat Rothstein of the advertising department of the Universal and H. H. Van Loan, who, after Joe Brandt originated and set the beauty contest idea in motion, kept the ball a-rolling.

Among those who greeted the returning beauty special were George E. Kann, Paul Gulick, Bert Adler, Mannie Goldstein, M. H. Hoffman, Julius Lewis and Julius Stern, R. H. Cavanagh and R. S. Doman.

Nat Rothstein declared, once he had recovered his land legs, that the return trip had been fully as exciting as the beginning of the journey.

"I am sorry that Joe Brandt wasn't aboard on the return trip," said Mr. Rothstein. "He is now in Universal City looking things over. If he doesn't like the town he will probably tear it down. All the girls were very grateful to Joe, for it was to him, in the first place, that they owed their trip. That they all appreciated the fact was evidenced when they presented him with a magnificent traveling bag as a token of their appreciation of the excellent manner in which he handled the special from Chicago to the coast."

Mr. Rothstein neglected to state that the girls had presented both him and Mr. Van Loan with beautiful sets of gold and pearl studs.

EXHIBITORS DEMAND FIRST RUN FILMS

At a recent meeting of Alameda County Local, No. 2, of the Motion Picture Exhibitors' League, of California, held at Oakland, a resolution was passed protesting against the action of exchanges in allowing cheap vaudeville houses of large capacity to feature choice film productions before offering them to exclusive exhibitors.

It was decided that the best manner of settling this question would be to refuse to show any film that had first been shown in the big combination houses, of which there are now a number in operation in San Francisco and the suburban city of Oakland. This meeting was the largest ever held by this local and was in the nature of a jollification gathering, being the first held since the victory won in its efforts to secure a reduction in a license fees.

Now that a reduction has been secured in Oakland, it is planned to make an attempt to secure similar reductions in other cities of Alameda county.

"LEGITIMATE" STARS FLOCK TO WEST COAST

Special to Motion Picture News

Los Angeles, June 28.

Legitimate stage stars engaged by the Universal company for appearance in special feature productions have begun to arrive at the west coast studio. The first to put in an appearance was Marie Tempest, since Julia Dean and Frank Keenan have arrived.

Nat C. Goodwin will arrive here July 10, and Henrietta Crossman and Helen Ware will follow some time afterward.

The latter part of July the Universal company, now producing an eight reel subject featuring Anna Pavlowa, will return to the west coast studio.

The subject featuring Julia Deane will be released under the title of "Renunciation," from an original plot prepared by Peter B. Kyne and Julius Brunnel Firthman, both well known American short story writers.

The script for the Goodwin production adapted from the French farce "Business Is Business," by F. McGrew Willis, is now ready and the direction will be in charge of Otis Turner.

ROLIN MAKING PICTURES IN LOS ANGELES FOR PATHE

Special to Motion Picture News

Los Angeles, June 28.

The Rolin Film company, which has not been producing for the past four or five weeks, is again active, now working at the commercial studio of the Los Angeles Film corporation, 406 Court street, where the studio is making a series of comedies entitled "Lonesome Luke" from stories and scenarios by Tad, the cartoonist, well known for his pictures entitled "Indoor Sports," "Silk Hat Harry" and others.

The direction of these pictures is under Hal Roach, president of the company, and the principal players of the stock company are Harold O. Lloyd, Eleanor Whitney, Gene Marsh, T. Jelly, and Clyde Whitney. These pictures are being made for, and will be released by Pathé.

LINTON ATTENDS LEAGUE EXECUTIVE MEETING IN NEW YORK

W. H. Linton, a prominent exhibitor in Utica, Little Falls and Herkimer, was in New York last week, attending a meeting of the executive committee of the New York State Exhibitors' League.

Mr. Linton is a keen organization man, and forecasts a rousing campaign of membership in the state league, which will shortly be undertaken, the details of which will be announced in future issues of Motion Picture News.

"NATION" CONTINUES TO DRAW BIG IN NEW YORK

D. W. Griffith's "The Birth of a Nation" is still breaking records at the Liberty theatre, New York. The current week will mark its turning into the fifth month of the run in New York.

With the exception of the year's biggest musical comedy hit, the receipts at the Liberty have exceeded those of any other attraction in New York City.

Many Fox Managers Come to New York Convention

Delegates Discuss New Policy of One-a-Week Features, Operative September 6, and Listen to Outline of Plans Formed for Effective Distribution

THIS is convention week in New York City for the exchange managers of the twenty-two branches of the Fox film corporation throughout the United States. An entire floor of the Knickerbocker hotel has been engaged by President Fox, where convention headquarters have been established.

At the business sessions of the convention, important matters concerning the Fox Film corporation and its new one-a-week policy are being discussed, and addresses made to the delegates by William Fox, Winfield R. Sheehan, general manager of the concern; Abraham Carlos, general representative; Louis T. Rogers, manager of the New York branch, and other officials of the corporation.

All the time will not be spent on hard work, however, as Mr. Fox and Mr. Sheehan have arranged an elaborate program of entertainment for the delegates who literally come from every quarter of the United States. The following is a list of the branch managers who are in New York for the week of the convention, which lasts from July 1 to July 5:

Louis T. Rogers, 130 West 46th street, New York City; O. P. Hall, 619 Rhodes building, Atlanta, Ga.; H. F. Campbell, 10-12 Piedmont street, Boston, Mass.; C. L. Worthington, 515 Mallers building, Chicago, Ill.; A. M. Muller, 34 East Fourth street, Cincinnati, Ohio; P. C. Mooney, 618 Columbia building, Cleveland, Ohio; Leo. F. Levison, Box Office Attraction company, 1907 Commerce street, Dallas, Tex.; Field Carmichael, Ideal building, 17th and Champa streets, Denver, Colo.; A. E. Siegel, Box Office Attraction company, 407 Smith building, Detroit, Mich.; Chas. W. Hardin, 928 Main street, Kansas City, Mo.; A. T. Lambson, 734 South Olive street, Los Angeles, Cal.; E. A. Westcott, Jewelers' Exchange building, Minneapolis, Minn.; Nat Beier, 43 Strand Theatre building, Newark, N. J.; S. T. Stephens, 826 Common street, New Orleans, La.; Joe Levy, 315 South 16th street, Omaha, Neb.; Jack Levy, 1333 Vine street, Philadelphia, Pa.; H. B. Day, 121 Fourth avenue, Pittsburgh, Pa.; Jos. B. Roden, 318 McIntyre building, 68 South Main street, Salt Lake City, Utah; W. J. Citron, 107 Golden Gate avenue, San Francisco, Cal.; E. R. Redlich, 1214 Third avenue, Seattle, Wash.; S. J. Baker, 3632 Olive street, St. Louis, Mo.; Herman Robbins, 400 Eckel Theatre building, Syracuse, N. Y.; Lieut. J. P. Anderson, 305 Ninth street, N. W., Washington, D. C.; Harry Leonhardt, Pacific coast manager, 734 South Olive street, Los Angeles, Cal.

Other guests at the convention are: W. R. Sheehan, A. Carlos, L. T. Rogers, S. J. Irwin, N. H. Spitzer, E. Waldo, Mr. Stagg, Sam Dembow, J. H. Goldfrap, William Alexander and Arthur Dickson.

Thanhouser, on Talent Hunt, Bags More Favorites

Julia Blanc, Who Has Played Under Ames and Frohman, William Morris, Remembered for Work in "The Concert," Under Belasco, and Others Sign with New Rochelle Producer

THE past week sees Edwin Thanhouser, the New Rochelle film wizard, out on a talent expedition once more. His stock company now contains a dozen or so of the brightest lights from Broadway, but that does not suffice. After adding to his staff of directors Edgar Jones from Lubin, and Clement Easton, from the Universal, he now announces a new ingenue, Grace De Carlton and Julia Blanc, William Morris and Reginald Barlow.

Miss De Carlton is working with Director Easton. She is a Bostonian, having played there in the John Craig and Lindsey Morrison stock companies and toured with Vaughn Glaser. She is but little more than a child, but is a natural actress who will quickly verify Mr. Thanhouser's judgment of her possibilities. Her beauty is of the sweetly simple type, for she takes pride in being a "just plain girl."

Julia Blanc is a character actress of note. Among her engagements are numbered the role of the witch in the play of that name, under Winthrop Ames. She did characters with Marie Dressler in "The Mix-Up," in "The Conspiracy" for Frohman, the "Dawn of a Tomorrow," and other big productions. Her art knows no limitations of dialect nationality or make-up.

William Morris is one of the foremost leading men of the stage. His record has "class" written all over it, and to give it here would be to repeat the list of Broadway successes for years; he will be signally remembered for his work in "The Concert," under Belasco, "The Family Cupboard" and "Little Miss Brown," for Brady and "He Comes Up Smiling" for Al H. Woods.

Mr. Morris is a powerful type of leading man, and his joining the New Rochelle forces means some markedly striking releases, for he has been most successful in creating parts which have remained as standard interpretations. Stock actors both here and abroad are fond of referring to the "William Morris version" of leading parts.

Reginald Barlow has not played off Broadway in seven years, and that certainly is a theatrical criterion of a man's standing in the profession. For three years in succession he was at the New theatre with Winthrop Ames, and leading parts in such plays as "Prunella," "The Yellow Jacket," and "The Devil," are only samples from his bag of tricks.

None of these players have ever been seen in pictures before, but the fine hand of Mr. Thanhouser has induced them to make their bows. As has been the case with earlier announcements, this is in accord with his policy of securing players of established worth in the legitimate.

Censors Rouse Ire of New York Film Men

Irwin, General Manager of V-L-S-E; Paul H. Cromelin, of Cosmofotofilm; S. L. Rothapfel, Former Manager of the Strand, and J. W. Binder Go to Albany to Urge Anti-Censorship Amendment to Constitution— Irwin Gives Committee Cogent Facts on the Subject of Motion Picture Regulation

Special to Motion Picture News

Albany, July 1.

MOTION picture men appeared before the bill of rights committee of the constitutional convention early in the week for the purpose of being heard on the proposal of Delegate Mark Eisner of New York City, to amend Section 8 of Article 1 by prohibiting censorship of motion pictures in providing that no law shall be passed to restrain or abridge the liberty of the motion picture screen.

The hearing lasted for several hours and it was very evident that the speakers had given the members of the committee some things to think over. It was also evident to the committee that Chairman Louis Marshall of the committee was opposed to the proposed amendment. During the hearing Mr. Marshall said several times that he had attended but one motion picture performance in his life.

The speakers were: W. W. Irwin, general manager of the V-L-S-E, who also represented the Fox Film Corp., T. A. Edison, Inc., Pathé, Mutual Film corporation and the Universal Film corporation; J. W. Binder, of the National Board of Censorship; W. S. Bush, Paul H. Cromelin, of "Cosmofotofilm," and S. L. Rothapfel, ex-manager of the Strand theatre, who is also to be manager of the New Rialto.

In the course of his talk, Mr. Irwin, who made the principal argument in favor of the Eisner proposal, said:

"I am here to perform a duty which the industry owes, not only to itself, but to the public at large. That duty is to see that the American public does not unthinkingly step back into the tyrrany of the Middle Ages and the resulting darkness.

"The mediums of thought expression are by word of mouth, writing, printing, painting, drawing, sculpture, song and the motion picture. Neither the editor, sculptor, song writer, nor painter is compelled to present himself at police headquarters before he publishes. On the contrary his publication is permitted without restraint; and thereafter he is responsible for his publication.

Motion Picture Effective Medium

"The moving picture has become the most effective medium for transmission of thought so far known to the world. In fact, there seems to be a spirit to restrict it and to punish it because of its very effectiveness. It is a medium of powerful educational enlightenment, not to mention mental pleasure, and because of its effectiveness it is gathering unto itself thousands of adherents each day.

"This industry has become the fifth largest in the world. To use the vernacular of baseball there are more motion picture fans in this country than there are baseball fans. It is estimated that 10,000,000 people daily view the motion pictures.

"Not the least of the reasons for the pictures' strength and ever-increasing hold upon the people is the fact that those engaged in this industry have not been sordid in their business enterprise, but, on the contrary, have fully met the public requirements for morality; in fact, have gone beyond them, so that the pictures of today are educational. With few exceptions they are strong object lessons by which the morals of the public are raised rather than degraded; so that for some time past, as well as today, the motion picture, from the standpoint of morality, is so vastly superior to the drama or the opera as not to warrant comparison.

"At the present time, the motion picture is either censored or is threatened with censorship by a small group of people, animated by ignorance, prejudice, malice or jealousy of success with results that are or will be destructive of the industry and contrary to the principles of our freedom.

Look to New York as Leader

"We therefore present this amendment, knowing that if the Empire state, the leader in broad-mindedness, the leader in safeguarding and sustaining the principles upon which this country is founded, adopts it, that such action will be followed by her sister states."

Mr. Irwin spoke of the work of the National Board of Censorship and said that this method of film regulation was carried out in good faith. This self-imposed regulation in no way shakes the fundamentatls of free expression of thought, and thus of liberty and freedom.

"In conclusion," said Mr. Irwin, "let me say that as you well know one of the causes of the founding of this republic was to escape censorship, in other words, intolerance which always means the ruling of the many by the few.

Appeal to the People

"Submit this amendment to the people of New York state, the multitude of the people who are acquainted with pictures, who know the moral standing of the pictures, and get their opinion on this issue.

"We engaged in the industry have no fear of their decision, and so far as I know, the public, while it may go wrong temporarily in some things, never goes wrong on a great moral issue."

Manager Rothapfel, of the Strand theatre, said there was no opportunity for bad films "getting by."

He said the police were clothed with power to do all that was necessary, and they did it.

Paul H. Cromelin spoke on behalf of the importers.

Mr. Binder said he would submit to the committee statistics to show that 98 per cent. of all motion pictures were looked over first by the voluntary censorship and that only 10 per cent. of them ever needed a change.

Plans for Selig Convention Trip Are Completed

Train Will Leave Chicago at 11 O'Clock, Thursday, July 8, with Full Corps of Exhibitors, Scenario Writers, and Other Lit'r'y Gents, in the Short Story Business

ALL is in readiness for the seventeen days' tour of the west and California aboard the Selig exposition flyer. The train of standard Pullmans, diner and combination baggage car and observation car will leave Chicago, Ill., from the Chicago & Northwestern Railroad station at 11 o'clock, Thursday morning, July 8.

The tour is an assured success. Motion picture exhibitors, newspapermen, scenario writers and writers of fiction, together with their relatives and friends, have booked reservations.

It has been arranged that special Pullmans be given over to the comfort of the exhibitors and their families, the newspapermen and the writers. One car for the scenario writers has been completely filled, and also the special coach devoted to the comfort of the newspapermen and their friends. However, there will be room enough for all.

The Selig company has chartered extra coaches and another special train may be necessary the company officials believe.

The motion picture exhibitors and their friends will be well cared for and special coaches will be named in their honor.

Friends of the tourists are planning a rousing send off at the Northwestern station in Chicago the morning of July 8.

Aboard the Selig special a daily newspaper will be published which will give all the news, day by day, of the tour, and the most versatile newspaper men in the United States are to become reporters. A motion picture scenario is being prepared by Gilson Willets, the well known writer, and scenes called for in this play, to be later released by the Selig company, will be taken in every city coming and going.

The civic federations of all the large cities on the itinerary have arranged special receptions and entertainments, the latest being the Business Men's Association of Colorado Springs. There is yet time to take advantage of the tour, which costs only $128, which includes even hotel accommodations.

SPECIAL MAINE TRAINS TO BOSTON FOR "NATION"

On July 8 a special train will be run from Portland, Me., to Boston for the benefit of Maine people who wish to see "The Birth of a Nation." The film will not be shown anywhere else in New England it is announced.

Rowland Will Fling Metro Flag to Breeze on July 4

Old Glory Will Hang on Steel Cable Between 18th Floor of Heidelberg Tower and Times Building in Celebration of His 14 Years in Industry

THE Metro Pictures Corporation on July 4 will unfurl in Times square the largest national flag in the world. On a steel cable, strung between the eighteenth floor of the Heidelberg Tower, occupied by the Metro offices, and the nineteenth floor of the Times building, an American flag, measuring one hundred and seventy-five feet in length and ninety feet in width, will be unfurled after a dedicatory speech, either



EMILY STEVENS

by Mayor Mitchel or Borough President McAneny, promptly at two o'clock on Independence Day and all because President Richard A. Rowland, of the Metro Pictures Corporation, believes July 4 to be his lucky day. The explanation of this is as follows:

Mr. Rowland launched forth into the motion picture business fourteen years ago on July 4. One year later on the same day the firm of Clark & Rowland became a reality, and seven years later on July 4 the firm sold many of their franchises at a tremendous profit. It was on January 4 of this year that Metro was duly incorporated as a distributing organization, consequently July 4 Metro is just one-half a year old and on that day the first Metro picture becomes the feature of the Strand theatre, New York. Thus every theatre on Broadway, with the exception of one house, is now playing Metro pictures.

This huge flag was made by a New England cotton mill and measures one hundred and seventy-five by ninety feet. The total weight of this flag is twenty-six hundred pounds and in order to safely sustain it two steel cables, each one inch in circumference, are required. The cables will stretch across Broadway and Forty-second street and will be anchored firmly on the respective buildings.

The flag will remain hanging all day until Monday, and late Monday evening it will be packed and shipped to the Metro headquarters at San Francisco, where, on July 15, which is to be Metro day at the Panama-Pacific Exposition, Francis X. Bushman will unfurl the flag on the exposition grounds. Special committees of various civic and patriotic organizations will attend the unfurling in Times square.

Police Approve "Devil's Daughter" Despite Censors

Ohio Board and Municipal Authorities Disagree Over Fox Photoplay—Newspaper Men Warm in Its Praise—Title Bothers Columbus Officials

Special to MOTION PICTURE NEWS

Cleveland, July 1.

CLEVELAND exchange and theatre managers have just had personal experience with the Ohio Board of Censorship, which came here to get a first-hand view of the film, "The Devil's Daughter," featuring Theda Bara. The board, consists of Mrs. Maude Murray Miller, Charles G. Williams and W. R. Wilson.

Paul C. Mooney, Cleveland manager for the Fox Film corporation, arranged for the private view of the film. The state censors came, saw, and slashed. When the snipping of shears had stopped it was found that 1,300 feet of the film had been put into the discard. Every scene in which Theda Bara appeared was eliminated, and the result can be imagined.

Newspaper men were present at the exhibition and all gave hearty approval to the film. The film, in their opinion, was about as "vicious" as the ordinary "Punch and Judy" show. It also was about as "sensational" as "The Old Homestead" or "Way Down East."

It is believed by the newspaper men that if the film had been offered under its original title, "La Gioconda," it would have passed the censors.

The state board as much as declared that the Devil never had a daughter, therefore the title was wrong!

The universal opinion is that the censors view the film with prejudice aforethought. In some other rejections politics have been involved in the censoring, but "The Devil's Daughter" has no politics in it. The decision means that "The Devil's Daughter" will not be thrown on the screens of any Ohio theatres for the present.

It is likely that the Fox Film corporation will fight the censorship decision in the courts, and it is felt that the board's decision would not stand if any judge has a chance to see the film. The police department was satisfied with the picture and was ready to allow "The Devil's Daughter" to proceed on her way over Ohio.

A storm is gathering and exhibitors of Ohio are being enlisted in a move to make a protest to Governor Willis, asking relief from the oppressive censorship. The only relief deemed possible is the removal of the entire board and a new one named to replace it.

PAUL A. PLATZ.

GAIL KANE SIGNS FOR PATHE LEADS

George Fitzmaurice, who is producing "Via Wireless" for Pathé, has signed Gail Kane for his leading woman. Miss Kane has the well earned reputation of being one of the most beautiful women on the stage today, and her talents as displayed not only in Broadway successes but pictures as well, prove the excellence of Mr. Fitz-



GAIL KANE

maurice's judgment in signing her for his picture.

Miss Kane was born in Philadelphia. It is safe to say that if all Philadelphia girls possessed her attractions, Broadway would soon be depopulated of its men. She went to boarding school in Newburgh, N. Y., and through amateur theatricals in school got the stage fever. While summering at Long Beach, L. I., she was offered a small part in Charles Frohman's "Decorating Clementine," and eagerly grabbed at the chance.

Her next engagements were with Marie Tempest in "Vanity Fair," and in Augustus Thomas' "As a Man Thinks." Her first leading part was with Chauncy Olcott in "Macushla." Then came leading parts in Augustus Thomas' play, "The Model," "Anatol," at the Little theatre, "Seven Keys to Baldpate," "The Miracle Man" and "The Hyphen."

Miss Kane has adopted New York as her home, and spends her summers at Long Beach. Horses, dogs and swimming represent her only hobbies.

MIDGETS WILL GAMBOL THROUGH HEADLINE COMIC

The Headline Amusement Company announces that its first one-reel comedy fun-film will feature the famous diminutive funster, Will Archie, in a scenario written by Raymond Peck entitled "Peewee's Courtship."

In his support Mr. Archie has all the stars of the Lilliputian world, including Louis Merkel, Herbert Rice, Jimmie Rosen, Leila Coutna, Violet Howard, the original Mrs. Tom Thumb, and her second husband, Count Magri.

New York Film Men Fete S. L. Rothapfel

Dinner Is Tendered at Hotel Astor to Exhibitor Who Occupies Unique Position in His Chosen Field—Event Is Meant as Recognition of His Talents as a Leader in the Exhibition of Fine Pictures Amid the Most Pleasing Environment.

THE dinner tendered on the evening of June 24, at the Hotel Astor, New York, to S. L. Rothapfel, proved to be one of the most remarkable events in film circles within recent years. There have been few such complete gatherings of leading film personages and perhaps never a meeting so clearly dominated by a unanimity of good will and good purpose.

The object of the dinner was to give tribute to Mr. Rothapfel and his genius in the fine exhibition of motion pictures. Such impetus was given in this way to the speaking that the dinner developed into a "better pictures" occasion in which the speakers made it clearly evident that the old lines and old policies of the film industry have about disappeared, and that the artistic and commercial policy of the day is to make the best possible pictures, to specify them as such and to market them on this basis, and to exhibit them in a manner befitting their quality.

W. Stephen Bush acted as toast master, and at the conclusion of his address presented Mr. Rothapfel with a beautiful volume, leather-bound and monogramed in silver with hand-lettered and illuminated pages outlining Mr. Rothapfel's remarkable career from his first exhibition of pictures in a small rear room in Erie, Pa., up to his managing directorship of New York's newest motion picture theatre, The Rialto, which will replace Hammerstein's famous vaudeville house, which has stood for years at 42d street and Broadway.

Mr. Rothapfel in his speech of acceptance, said:

"Let me say a word on what I consider a vital part of our business. As yet I do not believe that the quality of production has kept pace with the quality of our audiences, and I say this in spite of the tremendous improvements in every branch of the industry. May be it has been impossible to keep these two elements side by side, but in the future we must bend our energies to make them run in double harness. We are drawing our audiences today from the best people in the country, and the intelligence of our auditors demands the same amount of intelligence in our photoplay productions.

"We must meet that demand or lose ground. A few years ago the regular theatregoer would not take motion pictures seriously. Today he is the backbone of our structure.

"We are going to get away from the old tricks as our intelligence and understanding broadens, and as we keep pace with the increasing intelligence among our audiences. 'Getting it over' is a relative term at the best, and little is accomplished by the producer if after all he gets it over with only a part of his clientele. We want universal appeal. Close-ups, portraying varying stages of agony, and other such tricks are, if you will think a minute, gentlemen, often insults to an audience's intelligence who need no such superficial aid to make them understand the subject, if the subject is intelligently handled.

"Let us have quiet scenes that convey meaning. The droop of a shoulder or the lifting of an eyebrow if it is well done may be made to convey as much meaning as tearing the hair and beating the unoffending atmosphere and chewing the scenery. Remember as the intelligence of theatregoing audiences increased so did all the old stage tricks go into discard. We might profit by that. We want also to invite the great writers of the community to come into our camp.

"Instead of filming old plays whether they have been great or indifferent successes, or



HOW THE MOTION PICTURE INDUSTRY WAS REPRESENTED AT THE ROTHAPFEL DINNER

Left to right: J. W. Binder, R. E. Welsh, George E. Kann, W. W. Irwin, Carl H. Pierce, Felix E. Kahn, Crawford Livingston, S. L. Rothapfel, W. Stephen Bush, Paul Cromelin, W. A. Northam, Edwin Thanhouser, Samuel Goldfish, Daniel Frohman, J. E. Brulatour, L. J. Selznick, Frederick Thomson, William F Tarleton Winchester, F. D. Sniffen, Charles Kessel, C. O. Baumann, A. Kessel, Jr., Carl Anderson, H. G. Musgrove, J. D. Williams, J. W. Semler, Jacob V W. A. Johnston. Others present were W. R. Sheehan, A. Carlos, B. N. Busch.

even failures, we should have writers of picture plays who know their subject, who give all their time and attention and genius to it, and who will thus give us new themes instead of those that have already been worn threadbare. No play ever written for the stage can be done in the same manner for the pictures.

"But it is not along the line of furnishing entertainment that the motion picture is to expand. It is to be, in my opinion, the greatest help to education the world has ever had. With improvements in camera and lens making and in lighting and projection will come the application of the moving picture to the curriculum of the schools and colleges, to clinics, and to study of every kind, and its intelligent adaptation, I believe, will cut the college course from four years to three and perhaps even to two.

"It will eventually supersede entirely the old method of study from books and illustrations alone. I suppose I will be accused of riding a hobby when I say something about the combination of music and pictures, but you will all admit the tremendous part that the music plays. Here again we have a subject in its infancy. I expect to see the great symphonies illustrated on the screen as an aid to the student of music. To know not only the rhythm of these great works, but to know the inspiration that created them; to see the development of the theme in story while we listen to the tone beauties—that indeed would be worth while.

To Supersede Stage Spectacles

"I believe, too, that in no long distant time, great motion picture productions will entirely supersede big stage spectacles, for the stage has a limitation that the motion picture can bridge in a single leap. But there is a great common interest between the moving picture and music. In fact, to my mind, all music suggests a picture, while most pictures suggest music.

"In the realm of opera I believe that had there been motion pictures in the days of Wagner and the other great composers, we should have had grand opera on a scale that is even yet undreamed of. The composer of the future, believe me, will not be slow to see and to apply its possibilities."

Those present at the dinner included Crawford Livingston, who, together with Otto Kahn, is backing Mr. Rothapfel's new Rialto theatre; William Fox, Winfield R. Sheehan and A. Carlos of the Fox Film corporation; Adam Kessel, Jr., Charles O. Baumann and Charles Kessel of the New York Motion Picture corporation; Lewis J. Selznick, Brinton N. Busch, J. D. Williams and Jacob Wilk of the World Film corporation; Samuel Goldfish of the Jesse L. Lasky company; Edwin Thanhouser, president of the Thanhouser Film corporation, and recently elected vice-president of the Mutual Film corporation; Paul H. Cromelin of the Cosmofotofilm company; Carl Anderson of Metro Pictures corporation; Frank D. Sniffen and Tarleton Winchester of Paramount Pictures corporation; Jules E. Brulutoer; Daniel Frohman of the Famous Players Film company; W. Arthur Northam of the London Film company, and Provincial Theatres, Inc. of England; Harry G. Musgrove of Australia; Felix E. Kahn, treasurer of Mutual Film corporation; Walter W. Irwin, general manager of the V-L-S-E; Carl H. Pierce of Bosworth, Inc.; George E. Kahn, assistant secretary of the Universal Film Manufacturing company; J. W. Binder of the National Board of Censorship; Frederick A. Thomson; Robert E. Welsh of the "Dramatic Mirror"; John W. Semler of the "Morning Telegraph," and William A. Johnston of MOTION PICTURE NEWS.

Letters and telegrams were received from J. J. Kennedy, president of the General Film company; Siegmund Lubin of Philadelphia; Marion S. Pearce, president of the Motion Picture Exhibitors' league, and others.

West Coast Exhibitors Buy Fiction Pictures Studio

W. H. Clune, Owner of Five Theatres in Southern California, and Lloyd Brown, Manager of His Auditorium in Los Angeles, Become Producers

THEIR inability to secure the kind of subjects they desired is given as the reason by W. H. Clune, pioneer exhibitor and owner of five southern California theatres, and Lloyd Brown, manager of the three thousand seat Clune Auditorium in Los Angeles, for entering the producing field.

Messrs. Clune and Brown have purchased the studio recently built by Fiction Pictures, Inc., and until this week occupied by the Famous Players. In addition they have secured the rights on a number of novels and



WILLIAM H. CLUNE

plays which will constitute their productions. The company has not been named nor incorporated, and no official announcements has been made with regard to the policy to be followed other than that productions big in all senses are to be produced.

"Months before the Clune theatre company took charge of the Auditorium theatre they considered operating a producing plant," Manager Brown of the theatre stated in speaking of the new company.

"On June 17 of last year, we began securing rights and made plans for such a producing company, because it was apparent to us that it would be impossible to secure the class of photoplays which the patronage of this theatre most desire, and the kind that we know would secure business not only here, but in the other Clune theatres. On June 17 of this year we purchased the studio. When production will be taken up, what will be made, and other details cannot be announced at this time."

When pressed to be more explicit Mr. Brown, who is to continue as manager of the Clune, stated that but three photoplays they had been able to secure had been up to the standard desired. These are: "The Birth of a Nation," which ran sixteen weeks; "The Alien," or "The Sign of the Rose," which was shown two weeks, and could have had a longer run had not other bookings prevented, and "Les Miserables."

"We have had many good productions," Mr. Brown added, "but they did not prove to be what the people wanted. Some were costume photoplays, and others were of a character that made them undesirable."

Mr. Clune, who will supervise the business department of the new company, is the first motion picture exhibitor west of Kansas City, and since opening his first store show, has been in the exhibiting business continuously.

For several years he conducted a film exchange in Los Angeles, which was sold to the General Film company. He is now owner of five big theatres, one of which, the Auditorium, in Los Angeles, is the largest west of New York. In addition he is one of the principal stockholders of the Los Angeles Motion Picture company, manufacturers of Angelus motion picture cameras and other studio and projection equipment.

Mr. Brown is a former producer of the legitimate stage, and by Los Angeles film men is regarded as one of the most competent critics of films. He is a showman of the old school who has progressed with the times, and is a firm believer in the great future for the screen productions.

LAEMMLE EXPECTS TO STAY WEST FOR CONVENTION

Special to MOTION PICTURE NEWS

Los Angeles, June 28.

President Carl Laemmle and Joe Brandt, manager of the eastern office of the Universal Film company, are spending a few days at Universal City after the strenuous trip of the beauty contest, before departing for the east.

It is probable that Mr. Laemmle will remain here until after the exhibitors' convention, but in the event he finds it necessary to go to the east in the meantime, he will again return to the coast for the convention.

KATHERYN ADAMS JOINS FOX

Pretty Katheryn Adams, the youthful blonde leading woman who made a hit in "The Shooting of Dan MacGrew," has been engaged by the Fox Film corporation for a coming Marshall Farnum feature.

Chicago Is Scene of Live Events in Film Circles

Colonel Selig, Back from Pacific Coast Opening of His Jungle-Zoo, Is Enthusiastic Over Business Done by His Company—Gollos Buys Rights to Bernhardt Film—Automatic Demonstrates Merits of New Talking Machine—Eisner Sells Interest in E. L. K. Film

Special to Motion Picture News

Chicago, June 28.

COLONEL WILLIAM N. SELIG returned to Chicago, Monday after a long business sojourn on the Pacific coast. While in Los Angeles he was present at the formal opening of the Selig jungle-zoo.

Mr. Selig, while in Los Angeles, was presented with a loving cup and a beautiful art work of bronze by the employees of the western Selig companies. He returned to Chicago in an enthusiastic frame of mind.

"We are doing some big things out in California," said Colonel Selig. "Our forthcoming releases through V-L-S-E are to be even more pretentious than those released up to date. The production of 'Mizpah,' by Ella Wheeler Wilcox, is to be one of the most elaborate and spectacular productions ever prepared by the Selig company. Kathlyn William, Tyrone Power and other stars will take leading roles, and many hundreds of supernumeraries will participate.

"We have erected exact reproductions of ancient Babylon and other cities of biblical days, and Colin Campbell, dean of our directing staff, is bending all his energies to making the production of 'Mizpah' correct in every detail.

"I am of the opinion that the exhibitors and through them the public, will be pleased when they see "The Ne'er-Do-Well.' The scenes taken in Panama are very realistic, and Rex Beach's story is presented in a convincing manner. I am confident that our forthcoming feature releases will prove worthy in every respect."

Mr. Selig is also enthusiastic on the subject of Selig Diamond specials, in three reels, and the Selig pictureplays in one and two reels. He believes there will always be a field for shorter length films, and his policy to put the best into such subjects is being observed.

The out-of-door fight scene of "Temper," the first Essanay picture in which Henry B. Walthall will appear, was staged last week in Chicago. The spectacle drew a large audience, who became so excited in the realistic struggle that hardly once did one of them look at the camera.

Enthusiastic Over Walthall's Acting

In some way the name of the victorious participant got out and at the end of the fight a spontaneous cheer broke out for Walthall. One of Essanay's new directors, a man connected with the most prominent photoplays for years, saw Walthall act for the first time in this scene.

His enthusiasm for Walthall's ability knew no bounds. He said that he had never believed that anyone could so earnestly throw themselves into a role and actually feel the intense passions for which the part called as did Mr. Walthall.

Adolph Eisner has sold out his interest in the E. L. K. Film company of Chicago to take a position as booking manager for the "Northwest Weekly" in Minneapolis, Minn.

I. Kuh has bought Mr. Eisner's interest in the E. L. K. Film company, and reports that business is most encouraging. At present, their chief production is "The Avenging Conscience," for which they have the Illinois rights. He says that even with the approach of summer, the bookings for this picture are steadily increasing.

A. M. Gollos, president of the Photoplays Releasing company of Chicago, announces the purchase of the American rights to "Madame Sarah Bernhardt at Home." This is a two reel picture taken in France, and shows the intimate home life of Madame Bernhardt, the greatest living actress.

This production, which is owned jointly by Madame Bernhardt and the Belgium Red Cross Society, was completed some months ago, but on account of the war the valuable negative has remained in France until recently. Word has just been received that it is safely on its way to America and its arrival is daily expected.

Rights to Speedway Races

The Photoplays Releasing company has also secured the motion picture rights to the automobile races which were held at Speedway Park in Chicago on June 26. Several thousand feet of film showing the most exciting parts of this race, and also showing the participants, were taken by a number of camera men.

The best portions of this negative have been selected for the making of a two reel picture, which, because of the national importance of this event, should prove a most popular one.

A new talking motion picture machine was demonstrated in Chicago last Wednesday. Its inventor is J. J. Comer, of the Automatic Electric company, the concern which manufactures loud talking telephone systems for hotels and railway stations.

Apparently Mr. Comer has practically solved the problems of synchronism, which have stood in the way of previous inventions of this sort. The talking machine and the projector are placed side by side, and each is hitched to a motor by a short sprocketed belt.

There is a device on the projector by which it may be instantly accelerated or retarded, if for any reason the picture is thrown out of synchronism. This entirely does away with the trouble caused by a portion of the film being cut out. Electric wires connect the talking machine with the horn, which may be placed in any part of the theatre, thereby doing away with a complicated system of long belting.

A company made up of J. J. Comer, A. E. Wilson and S. A. Block will produce films and records to be used by this machine.

Old Doc Yak

The antics of old Doc Yak, the quaint character of Sydney Smith's cartoons, continue to appear each week in the latter half of the "Chicago Tribune's Animated Weekly."

On June 28, under the title of "In the Navy," Doc Yak is shown on his battleship, interchanging highly explosive bombs with the enemy's ships and fortresses. A few sea serpents and a monstrous bomb-dropping bird add to the excitement.

After a terrific bombardment, Doc Yak completely annihilates the enemy, but while he is taking a well-earned snooze, his ship is blown to atoms, and these atoms fly up on the screen to say, "To be continued in our next."

Number 5 of this series, entitled "Doc Yak and the Mosquito," will be released on July 3. In this five hundred feet of animated cartoons, a monstrous mosquito attacks the old doctor while his hands are helplessly held by the board on which he is sitting. The mosquito is grotesquely cartooned.

Pearce Is Re-elected President for Third Term

Baltimore Holds Annual Election and Picks Delegates, Who Will Attend San Francisco Convention Unhampered by Voting Instructions

Special to Motion Picture News

Baltimore, June 28.

THE annual meeting of the members of the Maryland State Branch Motion Picture Exhibitors' League of America was held Friday afternoon, June 25, at which Mr. Marion S. Pearce was reelected president for the third consecutive term. Mr. Pearce is also president of the national organization.

The meeting Friday was held at Bay Shore park, a beautiful summer resort on the Chesapeake Bay. Following the business meeting there was a big sea food dinner, and a number of amusements were arranged for the members from Baltimore and other parts of Maryland.

The meeting was called to order at 3 o'clock and after disposing of preliminaries the election was held. After Mr. Pearce's election the following was the list of ofcers was selected:

First vice-president, William Kalb; second vice-president, Thomas J. Bohannan; national vice-president, J. Howard Bennet; secretary, Frank H. Durkee; treasurer, Guy L. Wonders, all of Baltimore.

Delegates and alternates to the July convention of the Exhibitors' League of America to be held in San Francisco, were also selected. The delegates were not instructed, and will be allowed to use their own judgment on all matters coming before the San Francisco convention.

Resolutions were adopted urging Mayor Preston of Baltimore, to re-appoint Building Inspector Clarence Stubbs, who has made a most efficient official.

SAN JOSE FILM COMPANY BUILDS STUDIO

San Francisco, June 28.

The San Jose Film Company, Inc., of which Melville Jeffrey is general manager, will commence work at once on tearing down the old buildings on the Dunne property in Santa Clara, and a studio to represent an immediate investment of $10,000 will be erected.

The location chosen for the studio is in the heart of the Santa Clara valley, one of the beauty spots of California, San Jose being known as the Garden City. Climatic conditions here are regarded as being ideal, there being less fog than is to be found along the coast.

NEXT CELTIC RELEASE WILL SHOW RAFFERTY AS DELEGATE

The next release of the All Celtic films will be in two reels and promises to be the greatest of the Rafferty series. Over two hundred people will be casted for the picture, which depicts the adventures of the Peaceful Rafferty, at a real convention.

All these films have been well received by the press and exhibitors throughout the country, and Charles C. O'Hara, the creator of the Irish character, and also the president of the company, says that his pet creation will prove the sensation of the season just as soon as it becomes a little better known.

"Hypocrites," at 6-Month Turn, Still Going Strong

Managers Write Enthusiastically of Its Drawing Power, and the Merits of the Film Call Forth Encomiums From Presidents of Women's Clubs

"THE success of the Bosworth release, 'Hypocrites,' has been one of the phenomenal advances of the last six months in the feature film industry. When this film first came to New York it was seriously questioned by many of the wisest heads in the business as to whether a film that instructs, and in a measure sermonizes, could ever be made a paying success," says Carl H. Pierce, eastern representative of Bosworth, Inc.

"In the opinion expressed by some of the officers of the Bosworth company at the time the film was launched, was that the public was desirous only to be amused —not to be instructed, but in a measure 'Hypocrites' seems to controvert this opinion, it having been declared by many exchange managers to be the most productive film they have ever handled.

"In a letter received by Bosworth from M. H. Lewis, exchange manager for the Progressive Motion Picture Company, of Los Angeles, Mr. Lewis states: 'We have had a tremendous success with "Hypocrites," having four copies working out of this office constantly, whereas we usually get along very nicely with one print of each subject.'

"C. E. Tandy, general manager of the Southern Paramount Pictures Company, stated recently in a letter that 'Hypocrites' was the most productive money getting box office attraction ever shown in the south.

"J. H. Kunsky, president of the Casino Feature Film Company, has said that 'Hypocrites' earned more money for him in the Washington theatre, Detroit, than any other feature ever run.



MARGARET EDWARDS, THE "TRUTH" IN "HYPOCRITES," AS A CLASSIC DANCER

"The same reports have been received from various exchange managers and theatre owners throughout the country. This is well expressed by J. Eugene Pearce, manager of Josiah Pearce & Sons, of New Orleans. He said in a recent letter: 'It took "Hypocrites" to top them all.'

"Letters have been received from presidents of women's clubs, chairmen of censor boards and prominent people, some of them in the employ of the United States government, one of which has the following paragraph:

"'A quotation I made to my companion as we witnessed "Hypocrites" sums up my feelings: "Those who came to scoff remained to pray." Could I conceive one such screen sermon I would feel like the inspired soul who penned: "Let me but write a nation's songs, and I care not who wins her battles." May your company furnish the world more great food for thought like "Hypocrites" is the earnest wish of, sincerely yours, Henry S. Selden.'

"Mrs. E. M. Platt, of the St. Joseph's Federation of Women's Clubs, says: 'Hypocrites' is deeply religious, beautifully conceived, beautifully set, and it touches many phases of life."

Pathé Captures Rights to Another Locke Subject

"Simon the Jester" Promises to Be a Picture of Strong Appeal with Edwin Arden in the Lead, Playing Opposite Gail Kane, Bruce McRae and Paul McAllister

PATHÉ has acquired the picture rights to another William J. Locke novel, "Simon the Jester," which will be produced by Edward José and feature Edwin Arden. "Simon the Jester" is written in Mr. Locke's best vein, and proved to be one of the biggest sellers of its publication year. Judging from Mr. Arden's interpretation of Paragot in "The Beloved Vagabond," he is well cast for the title role.

George Fitzmaurice, who is to produce the well-known Broadway success, "Via Wireless," for Pathé, has just announced his cast. Gail Kane, who would receive a good many votes for being the most beautiful woman on the stage today, will be the leading woman. She will be remembered as starring in "The Miracle Man" and "The Hyphen," two well known theatrical successes. Bruce McRae, another famous player from the "legitimate" will be the leading man. Paul McAllister will have the character part.

Mr. Fitzmaurice started work on his picture June 21.

Harold Paget and Katherine Filkins, American representatives of William J. Locke, the noted English author, were present at private showing of Pathé's "The Beloved Vagabond" last week, and Miss Filkins wrote Pathé a letter regarding her impressions of the picture as follows:

"Your screen production of William J. Locke's 'Beloved Vagabond' as we have reported to Mr. Locke, more than fulfills our expectations. Too much cannot be said for the play as produced by Mr. José. It is in every way a masterpiece of photography, scenario construction, and artistic attainment.

"Mr. Arden was the perfect 'Beloved Vagabond' as visualized by all who have admiration for this favorite Locke hero. In fact the whole play is a triumph of brilliant impersonations of the novelist's characters."

ONE-WIFE SENATOR OF MORMON STATE VISITS HORSLEY STUDIO

Senator Reed Smoot, of Utah, and Mrs. Smoot visited the new Horsley studios in Los Angeles last week as the guests of David Horsley.

Senator Smoot was surprised at the wealth the big motion picture enterprises in California represented, and expressed his deep interest. He was particularly interested, however, in the new Horsley plant, with its skilfully devised arena for taking animal pictures, and the outdoor stages.

LOUISE GLAUM HAS PART AS CASTILIAN BEAUTY—AND LIVES UP TO IT

Louise Glaum looks entrancing in almost any part assigned to her, but she is said to be particularly fitted for the interpretation of Spanish types. In "Hearts and Swords," a two reeler to be released June 24, by the Domino-New York Motion Picture corporation on the Mutual program, she is again seen as a Castilian beauty, Rose Gonzales.

VIVIAN MARTIN IN "LITTLE DUTCH GIRL" FOR WORLD

"The Little Dutch Girl," is the name of the next Vivian Martin play, which is now being made at the World Film corporation studio, with Director Chantard in charge.



Four Fascinating Glimpses of Edna Mayo, the Essanay Star Who Will Be Prominent in "The Blindness of Virtue," To Be Seen During July as a Special Feature from the Chicago Firm

"BLINDNESS OF VIRTUE" MAY DUPLICATE RUN ON STAGE

William Morris, whose name is a power in the world of amusements, and whose achievements in the dramatic field stand as a model of successful showmanship, says "The Blindness of Virtue," the Essanay special feature, is universal in its appeal.

As a drama on the speaking stage, with but eight people in the cast, Mr. Morris took "The Blindness of Virtue" to Chicago for a run of twenty weeks, and at one dollar admissions the production played to a weekly business of $7,000.

Mr. Morris is of the opinion that when a picture version of this successful stage play is shown, there won't be a dry eye in the house, and as an old showman with a most accurate gauge of the public's desires Mr. Morris' statement that the public likes to cry may be taken as an indication that this feature will make a big hit.

One Feature a Week Is Fox Plan from September

Exhibitors Will Have Opportunity to Use Photo Plays Written by Noted Authors, Featuring Stars, and Produced by Directors of Recognized Ability

WILLIAM FOX, president of the Fox Film Corporation, makes an announcement of unusual interest to every exhibitor in the business in this month's issue of the "Exhibitors' Bulletin," the house organ of the concern. Mr. Fox, having obtained Frederick Thompson, Marshall Farnum, Herbert Brenon, Alan Dwan, Will S. Davis, Frank Powell, Oscar C. Apfel, Raoul A. Walsh and J. Gordon Edwards for his producing staff, now announces that, beginning September 6, the Fox Film Corporation will release a feature, starring a noted dramatic light, once a week.

Simultaneously with this announcement, comes the news of an almost completed $2,000,000 studio, where the one-a-week productions of the company will be made. This studio houses a complete printing and developing plant, offices for the directors and other officials concerned in the productions, and a complete electric lighting plant, the whole being under the direct supervision of Mr. Fox himself. In speaking of his new policy, Mr. Fox said:

"Beginning September 6 we shall be prepared to receive contracts from exhibitors calling for our once-a-week releases, which will be greater and better and bigger in every way than even our great successes of the past.

"Each feature will be written by a celebrated author and headed by a famous star. Contracts will read for one year, thus guaranteeing to the exhibitor fifty-two of the most magnificent features it is humanly possible to produce.

"The law of the studio, as laid down to the producing staff, is simplicity itself. My orders are: 'Make each picture better and stronger than its predecessor; never slack up, nor relax your efforts in the smallest degree, to make the Fox features the biggest and strongest in the world.'

"I am particularly interested," said Mr. Fox, "in the cause of the exhibitor whose theatre may not be as advantageously situated as those of some of his competitors. The location of a theatre is not, perhaps, as important as some people appear to think. A strong picture in a poorly located theatre will pull business away from a weak picture in a well located theatre.

"I feel that every exhibitor who has his best interests at heart should give the article in the 'Exhibitors' Bulletin' concerning the new policy deep and serious thought. As an exhibitor and theatre owner myself, I feel that I am peculiarly adapted to feeling the pulse of the motion picture-loving public and to give it the features which the patrons of motion picture theatres throughout the land demand.

Old Doc Yak Cartoons Now Ready for Everybody

"The Tribune-Animated Weekly," Starring Characters of National Reputation, Is Offered by Central Film Company to Feature Exchanges in All States But 9, Already Sold

FEATURE exchange men will be interested in an announcement of the Central Film company, Chicago, to the effect that territorial rights on the Chicago "Tribune-Animated Weekly," with "The Adventures of Old Doc Yak," in animated cartoons, are now being offered to feature exchanges everywhere. Rights for certain states—Illinois, Indiana, Wisconsin, Iowa, Michigan, Minnesota, North and South Dakota and Montana, already have been provided for.

The feature, which has made a great hit in the central west, where it has been appearing for several weeks, consists of five hundred feet of live news motion pictures, gathered in the four corners of the globe by "Tribune" men, and five hundred feet of the screamingly funny antics of Old Doc Yak, the cartoon character made famous by Sidney Smith, king of the comic artists.

Old Doc Yak is a national character. He appears each week in the Chicago "Tribune," and in other leading newspapers throughout the country. No comic supplement character in the history of journalism has gained more popularity than is enjoyed by "Sid" Smith's Doc Yak, who appeals to children and to grown-ups alike.

Each week a prize of fifty dollars is offered for an idea acceptable for an old Doc Yak animated cartoon. This is open to everybody. The Chicago "Tribune's" facilities, are exceptional when it comes to assembling motion photographs of international events of interest.

Happenings everywhere—spectacular incidents in the great world war, assaults of the Germans, counter attacks of the Allies, the great campaign in the Dardanelles, uprisings in India, riots in Singapore, sensational scenes from South Africa—these, together with happenings in the United States, are a few of the stupendous assignments of "Tribune" camera men. Such are the types of current events pictures which will be included in the Chicago "Tribune-Animated Weekly" with Old Doc Yak.

The Central Film company, 110 South State street, Chicago, has made every preparation to meet the demands of the feature exchanges and individuals.

CENTURY OLD MASONRY SHOWN IN "FLYING A" SUBJECT

A bit of historical realism is introduced in "The High Cost of Flirting," a one-reel "Flying A" drama to be released July 7. In the play John Steppling, as Mr. Dunne, is threatened with a Black Hand bomb if he fails to deposit $1,000 in a designated spot.

The place described in the misspelled note is in reality the masonry of a mission centuries old. Crumbled to a state in which it scarcely is recognizable, the time-worn stone still retains evidence of the efficiency of the early workers who built it. Many of the massive units are so firmly cemented together that prying or otherwise forcing them apart is literally out of the question.

The ruins are admirably adapted for motion picture purposes, and the "Flying A" director was quick to take advantage of the opportunity to film them offered in "The High Cost of Flirting."

GEORGE D. MACINTYRE IS NOW WITH WORLD FILM

George D. MacIntyre, who for eight years was secretary of the Actors' Society, and in charge of their engagement department, has been registering splendidly in filmdom. He played a small part in the World Film-William A. Brady feature, "The Face in the Moonlight," with Robert Warwick.

Mr. MacIntyre will be in Mr. Capellani's new picture, "The Imposter," having been engaged before the scenario was started.

Sumner Gard, remembered for his splendid performances in "The Spendthrift," in "Brewster's Millions" and "You Never Can Tell," has been engaged by the World Film Corporation to portray the juvenile lead in the new William A. Brady picture, "The Imposter." Jose Collins and Alec Francis, and in addition Robert Cummings, Dorothy Fairchild, and a host of lesser lights will be seen.

BRADY STUDIOS BEGIN WORK ON TWO PLAYS

The William A. Brady Picture Plays Corporation has begun work in its Fort Lee, N. J., studio upon the production in moving picture form of the famous Drury Lane melodramas, "The Sins of Society" and "Shall We Forgive Her," the most successful of the Frank Harvey plays.

The camera productions are being made under arrangement with A. W. Dingwall and Joseph Brooks, owners of the American rights in the original plays.

DAILY PAYS TRIBUTE TO QUALITY IN VITAGRAPH SUBJECT

It is a most unusual thing for a general newspaper to publish the story of any play, either of the speaking stage or the screen, on its first page, and the "Star," of Seattle, Wash., one of the foremost newspapers in the northwestern section, in printing on the first page of its issue of June 3, a two-column picture of Anita Stewart, and the story of the V-L-S-E feature, "The Juggernaut," in which she is starred, has conferred a high compliment on this production.

World Tour for Winik-Brock Is Williams' Plan

Already An Authority on Markets of All Countries, Representative of British Company Handling Pictures of World Film Will Add to Knowledge of Subject

JOHN DAY WILLIAMS, better known as "J. D.," who is one of the best informed men on the motion picture markets of the world, leaves July 6 on a year's tour of the world in the interests of Winik-Brock, Inc., the company which has taken over the foreign rights to all the productions of the World Film corporation. He will be accompanied as far as Australia by Harry Musgrove, who is one of the powers in Australasian film circles.

"There is no reason why New York should not be the film market of the world instead of London," said Mr. Williams, "especially now that the great European war is in progress. Four-fifths or more of the motion pictures in the world are produced in America. Yet London is the motion picture clearing house of the world. Rights are handled there for the whole world except America. American films are sold in London for South America, China, Australia and all foreign countries not handled direct.

"The reason why they are not handled in New York for all foreign territory is because there is no selling representative in New York who knows the markets of the world and knows the big foreign buyers personally. I was able to put through a deal for the foreign rights on World Film pictures on terms very advantageous to the World Film corporation chiefly because I knew Messrs. Winik and Brock. Of course I couldn't have sold them poor pictures, but the fact that I knew them and enjoyed their confidence was half the battle.

"Now that Winik and Brock have the world rights on these pictures I am going around the world to make the best possible disposition of them. I am going to get personally acquainted with every big buyer all over the world and become familiar with all the foreign markets. When I get back I will know the market of the world thoroughly."

Early Date Is Fixed by Van for Equity Production

Fifteen Players Will Soon Leave New York City for "Billy B's" 1,000 Acres in New Hampshire, Where Work Will Begin With Picture Featuring Comedian

VAN HARBOR, a quiet sylvan retreat at the west end of Lake Sunapee, New Hamphsire, discovered and put on the map as a post office by Billy B. Van, the comedian, has been invaded by the motion pictures, and today the hills are resounding to the hammering of a small horde of carpenters, erecting a studio on the lake front for the Equity Motion Picture company, of New York.

The studio faces the big casino, built by Mr. Van three years ago for the amusement of the winter and summer residents of George's Mills, a pretty hamlet in the mountain region of the lake, whose name was changed to Van Harbor, at the request of the old time residents of the district.

The working staff of the Equity company arrived at the lake a short time ago, and under Mr. Van's direction began preparations for the taking of the first picture, in which Mr. Van and the Beaumont sisters will be featured. DeWitt C. Wheeler has also arrived to direct the productions.

Mr. Wheeler declares the location and surrounding country ideal for scenic effects. He is astonished that the district was not invaded years ago. Bob Russell, the general manager of the company, was also a recent visitor to the lake. He expects to leave New York shortly with a company of fifteen picture artists, selected for the early productions. The Equity Motion Picture company has taken offices in the Strand theatre building, Forty-seventh street and Broadway, New York.

New York "Herald" Dramatic Critic Joins Lasky Sta

John C. Flinn, Who for Three Years Prepared Articles of Marked Ability for the Paper, Will Undertake Publicity Promotion for the Company

JOHN C. FLINN, for the past three years dramatic reviewer and assistant dramatic editor of the New York "Herald," has been engaged by the Jesse L. Lasky Feature Play Company as promotion and publicity representative and assumes his new duties at once.

He is the second dramatic editor of a New York newspaper to join the Lasky staff, Hector Turnbull, dramatic editor of the New York "Tribune," already having taken up scenario writing and literary work in the firm's studios at Hollywood, Cal., where he has become a member of the artistic department of the company.

Mr. Flinn comes of a family well known in newspaper work in this country. His father, John J. Flinn, for many years was a leader in journalism in Chicago and the Middle West, and now is prominent in Boston newspaper circles. Mr. Flinn's ability in handling the dramatic work of the New York "Herald" has been marked not only by a talent for criticism and an eye for news, but by a genuine literary capacity in the preparation of special articles on general and dramatic matters for the "Herald."

Samuel Goldfish, treasurer and general manager of the Jesse L. Lasky Feature Play Company, who has just returned east from Hollywood, announces that a regular press department has been instituted in Los Angeles, under the direction of Kenneth McGaffey, at one time press representative for Messrs. Comstock and Gest. He has held important appointments of this order under most of the large theatrical firms in New York.

Whitman Bennett, formerly press agent for the Lasky company, remains with the concern in an executive capacity.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 220 West Forty-second Street, New York City

COMBINATION OF THE NEW AND THE OLD POPULAR

A. W. HOVERY, of Baltimore, has assumed the management of the Truxton theatre, Washington, D. C. This is a resident theatre, but Mr. Hovery means to give his patrons the same big attractions that the downtown houses have.

He is combining in his programs the present features with those of past releases which have not been presented in his neighborhood or which can well bear a repetition. Among these may be mentioned "The Christian," "The Devil," "Hypocrites," "The Man Who Found Himself," "Children of the Ghetto," "The Heart of Maryland," and others.

"The best way to keep your patrons at home is to give them what they will go away for," commented Mr. Hovery. "With the comfortable, attractive house, as the Truxton is, there is every reason why we should offer the big production. Two or three times a week the admission is ten cents, and the other nights five cents.

"I find the people willing to accept these prices. The youngsters are always five cents and you would be surprised how they bring the parents or other grown folks on the ten-cent nights. I am well pleased with my new house and future prospects look excellent."

"HOUSE OF FEATURES" KEEPS THE HOUSE FULL

MANAGER Matthew Bridge, of the American Theatre, Long Beach, Cal., has increased the admission price to ten cents and an all-feature policy, using for his slogan "The House of Features."

In addition, he is using a weekly of local news events of two to three hundred feet each week. The weekly is produced for Manager Bridge by the Balboa Amusement Producing Company, which has its studios at Long Beach.

HIGHER PRICES IN ST. LOUIS

A NOTABLE and gratifying tendency toward higher admission prices is observed in the smaller theatres in St. Louis. A number of five-cent houses have made Sunday a ten-cent day, then added a feature on some other night, that night becoming a ten-cent night.

The Mackland theatre, 5414 Arsenal street, has three ten-cent nights a week, Thursday, Friday and Sunday. Paul Steffen, the manager, runs five reels of pictures on ten-cent nights and four on other nights.

The Merry Widow theatre, 1457 Chouteau avenue, managed by G. A. Hay, has just added Friday as a special feature night, charging ten cents. Sunday performances at the Merry Widow have brought ten cents for some time.

The Hudson theatre, Eleventh street and Park Avenue, is another house trying to get in the ten-cent class. Thursday is the special feature night there. Sunday has always been ten cents at the Hudson.

AUTO ON REVOLVING GLOBE SHOWS "SEARCH FOR THRILLS"

THE Old Mill Theatre, Dallas, Texas, has created a reputation for itself for putting out novel advertising matter to draw the crowds.

The latest publicity idea is a mechanical device in front of the theatre, used in connection with the presentation of the Bosworth production, "Betty in Search of a Thrill," which has attracted considerable attention.

It is in the form of a geographical globe revolving with a tiny automobile at the summit. Inside the car is a little doll and below is a card reading "Betty in Search of a Thrill." The idea for this novelty was conceived by Ben Lewis, the house manager. E. H. Hulsey is general manager of the Old Mill and Herschel Stuart is manager of the publicity department.

1000 CARNATIONS GIVEN AWAY ON MOTHERS' DAY

H. C. TAMANSEN, manager of the Yankton theatre, Yankton, S. D., gave away one thousand carnations to patrons at his house on Mothers' Day.

He is one of the South Dakota exhibitors who is applying modern business methods to gain the good will of his patrons, and he finds payment in the large, happy crowds that push past the ticket window at every show.

SUFFERING CHILDREN TOUCH HEARTS OF EXHIBITORS

A TEN-DAY campaign is being waged in Denver to raise $250,000 for the Children's hospital. This institution is a very worthy one, and the managements of the Princess, Paris, Lyric, Tabor and Yale theatres, all first class motion picture houses, are boosting the cause by the gift of one day's receipts.

CHAPLIN BARKERS PROVE DRAWING CARDS

IRVING AUGUR, who recently purchased the Optic theatre, at 533 South Main street, Los Angeles, has started a so-called craze there that is being employed by a vast majority of the theatres throughout the city.

Mr. Augur, who before coming to Los Angeles was an exhibitor in San Francisco, Oakland and Alameda, inaugurated the "bally-hoo," in front of the Main street house—the bally-hoo being none other than an imitator of the renowned Charlie Chaplin.

Each day, a little man, wearing the eternal Chaplin mustache, the baggy trousers and the ill-fitting derby hat, stations himself in front of the theater, and, gesticulating with his cane, invites pedestrians to enter the house.

The result of Mr. Augur's innovation has been a widespread infringement on his idea. Not only theatres, but automobile tire concerns and other agents have adopted the idea. It is not an uncommon sight to see as many as three or four Charlie Chaplins on one single block in the busy parts of the city.

BUYS SHOES FOR FREE DISTRIBUTION

FRANK E. GOFF, proprietor of the Franklyn theatre, at 1624 North Twenty-fourth street, Omaha, Neb., pulled a live-wire stunt of consequence recently when he gave away two hundred pairs of shoes to poor people in the neighborhood of his theatre. He seized an opportunity to buy the entire stock of a shoe store that was going out of business. For two weeks he advertised that the shoes would be given, free, to any poor people needing them.

In many instances he fitted out entire families. Many youngsters, forced to endure the humiliation of ill-shod feet while attending school, had a chance to thank him for a good deed that meant more to them than a picnic outing, even. "Daddy" Goff has established a city-wide reputation for aiding the poor. Every summer he gives outings for the kiddies. Every Christmas, Thanksgiving and Fourth of July he has special benefit stunts that have given him the place of honor in the hearts of many people.

This is why the Franklyn is one of Omaha's most popular theatres and is showing to capacity houses at every performance.

First Use of Horsley Camera Is in "Mix-up of Males"

Improvements Reduce Unnecessary Footage by the Substitution of "The Flash" for "Fade In and Outs," Thus Giving a Picture Quicker Action

MINA films recently made arrangements for the exclusive right to use David Horsley's latest invention, the Horsley double exposure camera, in their productions, and in the new series of MinA films lately begun, this "wonder-box," as it has been called, is put to use for the first time in regularly released pictures. Those who have seen these releases say that the effects procured make them most interesting photographic novelties.

The use of the Horsley camera works to the advantage of MinA films in more ways than one, for, aside from the standpoint of uniqueness and originality of the illusions which the camera is capable of producing, the very manner of affecting the illusions enhances the strength of the pictures to no little extent, say those who have seen the effect.

For instance, what is called the "flash" process is used to gain the same effect as is obtained by the "fade in and out." To "flash" a scene requires but a few exposures while for the fade in and out several feet of film are usually found to be necessary.

Thus the footage for the scenes is cut down considerably, the drags hitherto unavoidable are eliminated, and the scene in which the flash is used is given a snappier action, to say nothing of a very pleasing effect.

This flash process is used for the first time in "A Mix-up in Males" MinA's releases for June 17. The trend of the story requires one character to phone his butler. After giving his number, waiting for a fraction of a second to represent the time necessary to make the connection, the character calls with the customary "hello" to his butler, to whom the scene then immediately flashes. As the conversation continues the flashes alternately show one character giving and the other receiving the message. Altogether the entire telephone "bit" takes up only a few feet of film—certainly not nearly as many as the fade in or out or the double exposure, which is also sometimes used—and lends more action to the scene, besides providing an unusual effect.

Another feature made possible by the new camera is that the dialogue, suitable to the action of the story, can be photographed from printed words right on the film as the scenes run along. This, too, is something new, and while it has not been used in any of the releases made so far, the producers will not overlook the advantages to be gained from it.

By far, however, the greatest possibilty of the new camera is that it permits two exposures to be made at the same time on one negative.

Ordinarily double exposures are made by the first taking a scene, rewinding the negative, and then with minute exactness photographing the vision. To get good effects one must have full knowledge of the work and at the same time exercise extreme care.

On account of this and because of the limitations of the ordinary camera, the variety of double exposure illusions are necessarily restricted. The new Horsley camera, however, because of the simplicity with which the double exposures may be made, permits a wide range of photographic illusions.

The value of the new camera will be brought out most in the animal pictures with the Bostock menagerie, which MinA is producing. It requires no stretch of imagination to picture how, by this camera, the wonderfully realistic effects which MinA films promise can be secured.

BARKER-SWAN CONSOLIDATES WITH ADVANCE MOTION PICTURE

The Barker-Swan Service and the Advance Motion Picture company, both of Chicago, have consolidated, and hereafter the entire business is to be conducted under the name of the Advance Motion Picture company.

The new officers are C. W. Hutton, president; A. H. Shields, secretary; and Edwin L. Barker, treasurer and general manager.

Very shortly the studio and factory is to be enlarged in order to take care of the new business.

In co-operation with some of the country's more important interests, Mr. Barker has created a series of motion pictures unlike any other pictures ever produced.

Later this company will establish its own exchanges and will work directly with the exhibitors.

"The Right of Way" Will Be First Metro at Strand

Faversham, Star in the Screen Version of the Well Known Novel, Expects to Read to Audience Cablegram from the Author on Opening Night

FOR the first time in the history of the Strand theatre, since the fourth week after it opened, a picture other than that of the only program then in existence, will be the offering during the week beginning Sunday, July 4. A Metro picture opens at the Strand on the above date.

"The Right of Way" has the honor of inaugurating the Metro service at the Strand and the favored star is William Faversham, who plays the leading role.



LEO PIRNIKOFF AND ETHEL ROSE (above), BARONESS VON ROTTENTHAL (below), IN KALEM'S "MIDNIGHT AT MAXIM'S"

With the exception of the Broadway theatre at Forty-first street, Metro pictures will now be seen at every photoplay theatre on Broadway, charging ten cents admission or more. General Manager Rowland, of the Metro concern, when asked if he was elated at the thought of Metro pictures being accorded the signal honor of opening a new era at the Strand, said, "No. Metro will not assume the honor. It is entirely due our determined producing allies, and while we are elated that Metro pictures are to be featured at the Strand, we will not be content until the one other house on Broadway contracts for them."

"The Right of Way" is a Metro de luxe production, from the city studios of the Metro concern and was directed by John Noble. William Faversham, the noted dramatic star, played the leading role in the production, and was supported by a select cast, including Jane Grey.

"The Right of Way" is one of the most costly features ever offered on a regular program. Mr. Faversham received fifteen thousand dollars for four weeks' work, and when the time required him to work an additional week, he received three thousand dollars.

There will be special events and special features on the bill at the Strand, which will include the presence of Mr. and Mrs. Faversham, Julie Opp, Jane Grey, Director Noble, Mr. and Mrs. Richard A. Rowland, Joseph W. Engel, Mr. and Mrs. Carl Anderson, and representatives of Sir Gilbert Parker, who is cabling his sentiments to Mr. Faversham, and which the latter will read from the stage of the Strand.

EDITION OF PATHE "NEWS" PLANNED FOR DENVER

Special to MOTION PICTURE NEWS

Denver, Col., June 30.

It is reported that Mr. Mayo, editor of the San Francisco edition of Pathé "News," who is in Denver, is looking for a location with the intention of starting an edition in this city. It is considered that the territory now served by Pathé exchanges is entirely too large for the "News" published in San Francisco to cover completely.

Looking Ahead With The Producers

CREIGHTON HALE, PATHE PLAYER, INHERITS TALENT

Creighton Hale, the Pathé actor who appears as Jameson in "The Exploits of Elaine," tells how he first happened to go into pictures.

He was playing in "Indian Summer,"



CREIGHTON HALE

then a Broadway attraction, under the management of the late Charles Frohman, and his work was noticed and liked by a Pathé director. An attractive proposition was made to him by the director, which was accepted, and since then he has appeared continuously in Pathé pictures.

Mr. Hale comes by his dramatic ability naturally, since his ancestors for generations have been identified with the English stage. His father for years was a favorite with London playgoers, and the young Mr. Hale embarked upon the same career at a very early age.

He came to America as a member of Forbes Robertson's "The Dawn of a Tomorrow" company, and liked the country so well that he stayed here ever since. Under the direction of the Whartons, the Pathé producers, he has become widely known to the moving picture public.

RAY LINCOLN IS WITH MINA FORCES

MinA Films announce the addition to their producing force in Los Angeles of Ray Lincoln, who has appeared in many motion picture productions.

His first appearance with MinA pictures is in "The Fighting Kid," a comedy in one reel, to be released through the licensed exchanges on July 15.

Kalem's "Hotel Mysteries" Is Set for Release July 21

KALEM'S new mystery series, "The Mysteries of the Grand Hotel," commences with "The Strangler's Cord," which is to be released on Wednesday, July 21. This series follows the "Girl Detective Stories," the last episode of which will be issued on July 14.

"The Mysteries of the Grand Hotel" will consist of twelve weekly two act episodes. A decidedly unique feature of this series is the fact that representative hotels throughout the country collaborated with Kalem to the extent of supplying the incidents upon which the various episodes of the series are based.

The results were exceedingly gratifying, and "The Mysteries of the Grand Hotel" was made possible. This, of course, meant months of hard work, but that it was not wasted labor will be realized when the first episode of the series is flashed upon the screen.

A story published in the NEWS several months ago, told of the wonderful setting in course of construction at Kalem's Glendale, Cal., studios. This setting represents the lobby of the Grand Hotel.

The plans for this lobby were drawn by Arthur Siedle, technical director for the Metropolitan Opera company, and the man who controls all the settings used by that organization, the foremost authority in his particular field.

To construct the lobby in accordance with Mr. Siedle's plans necessitated an outlay of more than $5,000. As an indication of the length to which Kalem went in an effort to secure absolute realism, the Otis Elevator company was commissioned to incorporate a working elevator into the setting. Thus, for the first time in the history of the industry, an elevator is used as a regular studio prop.

Among the hotels which supplied Kalem with material for "The Mysteries of the Grand Hotel" were the McAlpin and the Hotel Buckingham, of New York City; Auditorium Hotel, Chicago; Hotel Jefferson, St. Louis; Hotel St. Francis, San Francisco, and the Hotel Savoy of Kansas City, Missouri.

Incidentally, a number of prominent artists have been engaged to design the special one, three and six-sheet posters which are to be issued with each of the twelve two act episodes. These posters will be four-color lithographs, and the designs already submitted are unusually striking.

"DIAMOND" SPARKLES IN 55 NEW ENGLAND HOUSES

"The Diamond from the Sky" is now showing at fifty-five theatres in New England. It is on the program of ten houses in Boston alone.



THE INTERIOR OF THE GRAND HOTEL, ONE OF THE HUGE SETS BUILT FOR KALEM'S WEEKLY TWO-ACT "MYSTERIES OF THE GRAND HOTEL"



SCENES THAT MAKE THE AMERICAN'S PRODUCTION OF "THE SECRETARY FOR FRIVOLOUS AFFAIRS," WITH HOWARD LOCKWOOD, A MUTUAL MASTERPIECE

DOUBLE IDENTITY IN VITAGRAPH FILM

Ostrau, a mythical principality in the shadow of the Pyrenees and America, furnishes the scene of "The Prince and His Double," a five-part drama of mystery just undertaken for production by the Vitagraph company under the direction of Van Dyke Brooke.

"The Prince and His Double" was picturized by Anna Mehring from "The Riddle and the Ring," a popular magazine story by Gordon MacLaren, and will present Maurice Costello in the dual role of Barry Lawrence, an impetuous American, and Prince Oscar, the son of King Gustave of Ostrau; Norma Talmadge as Shirley Rives; Anders Randolf as Baron Hager, Chief of the Oustrau Secret Service, and Charles Kent as King Gustave.

3 GIRLS IN BEAUTY CONTEST BECOME SCREEN ACTRESSES

Special to Motion Picture News

Los Angeles, June 28.

Three of the sixty-two beauties of the Universal contest have been selected to play in Universal pictures. The three are Ruth M. Purcell, of Washington, D. C., who was awarded the first prize, Dorothy Bebb, of Calgary, Alberta, the only representative of our northern neighbor, and Gloria Fonda, of Seattle, Wash.

The three are expected to arrive at Universal City within the near future, when they will take up their first picture work.

NEXT RAFFERTY PICTURE SHOWS HIM AT HIS SUMMER HOME

Popular peaceful Rafferty will go down to Centerport, L. I., this week to his summer home that Charlie O'Hara created, and perform some of the comical antics that have made him famous on the screen.

"Rafferty at His Summer Home" is the title, and it will be in one reel. Peggy Shannon and Joe Sullivan will handle the leading roles in the same artistic manner they have handled the others. J. A. Fitzgerald will direct it.

Morosco's "Peer Gynt" Is Making Rapid Progress

AT the Los Angeles studios of the Oliver Morosco Photoplay Company, work on this concern's latest screen production, "Peer Gynt," with the well known actor-manager, Cyril Maude, is rapidly progressing, and it is expected that this release will present the largest subject yet put out by the Morosco forces.



CYRIL MAUDE AS HE APPEARS IN SOME OF THE SEA SCENES FROM "PEER GYNT," THE NEWEST MOROSCO FILM

In addition to the large sets being prepared for the interior scenes of this play a cast including such able players as Herbert Standing, William Desmond, Myrtle Stedman, Charles Ruggles and many others, together with a most generous supply of extras, has been selected to support Mr. Maude.

Inasmuch as the subject embraces the world wanderings of a poet-souled adventurer, typical scenes of every clime and people will be presented. Already an ocean trip to Catalina Island, another to the desert in the Imperial Valley, costing $1,000 a day, and to many canyons in the Sierra Madres, as well as a journey to the San Bernardino Mountains, have been made by the principals and an army of others, including supers, riders, stage and property men, cameramen and directors, to say nothing of the rather unique collection of live stock which will play an important part in the film. Other big trips are at present being arranged by the producers in order to get the desired atmosphere for the subject.

"Peer Gynt" is an adaptation from the famous dramatic poem by Henrik Ibsen, published in 1867. In February, 1876, its first stage presentation was made with Edward Grieg's famous incidental music at the Christiania theatre, Christiania, Norway, where, after the play ran thirty-seven times, the stage was destroyed by fire.

The production was revived in the same theatre in 1892 and met with big success, Bjornsterne Bjornson, the celebrated poet and dramatist, playing Peer. The play was first staged in English by Richard Mansfield in 1906 at Chicago, where its European success was duplicated. Its splendid screen qualities will readily assert themselves to its viewers.

CENSORSHIP CRAZE REACHES TEXAS TOWN

Waco, Texas, newspapers are agitating censorship similar to that of Dallas for picture shows, theatres, dance halls, skating rinks and the like.

AMONG THE EXCHANGES

PHILADELPHIA FILM EXCHANGE CLUB HOLDS DINNER

THE Philadelphia Film Exchange Club held its last meeting at the Hotel Vendig. A dinner was the main feature of the evening. These dinners will for the present be given each week on the evening best suited to the club members. The election of officers was postponed until the next meeting.

The dues were fixed at five dollars monthly, with ten dollars initiation fees. J. S. Binns was elected a member. Pledges of friendship and amity were given by each member to all the others. The most important discussion was on C. O. D. shipments.

It was felt that reliable theatre owners were willing to pay in advance, and if this rule was not made binding, the best exhibitors must necessarily suffer. Jack Levy, V. R. Carrick and Herbert Given were appointed a committee to look into this and other matters relating to the best interests of both exhibitors and exchanges.

The committee will make a report in about a month. The Vendig will be the scene of the next meeting and dinner.

DAVE BERSHON WILL BE AGAIN WITH UNIVERSAL IN LOS ANGELES

DAVE BERSHON, one of the pioneers of the film renting business of the west coast, formerly part owner and manager of the Los Angeles California Film exchange, releasing the Universal program, has returned to Los Angeles and will take charge of the bookings at the Universal exchange, and will be assistant manager and have charge of the regular program.

This will enable Manager Dan Markowitz to devote practically all of his time to the bookings of the Universal features, the first of which include Jane Cowl in "The Garden of Lies," the Weber-Smalley subject, "Scandal," and the first Universal-Bosworth release, "The Scarlet Sin" which have arrived. They have been given a private showing before the managers of the larger theatres.

METROPOLITAN OF PITTSBURGH MOVE TO NEW OFFICES

THE Metropolitan Booking Offices of Pittsburgh, last week moved their office, films, books and vaults and shipping department to 121 Fourth avenue, and are now located in Room 14. This move on the part of the company was necessitated by the increasing of the business of the firm, and by the addition of the Kriterion service.

Shortly after the move a shipment of more than two hundred reels was made, and it is said that the officers are now dickering for additional space.

EXCHANGE MEN IN SOUTH MAKE CHANGES

KARL BUGBEE, former manager of the World Film corporation in New Orleans, has been put in charge of the Metro program in that vicinity, and will soon open a sub-office in New Orleans of the Southern Metro Film corporation at Chattanooga, Tenn., which controls the entire southeastern States.

L. W. Miller, of the Progressive Feature Film company, Dallas, has just secured the six reel picture, Captain Kleinschmidt's "Arctic Hunt."

H. E. Stahler, formerly in charge of the Southwestern business of Warners' Features, with headquarters at Dallas, and lately traveling for the Atlanta office of the World Film corporation, is now managing the Palace theatre, at Macon, Ga.

F. A. Tomes has been put on the road by Manager Levison, of the Dallas office of the Box Office Attraction Film Rental company. Tomes has been in the booking department in the Dallas office of the company.

E. Auger, Southern representative of the World Film corporation, spent three days in Dallas during the week of June 14, in consultation with Manager Sanford, and looking over film conditions in the Texas territory.

William Oldknow, general manager of the Consolidated Film and Supply company, with headquarters at Atlanta, Ga., was a visitor at the Consolidated exchange in Dallas during the week.

The Peerless Feature Film company, through its manager, Harry T. Peebles, announces that it has secured the sales rights to United States and Canada on the productions of the Fitzhugh Film Manufacturing Company, a Dallas producing concern. The initial release of this company is a single-reeler, "Ruth's Romance," a comedy-drama. In the near future, this company will make one three reeler per month.

PHILADELPHIA EXCHANGES ARE ACTIVE

HARRY SCHWALE, Philadelphia exchange manager of the Electric Supply company, will leave on July 5 for a trip out west with the Shriners, Seattle being the objective place.

Joseph Spero, who has been manager of the Greater New York Film Rental company for only three months, has in that time formulated new methods which have caused a great increase in the business of the exchanges, in spite of strong competition of other service exchanges. Especially is a record breaking on Chaplin releases reported.

Jack Levy, manager of the Fox Film corporation, will go on July 1 to the convention of all the Fox Film managers, to be held in New York. This convention will last several days and give a chance for all the Fox managers to thresh out problems and receive valuable suggestions. Mr. Levy reports such a big business in the Philadelphia office that a substantial increase in salary has been given all employees. This increase is held to be due to the popularity now being attained by the present and forthcoming Fox releases, among which may be mention "Should a Woman Tell?" "Dr. Rameau," "Lady Audley's Secret," "The Sorceress," "The Bondman," and "The Two Orphans."

Harry Bryan, of the Metropolitan Booking Office, who has secured the rights for several eastern states to "Life Under the Sea" and "The Rescue of the Steffanson Arctic Expedition," has arranged for a private screening of these films, at which Mayor Blankenburg, other city officials and the press representatives will be the guests of honor.

Jean Marcus, of the Eastern Booking company, was in New York several days last week on business connected with his very successful exchange. The Eastern is one of the few state rights companies that are still flourishing in that section.

FLINTOM'S EXCHANGE MOVES

ON July 1, the Kansas City Feature Film company will move into its new home at 922 Oak street, Kansas City. This company will occupy approximately 5,000 square feet of floor space, and will be one of the most up-to-date film exchanges in the southwest.

Beautiful oak fixtures have been installed, making the office a place of beauty. A large Rex cleaning plant will be operated, as well as a printing plant for the preparation of heralds, stationery and all the printed needs of the firm.

A. D. Flintom, president of the company, is the oldest film man in the middle west. he will be remembered for his former connection with the Yale Film exchange, which was later merged with the General Film company of which he was manager of both the St. Louis and Kansas City offices for some time. He later resigned to start the Kansas City Feature Film company which has been most successful, and which distributes the Paramount program in Missouri, Kansas, Iowa and Nebraska.

The Monarch Feature Film company of St. Louis, in charge of George E. McKean, and the Des Moines Film Supply company, Des Moines, Iowa, in charge of R. C. LeBeau, are both branches of the Kansas City Feature Film Company.

ALLEN BELIEVES IN ART CAMPAIGN FOR PICTURES

COINCIDENT with the removal of its northwestern branch from the Kasota building to 712 Produce building, Minneapolis, The Pathé exchange has begun a campaign to interest exhibitors throughout the territory in more artistic productions.

W. P. Allen, the manager, believes that the motion picture is now so well established as the prevailing drama that distributors can afford to "harp" on the artistic side more than they have done in the past. For the real art in drama he believes the film has possibilities far exceeding those of the older drama.

He is now interesting exhibitors in the colored films, and he reports that they are popular everywhere shown. There is always a call for more and patrons are asking for future dates on such films.

As another phase of the artistic campaign he is urging the exhibitors to improve the appearance of their lobbies by having neater posters.

"The patrons of the moving pictures are no longer those who merely want to be startled or aroused from sluggishness," he said.

The patrons look to the theatre for entertainment, education and for their mental betterment. The majority are of this type and the glaring poster of things the film does or does not show does not appeal as will a neat scene properly shown. He urges the exhibitors not to mar the architectural beauties of a lobby or theatre front by a meaningless display of too much paper.

Business throughout the district comprising Minnesota, North Dakota, South Dakota, Wisconsin and Michigan, Mr. Allen says, is good. Five salesmen are on the jump. L. Booth has the twin cities and the outside territory is handled by Theodore Quandall, Frank Woskie, Ted Karatz and J. C. McClellan.

FELDSTEIN WILL GO TO COAST FOR VACATION

GENERAL manager of the United Film exchanges of Montreal and Toronto, Manny Feldstein, will enjoy the first vacation he has received in his many years of activity in Motion Picture affairs, when he takes the trip from Montreal to California in the interests of his company next week.

Although Manager Feldstein will be called upon to get back into the harness again as soon as he reaches the coast, he has arranged his trip for a couple weeks' much needed rest before he takes up his new duties.

BONAFF EMPLOYS MEN WHOSE SALES STICK

JOSEPH BONAFF, who has been employed as salesman by Manager P. H. Goldstone, of the World Film company exchange at Omaha, Neb., carries out Manager Goldstone's idea of a salesman of films.

"I do not hire a man as salesman because he is a film expert," said Goldstone; "I hire him because he is a salesman. He has made good in selling other lines, so I get him to sell my line, that's all.

"I keep a prospective salesman in the office for two weeks until he learns something about the business. I am tired of the old-fashioned kind of salesman who stuffs an exhibitor with a lot of hot air, sells him some features and then leaves him. In such a case the cancellation generally precedes the order. I want men, trained salesmen, who sell goods and whose sales stick.

"For that reason my salesmen are constantly taking courses of study I give out to them. Efficiency counts in this line, both for the exchange and for the exhibitor. The exhibitor appreciates being treated like the business man that he is."

HEBREW IS IN TOUCH WITH NATION-WIDE EXHIBITORS

THERE are few booking men in the film business more conversant with the exhibition conditions of the industry than J. S. Hebrew, Philadelphia manager for the V-L-S-E. His experiences have put him in touch with exhibitors from Maine to California and from the lakes to the gulf.

His first connection with the motion



J. S. HEBREW
(Phila. Mgr., V-L-S-E)

picture business was during the formation of the Patents company, at which time he became associated with the Philadelphia office of that company, and assisted in concluding arrangements for the consolidation of the Calehuff, Schwaab, Lubin and the Electric Theatre Supply company, the four exchanges doing business in Philadelphia.

Later, he was transferred to Boston, where he consolidated the Howard and Kleine branches. He spent considerable time in the New England states, and established an office for the General Film company in Bangor, Me.

He then turned his attention to New York City, where he was prominent in Film circles, and later went west.

Just prior to his connection with the Big Four, he handled the bookings for feature productions in the Pennsylvania territory from Wilkes-Barre and Harrisburg.

FOX BOSTON ROAD MEN BREAK RECORD

DURING the absence of Manager H. F. Campbell at the convention of Fox managers in New York, Charles Phillips, one of the road men for the New England Fox office in Boston, is in charge of the Boston headquarters. With Mitchell Granby Mr. Phillips recently turned in one of the biggest fortnight's business in the history of the New England exchange.

During the two weeks these two men sent Mr. Campbell contracts for the Fox service with these theatres: Memorial Hall, Lee, Mass.; Mohawie theatre, Great Barrington, Mass.; Princeton, Bridgewater, Mass.; Gem, Machias, Me.; Natick at Natick, Mass.; New Majestic, Rumford, Me., Pastime, Madison, Me.; Morse opera house, Franklin, Mass.; Midget, Brookfield, Star, Bar Harbor, Ward's, Manset, Me.; Boulevard, East Boston, Union hall, Searsport, Me.; Empire, Norwood, Gem, Athol, Spa, Pittsfield, St. James, Pittsfield, N. H.; Star, Milford, N. H.; Olympia, Rockingham, Magnet, Raymond and Comique, Camden, Me.

Mr. Campbell's present policy is to hold what he has in the big places and get new business in the small ones.

JONES IS THE BALTIMORE HEAD OF UNITED

CARL R. JONES has been placed at the head of the Baltimore branch of United program, with offices at 419 East Baltimore street. The Washington office found this necessary to more adequately handle the business of the exhibitors of the Monumental City. Mr. Jones is quite pleased with his post.

Among the local theatres that have taken on the United program are Schutzen Park, with Rudolph Keith as manager, the Rhode Island theatre, with C. H. Serin as manager, and Empire Park, a recent acquisition of the Atkinson chain. The other houses under Louis J. Atkinson's control are the American and the Olympic Park, both of which show feature programs of a high standard.

ROUSE MAY ESTABLISH OFFICE IN PORTLAND, ORE.

M. M. ROUSE, of the Progressive Motion Picture company, having offices at 300 Marsh-Strong building, Los Angeles, Cal., is in Portland, Ore., in the interest of Paramount pictures.

Mr. Rouse states that he may establish a local office, but at present is handling the Portland territory through the Seattle office. He has been in Portland about a month, and expects to remain for some time, if not permanently.

WIMAN MAY TAKE V-L-S-E OFFICE IN SEATTLE

W. E. WIMAN, a well known Seattle booker, with the Pathé interests in that city for some time, who recently took charge of the same department in Pathé's Portland office, has received a tempting offer from Tom North, manager of the Seattle office of the Big Four, and will probably accept the position.

$2,600 CONTRACTS REWARD METRO FOR LIVE DENVER SHOWING

AFTER showing Metro pictures at the Broadway theatre, Denver, for six days, to which all exhibitors throughout Colorado, Nevada, Wyoming and Montana were invited, Harry J. Cohen, of the Metro home office, announces a gross contracted business exceeding two thousand dollars a week, with other contracts yet unsigned.

In the unusual method of showing the exhibitors twelve releases before requesting them to use the program, Metro hit upon a novel method, and, as indicated by Cohen's figures, struck a most responsive chord.

Four of the principal Denver houses are playing the Metro program three and four days and one an entire week, while the cities in the four states incorporated in the Denver territory are responding in unusual fashion.

Harry Cohen, who opened the Denver office, sent broadcast throughout the territory, invitations to exhibitors, telling them that if they came to the showing at the Broadway and were sufficiently impressed to enter into contracts, Metro would defray fifty per cent. of their traveling expenses. Over two hundred exhibitors responded and eighty per cent. signed a Metro agreement.

Mr. Cohen is organizing the Denver office and will return to New York next week.

V-L-S-E OPENS DENVER AND DETROIT OFFICES

THE Big Four announces the establishment of two new branch offices to take care of the increasing V-L-S-E business in the middle west.

Offices have been opened in Detroit, Mich., in the Peter Smith building, and in Denver, Colo., at 1031 Seventeenth street.

The Detroit office is in charge of R. R. Hutton, and the Denver office will be presided over by Frank Harris.

The opening of these two new distributing points brings the total number of V-L-S-E branches up to sixteen; three times the number originally in the chain, when the company started releasing less than three months ago.

OMAHA HOUSE FOR FEATURES AT TEN CENTS

PROMOTERS in Omaha are saying that this fall will see the erection of a beautiful theatre in the downtown district, the policy of which will be a regular admission of ten cents with feature pictures.

Those back of the movement, not yet ready to let their identity become known, say one of the ideas is to promote the standing of houses in the Middle West in general and in downtown Omaha in particular. Several prominent motion picture men are said to be back of the movement.

VARIED PROGRAMS GO BEST IN HOT WEATHER, SAYS LUST

SYDNEY B. LUST, Washington, D. C., manager of the United program, is a busy man these days. He recently returned from a tour of his southern territory and made a favorable report of new acquisitions of theatres and length of programs.

Speaking of the summer needs of exhibitors and patrons, Mr. Lust remarked, "The varied program is what the people want during the hot weather. Long features are too serious and not of sufficient relaxation just now.

"The demand for our comedies was demonstrated just the other day, when within three blocks on Ninth street four houses were showing the Heine and Louis series."

LEVY, OF FOX, WAS ONCE A CIRCUS PERFORMER

BORN in New York City, in 1889, Jack Levy, the manager for Fox in Philadelphia, joined the Barnum and Bailey circus, doing a juggling and slack wire act in the season of 1904, under the name of "Marvelous Le Roy." He entered the employ of William Fox in 1907, when



JACK LEVY (Fox Film)

Mr. Fox started the Greater New York Film Rental company, and remained until 1910, at which time he took charge of the Western Vaudeville company. He opened the Colonial theatre, Brooklyn; the Novelty theatre, Newark, N. J.; the Fairbanks theatre, Springfield, Ohio, and managed the Grand opera house, Columbus, Ohio.

In 1912 he went back to the Greater New York Film Rental company, in charge of the booking department, and then opened the Philadedphia branch for the same company. He remained there until given charge of the Fox office in Philadelphia, on March 14 of this year.

QUINBY LOOKS OVER UTAH FOR PATHE

F. C. QUINBY, the manager of the Pathé exchanges, with offices in the Nassau building, Denver, spent all of last week in Salt Lake City and the surrounding territory looking after the interests of his patrons.

He reports business generally on the increase in the Mormon state.

NEW EXCHANGE ENTERS SAN FRANCISCO FIELD

A NEW film exchange, which will devote its entire attention to handling educational, religious and clean cut dramas and comedies suitable for use in churches, schools and private institutions, has entered the San Francisco field and has opened offices at 114 Golden Gate avenue, in the heart of Film Row.

To carry on the business that is planned the Atlas Film Corporation has been formed by G. E. Chamberlain, F. E. Guenther and W. Waite, with an authorized capital of $10,000. The exchange will be in charge of Mr. Guenther and already some business is being done, although a full stock of subjects has not been secured.

WORLD FILM IN KANSAS CITY WILL SEEK NEW QUARTERS

LARGE quarters are being prepared in the Boley, Twelfth and Walnut streets, Kansas City, for the World Film corporation's offices. This branch is now located in the Gloyd building but will move just as soon as the new quarters are in condition.

This branch has found it necessary to enlarge to take care of the rapidly increasing business. Max Levey, one of the many old-time exhibitors who have gone into the exchange end, will be the manager.

GOLDEN GATE GETS RIGHTS TO "CHRISTIAN"

THE Golden Gate Film exchange in San Francisco has recently secured the rights to the "Christian" for Nevada, Arizona and New Mexico, and is now handling this production through the entire Pacific coast.

It is extending its operations in the mountain terirtory and has opened an office at Salt Lake City, Utah, in charge of Nathan Offer.

CRITERION, SERVING MIDDLE WEST, IS PROSPEROUS UNDER LILES

THE Criterion Film service has opened in Kansas City at 417-418 Gloyd building, with E. A. Liles as manager. This firm will serve southern Nebraska, western Missouri, Arkansas, Oklahoma and Kansas.

Since the opening of the branch on June 7, a good business has been enjoyed by the exchange, and according to those in charge everything points to a great increase.

LEVY, OF LOS ANGELES MUTUAL, PLEASED WITH SAN DIEGO TRADE

NEWT LEVY, of the regular Mutual program staff, Los Angeles exchange, spent a portion of last week in San Diego where he found exhibitors very much encouraged at the increase in business.

This is especially true of the houses of the residence district.

JOHNSON TO ATTEND PATHE CONVENTION

MANAGER Johnson, of the Pathé Film exchange, Cleveland, has been notified to attend the Pathé convention to be held in Chicago on July 12.

WALSH PRODUCING "REGENERATION" FOR FOX

Raoul A. Walsh, who recently arrived from the Pacific coast to join the producing staff of William Fox, is hard at work on the screen version of "Regeneration," the photodrama being taken from Owen Kildare's famous book of the same name. The story of Regeneration, which proved a tremendous success when presented upon the stage, is a most powerful one, and tells of the influence of a good woman's love upon a man whom she seeks to save from the depths of degradation.

Mr. Walsh intends to make the production one that in every sense will measure up to the William Fox standard. There is exceptional opportunity afforded Mr. Walsh in "Regeneration" to show the picturesque and the sinister side of the life of the underworld of New York.

Scenes will be made in Chatham square, in Chinatown, along the Bowery, and in the famous block of the "Three Deuces," the most densely crowded tenement in the world. In the Chinatown scene, such famous characters of Mott street as Tom Lee, the Mayor of Chinatown; Rose Livingston, the Angel of Chinatown, and others of equal note, will appear.

TABOR GRAND OPENS FOR SUMMER SEASON

Special to Motion Picture News

Denver, Colo., June 29.

The management of the Tabor Grand, one of Denver's leading theatres, and at one time the most beautifully equipped play house west of the Mississippi river, whose reign has in many instances made history in the West, has closed its regular schedule for the season and opened its doors for the summer to the most recent of big productions in motion pictures.

The management started the summer season with the presentation of Lois Weber's latest sensation, "Scandal."

The attendance at the Tabor last week guarantees the success of the motion pictures in that theatre.

GRIFFITH WINS DECISION FOR "NATION" IN CHICAGO

Special to Motion Picture News

Los Angeles, June 28.

D. W. Griffith arrived home from Chicago and the East, after spending about fifteen days there battling with the censorship matters which came up in relation to the showing of "The Birth of a Nation" at the Illinois theatre.

The result of Mr. Griffith's visit was a highly successful one, in that the judge of the superior court in which the suit for injunction to prevent the mayor, police, or board of censors to interfere with the showing of this wonderful picture, gives a decision which points out that the education of the court with regard to films is one of the essentials to prevent unjust legislation from being enforced.

The news of the decision of the court is considered by prominent men of the film industry here as a mile post with regard to the regulation of motion pictures by state or municipal censorship. The decision practically places the motion picture on an equal basis with that of any other publication work thus recognizing motion pictures as a publication which means the manufacturers of pictures is entitled to practically the same rights as any publisher. The censor board and the city officials of Chicago must, if they wish to prosecute the case further, appeal from the decision to the state courts of Illinois.

ALICE BRADY SIGNS LONG CONTRACT WITH WORLD

William A. Brady's charming and accomplished daughter, the youthful star, Alice Brady, has signed a long contract to appear in pictures released exclusively through the World Film corporation.

Following upon a few years' valuable stage experience gained in productions controlled by William A. Brady, and in many other theatrical offerings, Miss Brady, in December, 1914, made her screen debut in the photoplay version of the famous Brady-Snyder drama, "As Ye Sow."

She repeated her success in "The Boss," with Holbrook Blinn, released by World Film only a few weeks ago—so much so that she has received many offers at large salaries to appear with other companies. But Miss Brady has remained loyal to World Film and the William A. Brady Picture Plays, Inc.

BEAUTIES IN KALEM FILM WATCH FLEET FROM PALISADES

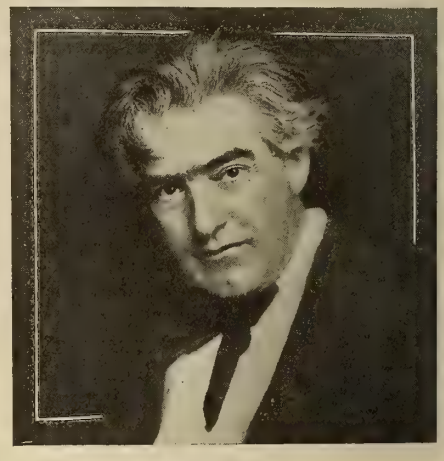
While Kalem was producing "Midnight at Maxim's," at their Cliffside studio, located at the edge of the Palisades at Cliffside, N. J., many picturesque scenes about the grounds presented themselves to an industrious camera man.

Among them is a picture of a bevy of beauties from Maxim's and Bustanoby's cabaret standing on the edge of the Palisades gazing across at New York, with the American fleet lying at their feet in the river below. Grant's tomb and various other notable structures on Riverside Drive are discernible in the distance.

TYRONE POWER EXPRESSES LIKING FOR FILM DRAMA

Tyrone Power, the distinguished stage star, who will shortly make his appearance in the V-L-S-E service, in a visualization of his greatest stage success, "A Texas Steer," says that he considers motion pictures an art that will never die out.

Mr. Power looks upon the work he has done before the camera, as one of the most valuable of his many experiences, and says that the technique of the silent drama was a revelation to him.



TYRONE POWER

It is interesting to note that this distinguished star considers the beneficial influence of the picture play, greater than the influence of the theatre.

It is stated by people who have seen the factory print of "A Texas Steer," that Mr. Power's work before the camera, displayed none of the nervousness that has been noticeable in the first appearance in films, of many stage stars.

APEX IN LOS ANGELES CLOSED

The Los Angeles exchange of the Apex Feature, which has been in charge of Ernest Brue for the past year has been closed and the subjects returned to the New York office of the company. Mr. Brue has gone East, and it is understood that after a short vacation he will represent the company at some eastern point.



MARGUERITE CLARK IN "SEVEN SISTERS," FAMOUS PLAYERS RELEASE ON THE PARAMOUNT PROGRAM

In and Out of Los Angeles Studios

By J. C. Jessen

Special to Motion Picture News

Los Angeles, June 28.

DIRECTOR General D. W. Griffith, who returned last week, is now completing the work of the production entitled "The Mother and the Law," many scenes of which were made several months ago. The cast for this includes Mae Marsh, Robert Harron, Miriam Cooper, Mary Alden, Ralph Lewis, F. A. Turner, Walter Long and others. This, when completed, is to be another big multiple reel feature.

A two-reel Reliance drama, "The Americano," dealing with labor troubles in the Mexican oil fields, has been filmed last week. Thomas Jefferson appears in the name part as manager of the Mexican branch of an



BLANCHE SWEET IN "THE CLUE" (Lasky)

American oil company. Others in the cast are Margaret Loveridge, Kate Toncray, Boyd Norton and Lawrence Payton.

Motion picture rights on the Horace Hazeltine popular novel, "The Sable Lorcha," have been secured, and filming has been taken up at the Reliance studio. This will be completed in four reels and will be of the nature of a Chinese mystery melodrama, in which Thomas Jefferson plays the dual role of two brothers, one a scapegoat and the other a highly respectable citizen.

A complete Chinese street is being built for this production, and a number of sensational scenes will be made at sea where a large boat is to be scuttled. The direction will be under Lloyd Ingraham who recently completed a four reel subject entitled "The Fox Woman," from a story by John Luther Long.

Director Jack Conway secured a thriller last week when Josephine Ashton, champion child diver, leaped from the top of a bridge in Hollenbeck Park to the water thirty-five feet below for a scene in "The Fortification Plans." Little Josephine was awarded a five-hundred dollar cup by the National Swimming Association in 1912 for her diving feats. This subject will appear as a Reliance release.

R-M Players in the Mountains

A company of R-M players, including Ralph Lewis, Dorothy Gish, W. E. Lawrence and Frank Bennett have spent the past week in the mountains where scenes were made for "The Mountain Girl."

A part of the funeral services over the body of Elmer Booth, Komic player, killed last week in an automobile accident, that will cause the friends of this popular player to long remember the occasion, was the impromptu talk by D. W. Griffith at the grave.

Mr. Booth had played under the direction of Mr. Griffith in a great many subjects, and there was a very warm friendship existing between the two men from the time of their first acquaintance. The pall bearers, composed of R-M photo-



LOVING CUP PRESENTED TO COLONEL SELIG BY HIS EMPLOYEES

players, included the following: Edward Dillon, Robert Harron, Frank Darien, Charles West, Max Davidson, and Chester Withey.

The first Universal multiple reel subjects featuring legitimate stage stars to be taken up at the west coast studio is that in which Marie Tempest, supported by W. Graham Brown, an English leading man, will appear. Work was begun Monday of this week.

Production of this, together with the preparation of a suitable story and scenario was placed in charge of Al. E. Christie who combined the two Nestor comedy companies to support this well known legitimate stage star. Eddie Lyons, Victoria Ford, Lee Moran, Jack Dillon, Billie Rhodes, Neil Burns, Harry Rattenberry and Laura Oakley will compose the all star supporting cast.

Julia Dean, Frank Keenan and other legitimate stage celebrities are expected at



PEDRO DE CORDOBA (Lasky)

the Universal studio within a short time, and filming will then be taken up.

Poor Heroine Loses Her Teeth

The number one Nestor company has just finished "When Cupid Lost His Teeth," the story of a college girl who met with an accident when she became excited at a foot ball game. The fact that she wore a plate she kept a secret from her sweetheart, and the most unfortunate part of it all was the teeth were misplaced on the morning of her wedding. Eddie is the sweetheart, Vicky the toothless girl, and Lee causes all the trouble.

Another Nestor of the week is "Dan Cupid, Fixer," wherein a series of love quarrels are happily ended. The opening and closing dissolve outs consist of cupid hanging up and taking down his shingle. In this instance, cupid is a girl, little Georgia French.

"The Last Reasoning" is the title of a three-reel subject being made by the William Worthington Universal company. This deals with the misunderstood attempts of a wealthy socioligist to better the conditions of men. The plot not only deals with labor and capital problems, but also with those of the underworld. The theme has a decidedly human interest throughout, and it may be said the story has a decidedly novel plot.

A GROUP OF DRAMATIC SCENES FROM THE NYMP FEATURE, "THE TIDE OF FORTUNE," MADE AT INCEVILLE



How a sheriff of a Western county accidently came upon a wanted criminal and injured him when he was hiding by the side of the road, and to compensate for the injury gave him partial assistance in making his escape, forms the plot of "The Sheriff of Long Butte" being filmed for Universal Rex brand in two reels.

After the criminal has departed, the sheriff learns he is wanted for the murder of his wife who was a former sweetheart of the officer. In the cast are Arthur Shirley, Lon Chaney and Roy McCrey.

Railway Drama for Bison

The 101 Bison company has taken a short vacation from filming wild animal pictures and made a two-reel railway drama, "Chasing the Fast Mail," wherein the superintendent of a railway learning of a love affair between his daughter and a chief clerk in his office, sends the young man to an out of the way station, where upon failure of another to properly signal a train to stop necessary to prevent an accident, the young man takes a locomotive and attempts to run down the train just passed. On this is the superintendent and daughter.

Failing in this when the engine he was riding jumped the track the young man takes a hand car and accomplishes his purpose. Just reward is given in return for this work. Included in the cast are: Wellington Playter, Rex De Roselli, Betty Schade, and Marie Walcamp.

The second of a series of pictures featuring Charles "Daddy" Manley is now being made. The title of this is "The Source of Happiness," wherein a wealthy old widower induces his son to forget an adventuress by taking him to a small town where he becomes infatuated with an unsophisticated girl. Mr. Manley is supported by Millard K. Wilson, Gretchen Lederer, and Olive Golden. The direction is in charge of Frank Lloyd.

"Around the Corner" is a one-reel drama, the theme of which is based on the fact that it is impossible to know what will happen next. In this instance the young man of the story comes upon a penniless girl whose life has been ruined by a man who proves to be his rival for the hand of Marjorie Stone. By a coincidence this fact is established, and the young man is successful in winning the girl he loves. This is being produced by Carl Le Viness, late with the Features Ideal, who recently became a member of the Universal staff. In the cast are Sydney Ayres, Doris Pawn, Rhea Brown, and Val Paul.

A two-reel Universal subject entitled "Mere Money" is being produced by W. C. Dowlan, who also plays the leading part, that of a young Englishman of birth who becomes an American cowboy. Supporting Mr. Dowlan are "Doc" Crane, Violet MacMillan and William Wolbert.

Grace Cunard Completes Last "Coin" Episode

Grace Cunard has now finished the scenarios for all of the fifteen episodes of "The Broken Coin" serial, and the synopsis points out the fact that in practically every release of this picture many sensational features will be introduced. Number fourteen has many thrilling scenes that employ all the different kinds of equipment now used by the nations at war in Europe.

"Paternal Love," a one-reel Laemmle brand subject, derives its title from the affections displayed by a little five-year old girl for her father whom she does not know. The meeting occurs at the home of the man's former wife following his release from serving five years in prison. He went to the home not knowing who resided there, with the intention of robbing it.

When leaving with the plunder he sees and recognizes his daughter. A moment later the mother and her present husband arrive, but the entreaties of the child prevent them from calling the police.

The Allen Curtis Joker company has just completed "A Bashful Bachelor Blacksmith," in which the village smithy wins the heart of the widow when an automobile goes wrong. The usual Joker cast including Max, Gale and Lillian appear in this subject.

The Burton King company left last week for Follows Camp in the San Gabriel Canyon where they will remain a week or ten days filming scenes for semi-Western subjects.

The love of Cora Welden, of Cincinnati, a member of the Universal Beauty party, for swimming caused her to miss the special train at San Diego last week and to be left in a strange town without money or baggage, her possessions having been taken on the train. But friends of the Universal company succeeded in getting word to President Carl Laemmle, and the maid missed but a small portion of the program arranged.

Advice from the Kerrigan-Victor company camp at Lake Tahoe, California, states that "The Wilderness Creed," a story dealing with the superstitions of people of the lumber regions, is the first subject being made there.

Jack Dillon, formerly of the Nestor Universal company, who has been with the Romaine Fielding Lubin company in Arizona, has returned to Los Angeles, and is again associated with his old players under Al Christie.

New regulations have been enforced by the players and stage employees at the Lasky studio. Now there is no work performed between eight-thirty and nine o'clock each morning, for during this time Geraldine Farrar engages in her daily vocal and instrumental practice in the specially prepared dressing rooms. During this period all members of the Lasky staff take advantage of the grand opera offerings.

Lasky Employees Hear Farrar

This is not the only change that Miss Farrar has caused at the studio. In order that she may give the best performance possible, she has caused the management to institute the making of test films for all important scenes. These are taken following several rehearsals, developed immediately, and shown that evening that the star and other members of the company may see where the subject may be bettered.

The interest taken by Miss Farrar in the films leads all about the studio to believe that the subjects in which she appears will be of exceptional quality. On the first day she forgot the stipulations in her contract that she was to work but six hours each day, and evidently since that time has not recalled this clause.

On several occasions she has refused to stop work for lunch and on others has kept the producing company at the studio much later in the afternoon than is usual, stopping work only when the light is bad.

Morris Gest, manager for Miss Farrar, has also been singing "This Is the Life" and threatens to dispose of his theatrical interests and enter the motion picture field.

$6,000 Prayer Rug for "Blackbirds"

For a number of scenes in "Blackbirds" the use of a prayer rug valued at six thousand dollars has been secured by the Lasky company. This is the property of Arthur Letts, owner of one of the largest department stores in Los Angeles, and president of the National Retail Dealers' Association.

The making of a Lasky-Belasco subject, "A Case of Becky," from the successful play of Frances Starr, which had two seasons' run, was begun this week under the direction of Frank Reicher. Blanche Sweet and Carlyle Blackwell are featured in this.

Mr. Reicher has just completed the filming of "The Secret Orchard," which was given a studio showing Friday evening and shipped to the New York laboratories.

Donald Brian, late "Merry Widow" star, and since featured in "The Girl from Utah," will arrive at the Lasky studio in the near future for appearance in the film



FRITZI BRUNETTE IN "A SKIN GAME" (Joker Universal—July 3)

version of the Harold MacGrath story, "The Voice in the Fog."

The cowboys for the entertainment of Miss Farrar and other theatrical celebrities now at the Lasky studio, gave a rodeo in Griffith Park, Sunday afternoon. Prizes were offered for a number of difficult feats in riding and roping, and the program lasted fully two hours.

The Lasky company has arranged to take scenes for "Carmen" at the bull fights staged in Los Angeles by the 1915 entertainment committee for the pleasure of visitors. Troubadours from Mexico have been engaged for this event, which will be given on July 11 and 12. The latter date is to be known as Farrar day.

Puts It Over on Diogenes.

President and General Manager Fred J. Balshofer, of the Quality Pictures, has announced that he has found an honest man. Recently while in New York, he left the studio in charge of William F. Alder, who was to supervise the reconstruction of equipment. Mr. Alder found about sixty racks upon which films are wound before developing needing new brass screw eyes at the top.

He removed all of the old ones, and by a chemical process separated the silver that had collected on them from the brass. When this was all collected it weighed slightly more than ten pounds. All was sent to a local silversmith where it was moulded into a paper weight. This, which was appropriately inscribed, was presented to Mr. Balshofer this week by Mr. Alder. The silver is valued at $46.

What is known as the Sterling Motion Picture studio, Gower and Sunset boulevard, owned by F. J. Balshofer and used by Quality Pictures, is being completely rebuilt. All of the old frame buildings used for laboratories, scene docks, property and dressing rooms, together with the stage, is being removed and new ones will be built. The open air stage when completed will be 100 x 150 feet, and adjoining this will be an enclosed studio 30 x 50 feet, fitted with all new lighting devices. All new buildings are being constructed for dressing rooms, laboratories, etc.

Director James Horne, in charge of production at the Kalem Glendale studio, has just completed a four-reel feature subject, "The Girl and the Angel," in which Myrtle Tannehill, well known American and English star, is featured. Miss Tannehill is probably best remembered for her appearance in "A Pair of Sixes" at the Longacre theatre, and "Snobs" at the Hudson theatre, New York City, and "The Fortune Hunter" and "Sealed Orders" in London.

Director Horne is now engaged in filming "The Mysteries of the Grand Hotel" series, featuring Marin Sais. In this episode, entitled "The Secret Code," Tom Lingham,



ENTRANCE TO THE SELIG ZOO

a member of the company climbs down a rope from the sixth to the fourth story windows of an office building, and there re-enters the building. After the experience he confided to friends that he was now ready for an aeroplane ride.

Since the departure of J. P. McGowan, the direction of the "Hazards of Helen" railroad series has been placed in charge of James Davis. Miss Helen Holmes continues in the name part and is supported by the usual cast to which Robyn Adair, late of the American feature company, has been added.

Circus Man Directs "Ham" Comedies

The production of Kalem "Ham" comedies at the Hollywood studio of the Kalem company, is now in charge of Reub Miller, formerly of the Keystone studio, following a schooling of several years in the sawdust rings of Ringling, Barnum and Bailey and Forepaugh circuses. The cast composed of Lloyd V. Hamilton, Bud Duncan and Ethel Teare remains the same.

Selig producing companies, with the exception of the one under the direction of Colin Campbell, all took up new subjects the first of this week, and the zoo and Edendale studios presented decidedly busy scenes.

The Lloyd B. Carleton company is making a two-reel comedy drama adapted from a well known short story, "The Girl of the Red Feather," which is being used for a working title. In this a bank president unwittingly becomes a member of a band of crooks, and there makes the best of his plight until there is opportunity for escape. The principals of this are Bessie Eyton, Edward Piel and Edwin Wallock.

Two animal pictures, both of which are being made from scenarios, by Emma Bell, are under way. "The Quest," with scenes laid in India, which features the Selig zoo baby elephant is being made by Louis Chaudet. Roy Clark is playing the important role in this subject.

The other animal picture is being made by Thomas Santschi, who plays the title role. The title given this is "The Head of Paro." Scenes are laid in Bolivia and the plot contains the story of the regeneration and the sacrifice of a native half-breed. Marion Warner appears in the principal feminine part.

"The Scarlet Lady," with a cast composed of Anna Luther, Vivian Reed, Lillian Hayward, Eugene Pallette, Howard Scott, Al Filson, and George Brownell, is being filmed at the zoo under the direction of George Nichols. This is a society drama of two reels having to do with the down-



MARSHALL NEILAN (Selig)

fall of a young woman by a series of unfortunate circumstances and her reclamation by society. Many of the scenes will be made at sea on board some of the most elaborate yachts on the Pacific coast.

Animals Take Part in a Selig

The three-reel photoplay from a story by Kathlyn Williams, "The Strange Case of Talma Lind," was filmed last week. Robert Daly was in charge of this subject, which features the author, supported by Guy Oliver. A majority of the animals of the Selig jungle zoo took part in this subject, the plot centering about an animal trainer and collector, his pets, and his daughter.

At the Edendale studio the Le Saint

SCENES AND CHARACTERS IN RECENT CHAPTERS OF THE NORTH AMERICAN'S "THE DIAMOND FROM THE SKY"



IRVING CUMMINGS — JOHN AND ESTHER MEET AT THE STILE — BLAIR FALLS IN LOVE WITH VIVIAN — LOTTIE PICKFORD

company has taken up the making of "The Face in the Mirror," in two reels, which is of the nature of a crook story. Stella Rosetta and Joe King appear in the principal roles.

That the wonderful zoo placed in Los Angeles by Col. William H. Selig is fully appreciated by the citizens was shown by the big crowds that spent a portion of Sunday there. The attendance was in excess of five thousand, and the beautiful lawns and gardens, with comfortable seats and tables, proved attractive to scores of picnicking parties. For the past few weeks new animals have been added almost daily, and the collection now consists of more than seven hundred different species of animals and birds.

Harry Mestayer, who has just been featured in the film version of the Meredith Nicholson novel, "The House of a Thousand Candles," produced at the Chicago Selig studio, has arrived at the west coast studios, and after a short vacation will be featured in three, five and six-reel subjects.

New York Street on Beach

Orrin Johnson, Broadway star, is daily wearing a costume of the early French period in the impersonation of the part of D'Artagnan, for the film version of Alexander Dumas' classical "The Three Musketeers." Mr. Johnson is one of the recent arrivals at the NYMP studios, and is appearing under the direction of Charles Swickard. The management is making every effort to make this a most elaborate production, and thousands of dollars' worth of costumes and magnificent interior settings are being used to portray the word picture of Dumas.

Manager Eugene H. Allen, of the NYMP studios, has found it necessary to build an addition to the dressing room occupied by Julia Dean, now playing the leading part in the NYMP feature "Matrimony," a problem play being filmed under the direction of Scott Sidney. Before Miss Dean left New York, Director General Thomas H. Ince wired her the nature of the part she was to appear in with the added suggestion that she bring a good wardrobe. Miss Dean complied by bringing an even dozen of trunks. The dressing room assigned to her has not been of sufficient size to permit the unpacking of the trunks, hence Mr. Allen has seen fit to put a score of carpenters at work.

The Pacific beach near NYMP studios has taken on the appearance of a New York street, built especially for scenes in the coming release "The Last Act," a stage life play featuring Bessie Barriscale. No dwellings resembling those of Manhattan could be found in Los Angeles, so compact brown stone houses with entrances through the basement were erected along the coast road past the studios. The direction of this subject is in charge of Walter Edwards.

Lou Tellegen, formerly leading man of Sarah Bernhardt during her most recent vaudeville tours in America, arrived at the Lasky studios this week for an indefinite engagement. No announcement has been made as to what subjects he will appear in, but it is known that a French drama and farce will be adapted for the screen in which he will be featured.

The Lasky company will take up a new feature in which Geraldine Farrar will play the leading role the latter part of this week. During the engagement of Miss Farrar only the scenes in which she appears will be made during her stay at the studio. Later the subjects will be completed. This method has been adopted by the Lasky company in order to secure just as many subjects as possible during the short time Miss Farrar is at the studio.

Adolph Zukor, president of the Famous Players company, returned here this week from a trip up and down the west coast, where he visited San Francisco, Seattle and Portland. While at the exposition city he arranged for the display of the Famous Players company at the convention colliseum. Mr. Zukor will spend several days here before returning to New York.

A Hair-Raiser Off Stage

A hundred or more extra people were used this week in the wheat pit scenes for "The Conqueror," a story of speculation featuring Willard Mack as Mark Horn, the wolf of finance. For these exact duplicates of the stock exchange have been built on Inceville stages. Director Reginald Barker, formerly associated with Mr. Mack on the legitimate stage, is in charge of this production, and insists that the well-known actor playwright gives a better performance for the camera than for an audience.

Inceville camermen were terrorized when one saw a rattlesnake come wiggling its way into the film storage vault and camera loading room built in the side of a hill. As there was danger of exposing a large quantity of films it was impossible for the cameramen to use a light to find and kill the unwelcome visitor, but after an hour's delay a strong ruby light was completed and then a careful search made.

Mr. Rattler was not found within the confines of the dark room, and the photographers are living in daily dread that he will put in an appearance while they are in the darkened room, it being their belief that the snake is still within the room.

"The Brand of Man" is a five-part Pathé-Balboa feature taken up at the Long Beach studio under the direction of Henry King, who is also author of the story which was placed in scenario form by Will M. Ritchey. It is the story of an avenging conscience in which an innocent youth becomes involved and is sent to prison.

Upon his release he secures a responsible position in a foreign city where he leads an honest life until another ex-convict, whom he knew in prison, arrives in the city, and induces him to secure him a position in the same bank. The newcomer falsifies the books in order to steal a portion of the funds and implicates the honest youth. The two are apprehended and the one who was the cause of the trouble is killed by officers. The honest youth escapes, and after wandering from city to city commits another crime.

His conscience causes him to make a full confession to the officers, following which he drops dead.

LATE SHOWING TAKES WELL IN LOUISVILLE

For the first time in Louisville, Ky., except on New Year's Eve, late shows beginning at 10:30 o'clock and lasting until midnight were recently given at the Mary Anderson theatre to accommodate the crowds that wished to see the feature film, "The Juggernaut."

This picture was originally booked for two days, but proved so popular that Manager Lee Goldberg extended the run to five days.

AUTO FOR SHOWING PICTURES IN SMALL TOWNS

One of the finest traveling outfits ever fitted up in San Francisco territory will be taken out of that city shortly for a summer tour by Peterson Brothers.

An automobile has been equipped with a generator and arranged for the transportation of a machine and full equipment.

New Laws And Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

Anti-Segregation Bill in Pennsylvania Vetoed

THE bill passed by the last Legislature requiring managers of motion picture and other theatres to give negroes the same rights and privileges as white persons in the audience is not to become a law after all. It was vetoed by Governor Martin G. Brumbaugh, largely because of a typographical error in the measure as sent to him.

This bill, which was backed by colored persons throughout the state, a number of whom were constantly in the halls of the legislature when it was under consideration, would have prohibited theater managers from segregating negroes apart from the whites in the seats of the theaters, under a penalty of a fine not to exceed $50, and also would have made anyone violating the law "guilty of a misdemeanor" for which he could be fined another $50. The motion picture exhibitors of this state, which has a large negro population, were intensely interested in the bill because in many communities where there are many colored people some the theater men have been in the habit of setting apart certain sections of their houses for the accommodation of the colored patrons and denying them admittance to other parts.

Public interest in this measure was very great during the session of the legislature which adjourned May 20. As introduced originally in the house by Representative A. C. Stein, of Pittsburgh, it provided far heavier fines than were incorporated in the bill at the time of its final passage, and also provided a prison penalty for violators of its provisions. It passed the house by a large majority, many legislators who number negroes among their constituents fearing the political effect of voting against it. In the senate it was amended in a way to eliminate the imprisonment provision and to reduce the amount of the fine.

The house refused to concur in the senate amendments and so a joint conference committee was named to frame the bill to conform with the wishes of both branches. This conference committee agreed on the measure as finally passed but the printer inadvertently made an error which changed the whole purport of the measure. This error made the bill read that the places to which the provisions of the bill shall apply shall "exclude" (rather than "include," which was intended) "any inn, tavern, or hotel . . . or any restaurant, eating house, public conveyance, bath-house, barbershop, theater, theatorium, nickelodeon, motion-picture house and music hall."

The conference committee acted on the measure on the final day of the session when there was a great rush of other business and although the committeemen detected the eror they simply changed the word "exclude" to "include" in red ink, as there was no time to have the bill reprinted before final adjournment. The governor, however, as he pointed out in his veto measure, discovered that the constitution of the State requires that all bills submitted to him for approval must be printed, and hence, chiefly for this reason, he withheld his approval of the bill which now goes to the discard.

In his veto message the governor also holds that the act of 1887, relating to this subject, covers practically the same ground and makes the penalty for violation heavier. However, it is a known fact that the provisions of the act of 1887 are far from being as specific as those of the bill that the governor killed. It was because of the various constructions that were placed on the act of 1887 that the negroes had the Stein bill, which could not have been interpreted in more than one way, introduced in the session just closed.

Indeed there has been so much controversy as to whether the act of 1887 does actually prohibit theater owners from segregating the negroes from the whites that a test case is now pending before the Superior court of the state so that an accurate construction can be placed on the act. If the Stein bill had been passed there no longer would have been any question as to its being unlawful to segregate negroes, but as matters stand now, all depends on how the court interprets the old law.

In vetoing the Stein bill Governor Brumbaugh said:

"This bill is designed to protect all persons in their equal rights regardless of race, color or creed, in places of public accommodation, entertainment or amusement and provides for penalties for its violation.

"The act of May 19, 1887, is substantially the same as this with a more severe penalty for its violation. Pennsylvania would be remiss if she did not guarantee and insure equal rights to all her citizens. She has not been remiss.

"It further appears that this bill was greatly modified from its original form in its passage through the legislature and the bill as it came to the executive, bears a written alteration or correction in red ink changing 'exclude' to 'include' which completely changes its purport, and although this alteration or correction is noted in the Journal and was duly made by the legislature, the constitution provides that all bills must be printed before final action by the legislature.

"This bill was not so printed as the typographical error changing 'include' to 'exclude' was not discovered until the last day of the session of the legislature when the bill was on final passage. It was then too late to have the correction made and printed as the constitution required, and it is therefore impossible to give it executive approval. For these reasons the bill is not approved."

CHATTANOOGA POLICE AND FIRE OFFICER RESTRAINED IN SUNDAY DECISION

In an opinion to T. C. Betterton, fire and police commissioner of Chattanooga, Tenn., Frank S. Carden, city attorney, holds that the police commissioner has no powers or duties in reference to the operation of motion picture shows on Sundays; further, that the same is not against the laws of the State of Tennessee, and is not prohibited by ordinance in Chattanooga.

City Attorney Carden cites section 3029, of Shannon's code, and says, "In my opinion the laws does not make a violation of section 3029 a misdemeanor, but provides a penalty to be recovered in an explicit way by a definite procedure. It, therefore, appears to me that you (the commissioner of fire and police), have no powers or duties in reference to the operation of motion picture shows on Sunday; that the same is not against the law in Tennessee and is not prohibited by ordinance in Chattanooga, and probably could not be prohibited by ordinance unless contrary to the laws of the State.

"Of course, the carrying on of any regular vocation on Sunday in such a way and at such a place as to render the same a nuisance might be actionable by indictment. This would depend upon the facts of the individual case."

Middle West Exhibitors Complain of Airdome Tax

MIDDLE WEST exhibitors want to know what the other parts of the country think of the decision by the commissioner of internal revenue to class airdomes and motion picture theatres as theatres instead of "public exhibitions." The change compels the exhibitors, instead of paying $10 special war tax, as formerly specified, to pay from $25 to $100 a year, according to their seating capacity.

Since the new ruling was published in the newspapers last week a wail of indignation has gone up from the middle western motion picture exhibitors. They are protesting vigorously, but the federal authorities merely hand out copies of the law and the opinion of the commissioner.

Exchangemen complain that the law will result in many airdomes being unable to run. The airdomes, running for only three months in the year, are compelled to pay the special tax along with the shows that are open the entire year. As a general rule, too, airdomes have a larger seating capacity than the regular theatres.

Ph. Goldstone, manager of the World Film corporation's exchange in Omaha, returned late in the week from visiting exhibitors. He wore a troubled look on his face. "The late spring hit the airdomes a hard blow," he said, "and now here comes that notice. I tell you there are many airdome proprietors in the smaller towns of the middle west who know it when they have to pay out $50 or $75. I have heard protests all over the territory. A number of letters to me have brought these protests, and I have not talked to an airdome or theatre owner who has not had this uppermost in his mind. They want to know what to do.

"I told them only a united protest would carry weight, and that might prove ineffective. Several, along with me, believed this a problem MOTION PICTURE NEWS could well take up in behalf of the exhibitors. Out here in the middle west, where everything is blossoming forth with the greatest prosperity of the land, we feel this new tax. Other parts of the country must feel it, too."

F. A. Van Husan, manager of the Laemmle Film service exchange at Omaha, wrote in from out on the territory and said: "Have you heard the exhibitors complaining against the new federal tax? While business is fine, it is very few exhibitors, especially in airdomes, who are not deeply interested in this new tax situation. There is not so much money flowing around loose but that from $25 to $100 don't knock a big hole in the profits of many exhibitors."

"Several weeks ago I heard talk about this tax," said Manager Taylor of the Mutual's exchange in Omaha, "and it has been increasing ever since. The other day the "World-Herald" published a story that the commissioner of internal revenue has handed down a decision that airdomes and motion picture theatres must pay a higher special tax. This has created a sensation among exhibitors, and we hear of it frequently. Everyone wants to know what can be done to avoid such a burden. Nobody has a solution, unless it is that a united protest be made. MOTION PICTURE NEWS could help a lot by putting this situation before the exhibitors all over the country, and in that way arrange a sort of organized protest."

This appears to be a matter in which every exhibitor in Omaha has deep concern. At least two big airdomes have not opened. The reason given is that the weather has not been the best and that profits, because of the extra big tax, would be too heavy.

BAN ON "BIRTH OF A NATION" IN PITTSBURGH

Is there to be a city censorship in Pittsburgh? That is the question that is going the rounds and it is arousing the ire of many of the branch managers and the motion picture exhibitors in general as a result of the activity of a number of colored persons who seem to have enough influence to sway the city council of nine men.

"The Birth of a Nation," is the bone of contention at this time and, not content with the National and State censorship on the picture, the negroes have appealed to the city councilmen.

The injustice was done by Dr. Dillinger, who introduced the bill into the council and had it rushed through. The bill provided that "the mayor was to notify the director of public safety to inaugurate a rigid censorship of all motion pictures in which the negro race is depicted and to prevent the exhibition of such reels as 'The Birth of a Nation,' or similar pictures which tend to bring disgrace, criticism or scorn on negroes."

The Pittsburgh council seems to have gained a little help here in the city by the State Board of Censors being here at this time and have talked the matter over with the state board with the result it is said that the pictures will not be permitted to be shown anywhere in the State.

The Exhibitors' League has written the council protesting against any such action and it is said that many of the screens in Pittsburgh are to be used in the coming campaign against the men in the city and State governments who are active against the motion picture industry.

ACTION OF DALLAS EXHIBITORS MAY SOLVE TEXAS SUNDAY OPENING

Despite the recent adverse ruling of the Texas Supreme Court affecting McLeod, an exhibitor of Fort Worth, Texas, who opened his theatre on Sunday and accepted "voluntary" subscriptions from the audience, the film men of the Lone Star State have found a ray of hope in Dallas, Texas, where theatres have been running on Sunday unmolested.

Members of the Dallas county grand jury, after hearing preachers from the Council of Churches, admit their choir leaders received a salary for working on Sunday, declined to indict proprietors of moving picture theatres, who kept their theatres open on Sunday.

The sheriff and his deputies gave the members of the grand jury a complete list of the employees of the different theatres, and the grand jury promptly exonerated them.

Just what the Council of Churches will do now in its effort to close picture shows on Sunday is not known.

KEYSTONE CENSOR RULINGS MORE DRASTIC THAN EVER

The amelioration of harassing conditions which Philadelphia exchanges had hoped for under the new censorship board has, according to prominent managers, failed to materialize. In fact the managers are complaining bitterly that rulings are more drastic than ever, that their best features, which are shown elsewhere without hindrance, are so cut as to be ruined, that fines are unjustly imposed, and that no redress can be obtained because they are invariably warned at trial that any protest will only make the sentence more severe than ever.

Said George Berhoff, of the World Film Exchange: "If things go on as they have begun under the new censorship bill, business in Philadelphia is bound to suffer severely. Why, we never send a film out nowadays without expecting it to come back all cut to pieces. Here is an example," and the NEWS correspondent was shown the film in question. The scenes were of a man evidently contemplating suicide, who took a revolver out of his pocket, placed it to his head, evidently thought better of it and returned the weapon to his pocket. Later the suicide is supposed to occur, but is not shown on the film.

Why these scenes should be cut is not apparent, unless the censors expect to eliminate entirely all handling of weapons in pictures.

As far as could be ascertained, the exchange men are not taking any action in the matter, but grinning and bearing it as best they may.

KANSAS EXHIBITOR WINS IN FIGHT AGAINST CENSOR

The Princess theatre of Wichita, Kansas, exhibited Fox's production of "The Nigger" recently to capacity houses after having to go to the circuit court of Sedgwick county to secure an injunction against the local censor, who had threatened to close the theatre and confiscate the film if the manager, L. M. Miller, insisted upon exhibiting the photoplay.

The circuit judge, in granting the injunction, restrained the city from interfering with the theatre or any of the property, but decided that the censor could have the manager arrested if he so desired and give him a jury trial. If the jury found that the film violated the city ordinance then the manager of the theatre could be fined. This decision was practically in favor of Mr. Miller, who immediately opened his theatre and showed the picture to capacity houses, partly through the publicity acquired through the trial.

Charles W. Harden, manager of the Fox office in Kansas City, assisted Mr. Miller in the fight to get the picture over and was on the witness stand for over an hour.

The picture was passed by the Kansas state board without an elimination, and Mr. Harden carried a personal letter from the board recommending the picture and this letter was read in testimony at the trial.

JUST TO MAKE TALK

By George D. Proctor

NOW comes the calm—either the one after the last storm or before the next. The Mutual Film corporation elections are over and J. R. Freuler is president with an advisory board consisting of Mr. Freuler, Felix E. Kahn, Edwin Thanhouser, Daniel M. Field and Crawford Livingston.

Mr. Freuler is a practical picture man who believes in motion pictures for motion picture theatres. In his first statement he defines the policy of the Mutual as "to furnish a program that may be used in a big, broad way by the theatres charging fifteen, ten and five cents." His ability is unquestioned, as witness his rise to his present position.

Tainted journalism, in any form, is a vicious thing. It reflects alike upon the just and the unjust. Ultimately it injures both the giver and receiver of the taint. When the receiver is also the seeker the ill effects are proportionately greater.

To accept personal remuneration for favorable reading matter and to give unfavorable reading matter when no remuneration is forthcoming is one form of tainted journalism, and one which has never yet failed eventually to boomerang back on the journalist, so-called.

The funny part is that the player or director who hopes to buy pleasant printed words to his own advantage fools no one but himself. The truth rings true in print and one true paragraph about a man is seen by fewer but believed by far more than are a dozen cash-in-hand boosts.

The sooner the actor finds out that the type of man who wants to set his own price on his journalistic honor is acting unethically and withdraws his support the sooner the industry will be rid of this particular incubus.

Journalistic ethics may not be understood by all. So let it be said once and for all that it is unethical for a man in the employ of a publication to sell the space of the man or concern whose interests he is paid to forward. Equally so it is unethical for the buyer of the space to participate in the deal. And the buyer is cheated, for he pays for what he can not buy, i. e., the regard of others.

Several other more or less favored modes of procedure are unethical, but this will do for the first lesson.

These few words have been in contemplation for some time.

That dinner to S. L. Rothapfel at the Astor must have been a gala affair, judging by the flashlight picture taken. One bit of repartee still going the rounds is Jules Brulutaour's query as to who painted the picture of Napoleon which Lewis J. Selznick is said to resemble.

Harry R. Raver gave a Chinese dinner at his house recently. China is a neutral country, but "Doc" Willat found that Chinese rum carries a hatchet in either hand. By the way, Harry's Itala offices, where "Cabiria" is handled, are being redecorated and partitioned off anew.

Isadore Bernstein's Equitable Motion Picture corporation was incorporated for $2,000,000 in Richmond, Va., recently with Lewis J. Selznick as the New York representative.

"We are working over at the old Ramo studios on Long Island," says Bernie. "You wouldn't know the place. The lights have been installed on an entirely new system and some big productions are forthcoming."

Bernie is not yet ready to announce his producing force. If he can't locate the right kind of director he may put on the first picture himself. He is at the studio till midnight all the time now.

Harold Z. Levine doesn't seem to worry. He looks happy and says wait—something is going to happen soon.

When A. C. Langan started the Sun Photoplay company at 218 West Forty-second street, to deal in world rights on films, he may not fully have realized his opportunities. But now that things are developing rapidly he, for one, has no complaint to make.

He recently sold the All-Star production of "The Garden of Lies," a five-reeler with Jane Cowl, to the Universal. He sold the Australasian rights on "The Ragged Earl" and "Salomey Jane" to the Australasian Films, Ltd., and the English rights on "Salomey Jane" to Lucoque, Ltd., a new English concern.

"The Princess of India," a five-reel Gloria, is now ready for American and Canadian buyers.

The Jesse L. Lasky Feature Play company has established a press department in Los Angeles under the direction of Kenneth McGaffey, at one time press representative for Comstock and Gest.

McGaffey's duty will be to see that the local news is thoroughly covered and that the New York office is well supplied with material concerning the work of the company's stars on the coast.

With two press bureaus working in unison the company expects to be able to serve exhibitors better than ever before, so far as exploitation and feature film productions are concerned.

Exihibtors desiring to get the press sheet of the New York Motion Picture corporation may do so by writing Elmer McGovern, the publicity man, at the NYMP offices, 1476 Broadway, New York City. With the New York Motion Picture corporation rapidly coralling all the stars in the world, as it seems, and rumors of important announcements pending, this sheet ought to be interesting reading.

The Keystone Film company will have the services of Eddie Foy. In a decision just handed down, the application of the World Film corporation for an injunction restraining Foy from working in Keystones was denied.

The largest American flag ever made, 165 feet by 52 feet, will be hung in Times Square by the Metro Picture corporation on July 4 on a line stretched between the Times building and the Heidelburg Tower, with music and speeches. Then the flag will be taken to San Francisco and used as a part of the Metro exhibit at the convention. Thus will "peace with honor" be hailed.

The Metro-Rolfe production of Sir Gilbert Parker's "The Right of Way" will be the attraction at the Strand, New York, starting July 4. William Faversham makes his screen debut in the role of Charles Steele.

The Pittsburgh contingent of the Exhibitors' League returned to Pittsburgh bearing in their arms a silver loving cup eight inches tall, a prize for having the largest visiting delegation at the convention from a distance from Reading, Pa. They are making a big display of the cup and it will grace the local office of the Exihibtors' League there for many years to come.

CHANGES OF THE WEEK

Several changes are coming in the Lasky forces. A west coast publicity department is organized under Kenneth McGaffey. Carl Anderson returns from Metro in a general administrative capacity. Whitman Bennett is assigned to Mr. Anderson's former place and Mr. Bennett's place as press agent is taken by John C. Flinn, formerly of the New York "Herald."

Alan Dwan, director, late of Famous Players, and Helen Ware, emotional actress, are recent acquisitions of the New York Motion Picture corporation.

Bob Daly, director, and his wife, Fritzi Brunette, leading woman, go from Universal to Selig. Miss Brunette will play the leading role in "Mizpah," a coming Selig Red Seal production.

Carl M. LeViness, director, most recently with Eclair, goes to the Universal to direct

Sidney Ayres and his company, including Doris Pawn, Val Paul and Rea Martin.

Tom Moore and Alice Joyce, late Kalem stars, are resting.

Julian Eltinge may soon be seen in a Selig Red Seal play.

George Ridgewell rises from scenario writer to director with the Vitagraph company.

Tali Esen Morgan, who has been manager of the Broadway theatre, Broadway and Forty-first street, New York, leaves to manage the Auditorium in Ocean Grove, N. J. He has managed this theatre for the last eighteen summers.

Leah Baird, Maurice Costello and Van Dyke Brooke, team mates of three years ago, are now working together again at the Vitagraph studio.

Elsie Jane Wilson, leading woman, an Australian by birth, goes back to the Universal-Rex company from American pictures.

Earle Foxe—note the final "e"s—is back with Selig, playing leads.

Madame Adoni Foireri, a French actress, for several years a member of Bernhardt's stock company, has been engaged for Reliance and Majestic productions.

Joseph Belmont rises from acting to directing at the Reliance and Majestic studios. Ray Meyers is now a director, too. Louise Hamilton is a recent addition to the list of players.

Jacques Jaccard, Universal director, and Helen Leslie were married recently after a two weeks' courtship. They are honeymooning at Lake Tahoe, Cal., where Jaccard is busy with two producing companies.

IN AND OUT OF TOWN

P. A. Powers, treasurer of the Universal, is back from his trip to the coast.

J. D. Williams is leaving on a year's tour of the world for Winik and Brock, who control the foreign rights on World Film subjects.

Rollin Sturgeon, of the Western Vitagraph Studios, is in New York for a few days.

George Magie, special representative of the Universal, is in town.

Joe Snitzer, manager of the Universal Indianapolis exchange, and exhibitor, is in town. So is F. S. Meyers, of Minneapolis, who has represented both Universal and Kriterion in that city. The same goes for Paul S. Lewis, of the Universal Indianapolis office.

TULLY MARSHALL CAST FOR "THE SABLE LORCHA"

Tully Marshall, remembered for his work in the late Clyde Fitch's play, "The City," and also as the weakling husband in "Paid in Full" has been engaged to appear in a multiple reel production to be made at the Reliance-Majestic studios in Las Angeles, California.

The purchase was also announced on June 28, of the motion picture rights to Horace Hazeltine's widely read novel, "The Sable Lorcha." Mr. Marshall is to have the principal role and Thomas Jefferson is also to be featured.

Chester B. Clapp of the Reliance-Majestic literary forces has begun work upon the scenario. Preparations for the filming are being made.

Standard Pictures Will Veer with Public Taste

New Company, Lately Formed by the Warners and Lichtman, is Under Guidance of Men Who Know the Needs of Exhibitors. Policy Is Announced

THERE are many reasons why exhibitors should welcome the policy of the newly formed Standard Program.

One of them is the fact that Messrs. Warner and Lichtman, its organizers, have carefully studied conditions and are



H. M. WARNER

taking into consideration the present requirements of the exhibitor.

They realize that all films regardless of length must have merit, and each subject stand out by itself. They feel that the time is past when exhibitors can be forced to take a program in its entirety unless every subject constituting such program can stand up for itself.

The producers making this program, also know that the only way they can obtain profitable returns, is by giving the exhibitors what they really want. The



AL. LICHTMAN

program is founded on sufficient elasticity to enable the producers allied with us to manufacture only the character of films as may be in demand, changing with the public's taste and meeting the desires of the public with meritorious production.

The Standard Photo-Play Distributors say it is too early to make any predictions, and neither do they wish to make any flamboyant statements at this time. One thing is certain, however, and that is they have a perfect understanding with the manufacturers as to the quality of the films required. If experience, hard work, knowledge and the confidence of the trade is worth anything, they can safely predict that their efforts will not be in vain.

"Seven Sisters" Is Next Medium for Miss Clark

Play Which Daniel Frohman Successfully Put On at the Lyceum, New York, Will Be Ready for Exhibitors on July 26 as Famous Players Feature

THE five-part photo adaptation of "Seven Sisters," presented for several seasons by Daniel Frohman at the Lyceum theatre in New York City, serves as the medium for the next return to the screen of Marguerite Clark. This Famous Players production is scheduled to appear on the Paramount program, July 26.

The play is based on the Hungarian system of marriage, where the matrimonial conventions inexorably consign to spinsterhood a girl whose younger sister marries before her.

Of the seven young women who give the comedy its name, the most active in the progress of the scenes is Mici, portrayed by Marguerite Clark. She upsets the mother's calculations completely by making the romantic acquaintance of a young army officer.

She has even dared to appear in a frock unsuited to her years, considering the fact that she must appear very much younger than her three elder sisters in order not to interfere with their matrimonial opportunities.

But it is through her charm that she wins not only husbands for her three elder sisters, but contrives to get the aristocratic young officer for herself.

Marguerite Clark is seen to excellent advantage in this role, which offers her ample chance to display her ability.

Illinois Film Men Urge Governor to Veto Censor Law

Even Corporation Counsel of Chicago and Major Funkhouser Join in Denouncing New Measure Before Dunne at Springfield—Governor Withholds Action as Legislature Adjourns—Berst of Selig Polyscope Files Protest—Exhibitors Precede Journey to Capital with Statewide Campaign Against the Bill.

Special to Motion Picture News

Springfield, Ill., June 30.

DESPITE the extended hearings on the state censorship law Governor Dunne had not acted on the bill when the legislature met for adjournment today. He has until tomorrow night to sign or veto it, or he may allow it to become a law without his signature, in which event it will not become effective until July 1, 1916.

Motion picture manufacturers, exchange men and exhibitors from all parts of the state urged Governor Dunne to veto the Illinois Censor Board bill at a hearing in Springfield Monday afternoon, June 28. The hearing was held in the governor's office in the capital building and opened at 4 o'clock.

The hearing on the censorship bill was a lively one and the only opposition to it came from Secretary of State Stevenson, who, under the act, has the appointing of the censor board.

Illinois Exhibitors Represented

The Illinois branch of the Motion Picture Exhbitors' League of America was represented by Former Congressman James M. Graham. He made a bitter attack on the bill and declared that the establishing of the censorship board was a step towards a censorship of newspapers.

"There are no three men in the state of Illinois capable of judging what is moral and proper for the people," he said. "If we want censorship we have the national board of censors and the police powers of the cities. That ought to be enough."

Assistant Corporation Counsel Recker, of Chicago, declared that the new law would nullify the Chicago censorship ordinance, excepting so far as the state law covers the subject. The law would not permit the ruling out of films which incite race prejudice and there is no provision for a separate class of pictures for children and adults.

Recker declared that conditions are different in different parts of the state and for that reason every city should pass on its own pictures. He also pointed out that pictures would have to be judged from the standpoint of a child, which would rule out such films, for instance, as "The Scarlet Letter."

Corporation Counsel Against the Law

"Censorship is against liberty," Recker said. "It is always obnoxious and this law instead of giving us less censorship gives us more of it. Instead of having one board we will have two."

Another danger in the bill was pointed out by Major Funkhouser, head of the censorship board in Chicago, who showed that under the proposed charge of $1 a reel of 1,000 feet the state would not secure enough in fees to pay the expenses of the censorship board. He said that in Chicago, where a fee of 50 cents a reel is charged, the board loses annually from $7,000 to $9,000 and pointed out that with a board censoring pictures for the whole state the work could not be done with less force than was used in Chicago and that the board would be a losing proposition for the state.

J. A. Berst, vice-president and general manager of the Selig Polyscope Co., of Chicago, said that if his company had to send its pictures to Springfield to be censored such films as the Heart-Selig Weekly would be ancient events before they got to the public.

Asks Who Favors the Bill

James H. Long, a clerk in the office of the secretary of state, tried to defend the bill by quoting from the testimony given at the federal inquiry into the National Board of Censorship.

"Who besides the secretary of state is for this bill?" Counsel Recker asked him when he had concluded his talk.

"Why, I am for one," he said, "and so were the members of the legislature," Long replied.

"I'm talking about the people," Recker retorted, "not the politicians."

Secretary of State Stevenson also spoke for the bill, and replying to Recker's question to Long said that Senator Olson introduced the bill without any suggestion from him, but he did not go into any particulars as to who was for it.

Meyer J. Stein, Counsel for the senate, also spoke for the bill.

J. E. Willis, of the General Film Company, also came down from Chicago to attend the hearing.

L. L. Lewis, of Chicago, secretary of the Anti-Defamation League of America, also was present and spoke against the bill.

Chicago motion picture men arrived in Springfield Sunday night and exhibitors from other cities in the state were in early Monday morning. They all got together early in the day and planned for the hearing in the afternoon.

State-Wide Protest Launched

The hearing Monday afternoon followed a week of unusual acctivity among exhibitors and film men throughout the state. Following the passage of the censorship bill on June 18 protests against it reached the governor every day.

Members of the Illinois branch of the Motion Picture Exhibitors' League of America, realizing that there still was an opportunity to prevent the bill from becoming a law, put in a busy week getting their friends to urge Governor Dunne to veto the measure.

All the officers of the Illinois branch were present at the hearing Monday. They are: G. M. Luttrell, president, Jacksonville; Thomas Leonard, first vice-president, Johnson City; William Sauvage, second vice-president, Alton; Will Bradley, secretary, Ottawa; W. W. Watts, treasurer, Springfield. Dee Robinson, of Peoria, national vice-president from Illinois, also was present.

Owners of the fourteen motion picture theatres in Springfield sent the following letter to Governor Dunne:

"The undersigned citizens and residents of the city of Springfield, who are engaged in the Motion Picture Show business in said city, respectfully protest against Senate Bill No. 362 passed by the late legislature, and urge your excellency to veto said measure.

Reasons for Demanding Veto

"As reasons for so doing, we urge:

"1—That there is already a National Board of Censors which will pass upon all films, as all of said films are of an interstate character.

"2—That every municipality has the power to regulate or prohibit the exhibitions of improper films.

"3—That there is no necessity for a state board for said purpose.

"4—That the burden and expense of maintaining said board would inevitably fall upon and be borne by the individual exhibitors, who are already carrying as heavy a load as they are able to carry.

"That such a law is un-American, unnecessary and oppressive, and would very seriously interfere with one of the largest—the fifth largest—industry in the United States, and with cheap and innocent amusement for the common people.

"For these and other reasons which will occur to you, we respectfully but urgently, urge your excellency to veto said measure."

Letters of a similar nature were sent to the governor by exhibitors in other cities of the state.

C. C. Cheadle.

V-L-S-E OPENS EXCHANGE IN LOS ANGELES

The V-L-S-E chain of offices has been added to by the establishment of a branch at Los Angeles. This new office is located at 645 So. Olive street, and is in charge of H. G. Naugle.

Mr. Naugle is well known in film circles and has been prominently identified with the feature end of the industry for the last several years.

The Los Angeles office will co-operate with the exhibitors throughout the far southwest.

SPEDON, OF VITAGRAPH, WILL GO TO CONVENTION

S. M. Spedon, Vitagraph's veteran publicity man, leaves early next week for San Francisco, to attend the annual convention of exhibitors, and incidentally, compare the present World's Fair with others he remembers.

While on the coast Mr. Spedon will probably drop down to Los Angeles, call on "the bunch" at Santa Monica, and then return to New York.

WEBER AND FIELDS SIGN WITH KEYSTONE FILM

On June 21 Weber and Fields affixed their signatures to a contract to appear exclusively with the Keystone company for the next three years. The contract also calls for the rights to picture their numerous Broadway successes.

It is said this is the biggest contract ever entered into between a manufacturing company and its players. Over $600,000 will change hands.

Both these famous comedians leave for the Keystone studios about the first of August.

The Keystone Film Company has now the exclusive services of Weber and Fields, Raymond Hitchcock, Eddie Foy, Sam Bernard, Hale Hamilton and Bert Clarke.

PANCHROMA LAMPS USED IN VITAGRAPH STUDIO

Individuality of environment and the association of the surroundings with the action of the play is the watchword of the Vitagraph company, which has recently leased for a term of years a brown stone mansion for home studio purposes at 30 East Fiftieth street, New York.

Here any number of changes can be rung in and the accompanying picture shows John T. Kelly and Mrs. Frances Connelly in a scene from "The Cave Man" in which Robert Edeson is the star.

The picture shows Director Theodore Marson in action and a part of the scene being made. The illumination is furnished from a pair of Panchroma twin arc lamps furnished by Allison and Hadaway of New York.

BENNETT IS BUSINESS MANAGER FOR LASKY

The Jesse L. Lasky Feature Play company announces that Carl Anderson, formerly business manager of this concern, who recently resigned to accept an important executive position elsewhere, will return to the Lasky company.

Whitman Bennett, formerly press representative for the Lasky company, has been assigned to the position formerly occupied by Mr. Anderson.

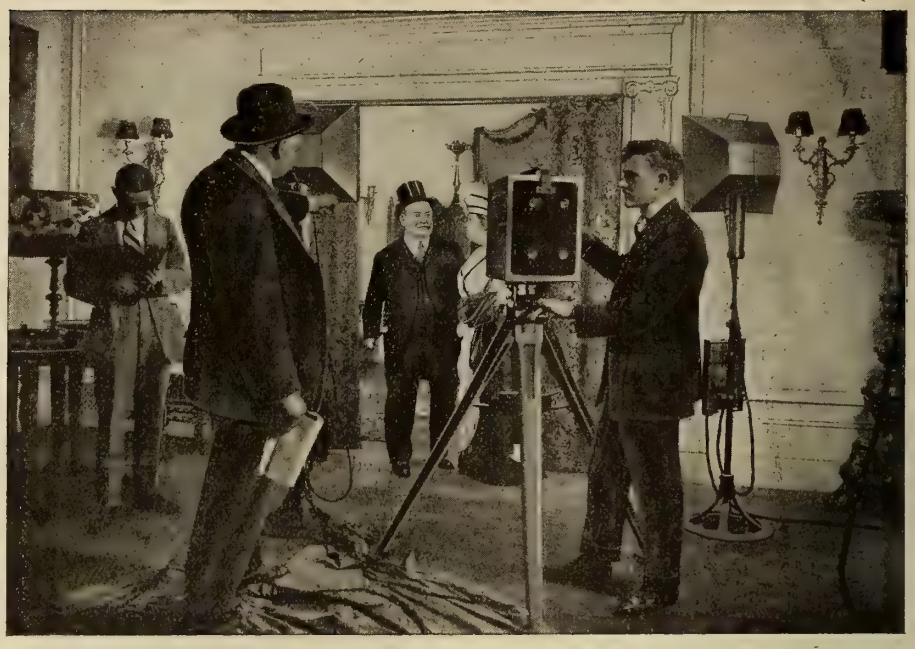
Mr. Anderson will be associated with the company in a new general administrative capacity, based on his long association with the business and his peculiarly intimate knowledge of the manufacturing and sales conditions throughout the country.

SUNDAY SHOWING FROM 1 TO 6 P. M. ALLOWED IN MISSOURI TOWN

The city council of Desoto, Mo., has passed an ordinance allowing motion picture theatres to run on Sunday afternoon from 1 to 6 o'clock.

There was much opposition to the passing of the bill, on the ground that it was an entering wedge to open theatres in Desoto all day Sunday and Sunday nights, but the specifications of the hours will prevent any show running on Sunday night.

Manager Walther, of the Jefferson theatre, has given his word to run only moral and religious films on Sunday.



TAKING A SCENE FOR "THE CAVE MAN" AT THE VITAGRAPH STUDIO WITH THE AID OF PANCHROMA ARC LAMPS MADE BY ALLISON AND HADAWAY

Minneapolis Exhibitors "Cash In" on V-L-S-E Films

Capacity and "S. R. O." Business Follows Booking of "Regeneration," "Sporting Duchess," "Graustark" and "Juggernaut" by Theatres in Northwestern City

THE way the features of the "Big Four" are being received in Minneapolis, serves as a fair example of the conspicuous part these productions are playing in the moving picture theatres of the entire country, especially at this time of year when a natural falling off is expected.

Manager Jimmy Kehoe of the Strand theatre in Minneapolis ran "The Juggernaut" for an entire week during the month of May, and the production was so well received that he booked it again on June 21 and 22 and the feature played to capacity business on both days.

"The Sporting Duchess," the big Lubin V-L-S-E production featuring Rose Coghlan, followed this on Wednesday, Thursday and Friday, June 23, 24 and 25.

At the beautiful Calhoun theatre in Minneapolis "Graustark" played to standing room only on June 21 and 22, and Manager Schwie reports the highest of praise from his patrons.

The New Garrick theatre in Minneapolis have arranged to play "The Island of Regeneration" for a period of five consecutive days, and Manager Calvert, of this theatre, is so impressed with the production, that he has increased the admission price to the theatre during the run of this feature.

The Starland theatre in St. Paul, Minn., exhibited "The White Sister" for the entire week of June 28, and this will be followed by a full week's showing of "Graustark."

Parker Read Offers Series of Thaw "Sanity" Pictures

Film, Taken with the Consent of the Pittsburgher, Traces His Experiences in Canada and Concord, N. H., After His Escape from Matteawan

J. PARKER READ will soon place on the market a picture entitled "Thaw's Last Stand," a feature composed of a series of views taken during the stay of Harry K. Thaw in Sherbrook, Canada, and while the trial at Concord, New Hampshire was in progress.

The pictures were taken with the consent of Mr. Thaw. Those scenes taken in the Canadian town were filmed at the time that Thaw was fighting the Canadian act of extradition.

The other scenes are of the actual trial in the United States court house at Concord. Hal Reid, the camera man, managed to gain admittance with his camera and his pictures show the formidable array of counsel of both sides of the case. Thaw's mother, Mrs. Harry K. Thaw, Governor Felkner of New Hampshire and Judge Aldrich. This is said to be the first time that a cameraman has gained admittance to a court house of the United States.

These pictures are those that are to be used by Thaw to determine his sanity. They will without a doubt play a prominent part in the trial if the statements of the prosecuting attorney are carried out.

Other views taken by Reid show Thaw and his mother at their hotel rooms in New York.

YOU CAN'T BEAT IT

SEE PAGE 106

PITFALLS BESETTING FRAIL HUMAN NATURE FORM BASIS OF "WHO PAYS?"

When Will M. Ritchey, scenario editor of the Balboa company, was given the assignment of writing twelve three-reel dramas to be produced as a series under the general caption "Who Pays?" it was evident at once that the stories must be founded upon the follies that beset mortals.

Mr. Ritchey wrote ten of the dramas before making use of the title that might apply to the entire series with the same force as "Who Pays?" The title of the eleventh drama is "The Fruit of Folly."

The next to the last picture is not a review of the ten preceding dramas, but rather a composite sketch of four or five follies that had not been touched upon. There is drink, gambling, women, blind ambition, crookedness and the infatuation of a woman of fifty for a man twenty years her junior.

Not only are the scenarios for the Balboa-Pathé "Who Pays?" series written by Mr. Ritchey, but the plots of the twelve stories, with one exception, are original with him.

FREDERICK THOMSON JOINS FOX DIRECTING FORCE

Director Frederick Thomson is the latest noteworthy recruit to be added to the ranks of the William Fox producing staff. Mr. Thomson, with his experience, brilliancy and originality, is a decided acquisition to the assemblage of producing brains that William Fox has gathered. Mr. Thomson



FREDERICK THOMSON

is at present hard at work on a new photo-drama in which William Farnum will be starred, following the completion of "The Bondman," in which Mr. Farnum is at present working.

"I regard it as a distinct personal compliment to be selected by a man like William Fox to direct one of his most famous stars," said Mr. Thomson, in speaking of his engagement.



ARTIST POPINI'S CONCEPTION OF EDITH STOREY AND ANTONIO MORENO IN "THE ISLAND OF REGENERATION" (V-L-S-E)

ESSANAY TAKES ACTUAL SCENES OF PLACES MENTIONED IN STORIES

In accordance with his idea that every photoplay should have local color as well as being realistic in other ways, George K. Spoor, president of Essanay, has sent a company of players east to take photoplays along the Atlantic seaboard.

Joseph Byron Totten is heading the company, and the first scenes will be taken at Pendleton Hill, Conn., where Mr. Totten has a big stock farm. The company will then go to Newport News, Atlantic City and several other places along the coast to take scenes from pictures requiring such views.

BUFFALO BILL MAKES APPEARANCE IN FRONTIER SUBJECT

The W. H. Bell Feature Film corporation has arranged for the exclusive central states distribution rights on "Indian Wars Refought by the United States Army." This six reel feature was produced by Essanay under the direction of General Nelson A. Miles, the man who had charge of the U. S. troops in the Indian warfare.

Col. Cody, Buffalo Bill, is one of the leading figures in the picture. More than 1,000 U. S. troops were used.

LOS ANGELES PATHE RELEASES 500 FEET CALIFORNIA NEWS

The Los Angeles Pathé exchange on June 21 made the first release of five hundred feet of film, "Southern California News" used in connection with the "Pathé News." J. H. Buffin, formerly cameraman with the Universal company, is in charge of this film publication, and is working in connection with local newspapers.

The arrangements for this addition to the Pathé services were made by L. E. Franconi, special representative of Pathé.

CRAWFORD TO PLAY LEAD IN "THE GALLOPER"

Another Broadway favorite has cast his lot with moving pictures. Donald Mackenzie announces that he has signed Clifton Crawford to play the lead in "The Galloper," the success of Richard Harding Davis, which is now being produced for Pathé at the Jersey City studios.

Melville Stewart, who is now playing in the "Follies of 1915," will support Mr. Crawford. The rest of the cast is also decidedly strong.

Mr. Crawford held off for a long time before consenting to sign up for the silent drama, and it was the tempting contract offered by Mr. Mackenzie which caused him to decide to enter the field.

Born of actor parents in Edinburgh, Scotland, Mr. Crawford took up the stage at an early age, and after appearing in



CLIFTON CRAWFORD

small parts for some time, became a great favorite in the English music halls. Later he came to America and played in vaudeville, where he always appeared as a head-liner.

Later he appeared in such noteworthy successes as "The Peasant Girl," "The Quaker Girl" and "The Three Twins." After starring for three seasons in the last mentioned production, he made a tour of the world, and thereby earned the sobriquet of "the man who put a belt of smiles around the world."

Mr. Mackenzie's production will be released in the early fall.

HOLBROOK BLINN IN ANOTHER WORLD FILM SUBJECT SOON

Holbrook Blinn, who appeared with success in the World Film—William A. Brady photoplay, "The Boss," is shortly to act in another great production for the same company.

The particular play has not yet been finally decided upon, for an artist of Mr. Blinn's powers it is not an easy matter to select a suitable vehicle, but it is easily to be conjectured that a corking good story will be chosen.

DWAN AND HELEN WARE JOIN BIG FEATURE COMBINE

Alan Dwan, one of the leading directors of the industry, and Helen Ware, a leading emotional actress of the stage, are announced by the New York Motion Picture corporation as its most recent acquisitions.



ALLAN DWAN

The contracts with Miss Ware and Mr. Dwan were signed late on Saturday, June 26. They will leave soon for the Pacific coast and begin active work. Miss Ware will probably appear in several pictures.

Alan Dwan comes to the New York Motion Picture corporation from the Famous Players, with which company he has been head director for some time. His latest release was "The Pretty Sister of José," with Marguerite Clark. Recently he has been directing Mary Pickford in coming productions. Before going to Famous Players he was a crack director with the Universal. He knows the producing end thoroughly, having started as a scenario writer.

Miss Ware is one of the best known dramatic actresses of the speaking stage. Her best known recent roles were in "The Third Degree," "Within the Law" and in the recent all-star revival of "A Celebrated Case." She has been doing motion picture work recently but none of her pictures have yet been released.

ESSANAY NOW ISSUES SCENICS

Essanay has entered a new field for that company in putting out scenic pictures. These scenes are being taken largely in the west. There are many views taken in Colorado and in states bordering on the Rocky Mountains.

It is its intention, however, to take scenes of all the beauty spots in America, especially those not too much frequented by tourists. The idea is to find all the beauty spots not already thoroughly known to travelers. These will be interspersed, however, with well known scenes which the public enjoys seeing more than once.

The grandeur of these pictures is exceptional. They are being released in connection with Essannay's animated cartoons by Wallace A. Carlson. The cartoons are five hundred feet in length and the scenic the same. In this way Essannay is giving the public a diversity in pictures and not too much of one thing. The system hits an exact medium where both cartoons and scenic are thoroughly interesting and leaves the spectator with a desire for just a little more.

LEAH BAIRD TO PLAY OPPOSITE COSTELLO

In rearranging the personnel of their companies, so as to obtain the greatest maximum of efficiency, the Vitagraph company has assigned Leah Baird to play leads opposite Maurice Costello. When Miss Baird first joined the Vitagraph company about four years ago she appeared with Mr. Costello in a one-part dramatic story entitled "The Old Silver Watch," produced under the direction of Van Dyke Brooke.

This trio of artists remained together and turned out exceptional pictures for about five months, Miss Baird playing straight leads in support of Mr. Costello.

These three are again united in the production of a two-part feature entitled, "The Dawn of Understanding."

BARD RETURNS FROM CHICAGO TRIP

Arthur Bard, general manager of the Associated Film Manufacturers, has just returned from a business trip which took him as far west as Chicago.

Every moment of Mr. Bard's time was occupied interviewing exchange men, and feeling the pulse of public demand.

"At every place," said Mr. Bard, "in which I stopped, there was one predominating fact which impressed itself upon me very forcibly, and that was the great demand for intelligently made film. The people are learning to discriminate between the real and the maudlin in pictures."

Mr. Bard, during his trip, touched Philadelphia, Pittsburgh, Cleveland, Detroit, Chicago and Buffalo.



BESSIE LEARN (Edison)

KAUFMAN WILL HAVE CHARGE OF THREE STUDIOS FOR FAMOUS

Following the return of Mary Pickford and her company from the Los Angeles studios of the Famous Players Film company, Albert A. Kaufman, who has acted as western manager of the Famous Players since the resumption of activities in California by this concern, returned last Monday to New York, having had to remain in Los Angeles after the departure of Miss Pickford's company, in order to terminate temporarily the affairs of the Famous Players on the coast.

Mr. Kaufman will take part in the studio management of the Famous Players in New York until the erection of the three new studios now being planned in California is completed, when he will return to the coast in charge of the three companies who will undoubtedly thereafter operate permanently in California.

While in California Mr. Kaufman made several aeroplane flights with Glenn Martin, the world famous aviator, in anticipation of the aeroplane scenes taken for the production of "A Girl of Yesterday," starring Mary Pickford, which will shortly be released, at one time making an altitude of 3,000 feet.

MARSHALL AND LORRAINE HULING ARE "THE DIMPLED DUO"

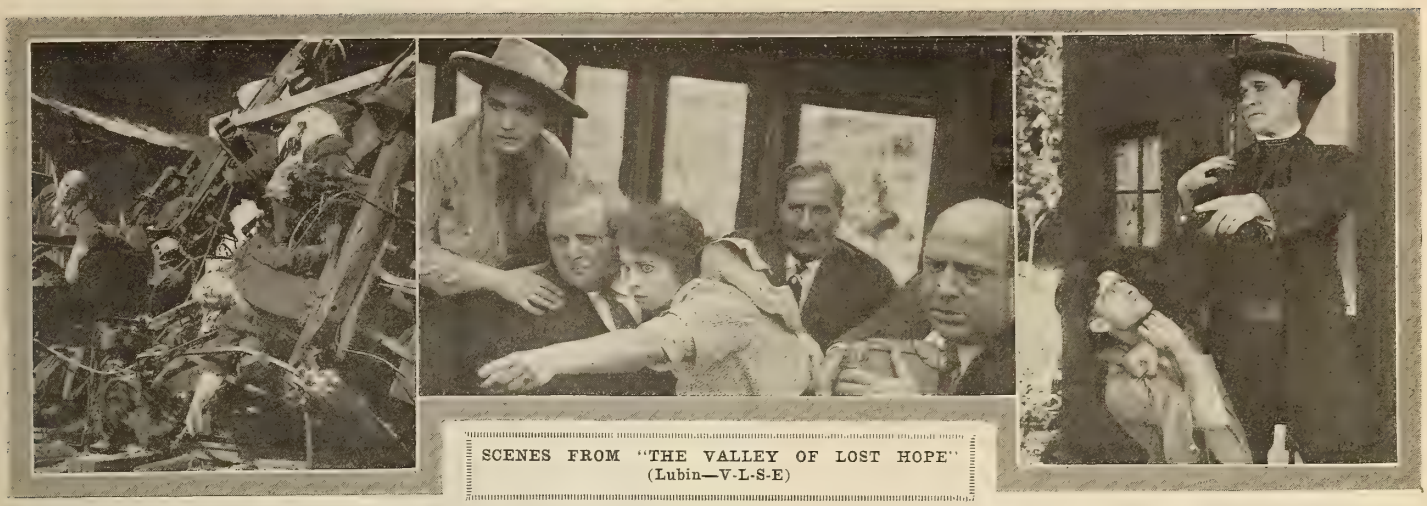
Since the release of "Truly Rural Types," in which Edwin Thanhouser presented Lorraine Huling and Boyd Marshall, photoplay patrons from everywhere are



LORRAINE HULING AND BOYD MARSHALL, THANHOUSER'S "DIMPLED DUO"

writing to ask about their dimples. Some want to know whether a spot of black cosmetic produced the dimple effect, and other important matters pertaining to the subject.

Therefore the photograph herewith is published so that the anxious ones may have a "close-up" of the Huling and Marshall faces. It will be seen that the dimples are real, sure-enough "dents," natural blessings that know no make-up box.



SCENES FROM "THE VALLEY OF LOST HOPE"
(Lubin—V-L-S-E)

MARY NASH JOINS KNICKERBOCKER

Mary Nash, the well known character actress of the legitimate stage, has just signed a contract with Knickerbocker Star Features to appear in a strong character part in its three-reel release of August 4 on the regular program of the General Film Company.

Knickerbocker feels gratified in having secured the services of Miss Nash, as



MARY NASH

she was hesitating between many offers. She finally decided that these features would offer her the best opportunity. The part in which she is to appear will depict the five ages of woman—ages of twenty, forty, fifty, sixty and eighty, and Miss Nash is known to be capable of successfully rendering this difficult role.

Miss Nash made her debut on the stage in 1909, appearing at the Criterion theatre with Ethel Barrymore in "Alice Sit by the Fire." The following season she appeared with Miss Barrymore in repertoire in "Captain Jinks," "His Excellency the Governor," "Cousin Kate," and "The Silver Box." In 1911 she played the leading role in Clyde Fitch's "The City" at the Lyric theatre for one year, and went on tour with that production the following season.

Since that time she has been seen on Broadway in "The Woman" at the Republic theatre, "The Lure" at the Maxime Elliot theatre, and in numerous vaudeville sketches.

GREAT NORTHERN BRINGS OUT BETTY NANSEN SUBJECT

The vast number of admirers of Betty Nansen are afforded an unusual treat in seeing this star in a master work produced by the Great Northern Film company, 110 West 40th street, entitled, "A Revolutionary Wedding," by the famous Danish author, Sophus Michaelis, which, under the title, "A Son of the People" had a long and successful run at the New theatre, New York City.

With the superb acting of Betty Nansen as Alaine de l'Etoile, and Valdemar Psilander, as Marc Arron, the rich and beautiful settings of the Great Northern Film company, this production is justly meriting the enthusiasm of all who view it.

ST. LOUIS LICENSE REDUCED FROM $500 TO $50

A bill recently introduced before the board of aldermen, providing for the payment of a license fee to sell, rent or lease motion pictures in St. Louis, was amended by the board to reduce the proposed license from five hundred dollars a year to fifty dollars.

The amendment was proposed by the legislation committee and voted unanimously. Another amendment provides that persons or corporations engaged in that business make sworn statements on September 1 of each year of their gross earnings during the twelve preceding months to the license collector.

The proposed license fee is fifty dollars for $50,000 or less gross earnings, and twenty-five dollars a year additional for each $50,000 or fraction thereof gross yearly earnings.

FRITZI BRUNETTE GOES TO WEST COAST FOR SELIG

Fritizi Brunette, who has played leads in several well-known companies, has been added to the Selig Polyscope company's forces at the Edendale, Cal. studios.

She will assume the leading feminine roles in forthcoming releases.

"NOTHING BUT LOVE" PROVES TOO MUCH FOR REX

Wil Rex, who plays juvenile leads for the newly formed Federal Film company, was badly injured during the production of "Nothing But Love." Rex was called to dive from a rowboat into Fort Hamilton Bay. He cut an artery in his right wrist on a broken bottle, and Dr. William MacGowan, the film company's physician, found it necessary to take eleven stitches in the injured actor's arm.

BIG RUN FOR "GODDESS" IN NEW ENGLAND

"The Goddess" is having a great run in New England. It is already being shown in forty-eight houses. Six are in Boston.

The film will start in several other



ANITA STEWART IN THE VITAGRAPH SERIAL, "THE GODDESS"

houses later, as follows: Bates opera house, Attleboro, July 12; Lyric, Middleboro, July 7; Royal, Lowell, July 9; and the Auditorium, Melrose, July 10.

"THE SECRET OF LOST RIVER"

(Kay-Bee-Mutual—Two Reels)

REVIEWED BY PETER MILNE

THOMAS H. INCE, the author of the story here picturized, has conceived an attractive romance all centering about a Spanish painting. The period of action is both modern and mediaeval in comparison. For both these phases of the story the utmost realism has been brought out on the film.

The picture combines a stirring quantity of action and logical plot development. The fight between the Indians and the members of a monastic order is executed with a gruesome realism. The Spanish troupe adds a fine touch of color to the tale.

In photography and light effects the two reels are exceedingly artistic, while it is obvious that the usual attention which characterizes New York Motion Picture offerings has been paid to the settings. The mission in the wilderness and the hut of the miner are really the only interiors of importance that appear, but they are good examples of effective mechanical work.

The story: Hornby, a struggling miner, discovers a painting encased in a tube lying in the river. He takes it to the padre and learns its history. It was presented to an old mission. When the mission was attacked by Indians one of the inmates threw it into the river to preserve it. The great value of the



THE PRIEST TELLS HIS STORY

painting enables the miner to sell it through his friend and procure enough money to bring his wife to the West.

The cast is capable. Frank Borzage is the prospector, Jack Davidson, his friend; Estelle Allan, his wife, and Charles French is the priest. Others who appear in the second story are Jack Nelson, Louise Glaum and Lewis Morrison. The supernumeraries act their small parts well.

"SHOULD A MOTHER TELL?"

(Fox Film—Five Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

BETTY NANSEN maintains her reputation for effective emotional acting in "Should a Mother Tell?" written expressly for the Danish actress by Rex Ingram, and directed by J. Gordon Edwards, the director for "A Woman's Resurrection" and "Anna Karenina," other Fox productions.

The photography throughout the picture delights with its exceptional clearness. Several blue-tinted scenes are notable for their pleasing effect.

The introduction of a number of close-ups showing five-year-old Pamala in grief and in moods of childish gaiety are minor touches adding to the emsemble of the picture. In one she displays a stuffed dog gifted with a roguish wink, and the short period of by-play makes an excellent foil to the tenser scenes just preceding her innocent amusement. Two other close-ups make an equally striking impression, the scenes where the child industriously knits a stocking with the air of a grandmother, and in the incident depicting her childish grief, as she lies prostrate on the floor, sobbing over the remains of a doll, broken by the child's father in a rage.

The plot is developed with swift action; indeed, so swift at times that the sequence of events are not quite evident until after the first flash of their presentation. A few more subtitles would obviate this defect. In a production which has so many appealing qualities to every type of audience, it was a pity to allow absurd anachronisms to creep into the final scenes. In these days the police do not put a suspected prisoner on "the rack" in a literal sense. The huge chair-like instrument of torture, with the black-hooded attendants, expected in a



THE ACCUSATION

scene set in the time of the Spanish Inquisition three hundred years ago, certainly has no place in a drama obviously meant for the twentieth century. Then the introduction of an executioner with a two-handed sword of the fifteenth century, at the base of a guilotine, all ready shown with its deadly blade poised in readiness at the top of the frame for the condemned man, detracts from the interest of this particular scene.

However, it may be said for the rack and the two-handed sword scenes that the producer has made them very impressive. The acting of a well-balanced cast will counteract any tendency to take exception to these incidents.

Jean Sothern's acting is as pleasing as her blond beauty. Claire Whitney as the Baroness Gauntier scored a hit. Stuart Holmes as Gaspard Baudin, the miserly inn keeper, guilty of murder, invests the role with all the qualities necessary.

MOTION PICTURE DAY AT WORLD'S FAIR IS JULY 17

Special to MOTION PICTURE NEWS

San Francisco, June 30.

OWING to an apparent misunderstanding in some quarters, it should be made clear that Motion Picture Day at the Panama-Pacific Exposition will be July 17. Arrangements for this were perfected some time ago by M. E. Cory, chairman of the committee on arrangements for the League.

This is the official day set by the management of the World's Fair for the entertainment and recognition of the motion picture industry of this country. All companies represented at the convention and any others who desire to participate will be cordially assisted by Mr. Cory and the exhibitors' committee.

"No special favors will be extended," said Mr. Cory, "but we will render the same assistance and service to all alike."

CHARLOTTE WALKER TO BE SEEN IN "KINDLING"

MISS CHARLOTTE WALKER, the distinguished dramatic star, is to make her photodramatic debut in the production of "Kindling," which is offered by the Lasky Feature Play Company through an arrangement with E. J. Bowes on July 12. This play, which is the most dramatic offering yet produced by the Lasky company and which had an extraordinary Broadway success, is especially adapted to the dramatic genius of Miss Walker.

The company engaged to support Miss Walker in "Kindling" includes Thomas Meighan, Raymond Hatton, Mrs. McCord, Billy Elmer, Lillian Langdon, Florence Dagmar and Tom Forman.

"THE RAJAH'S TUNIC"

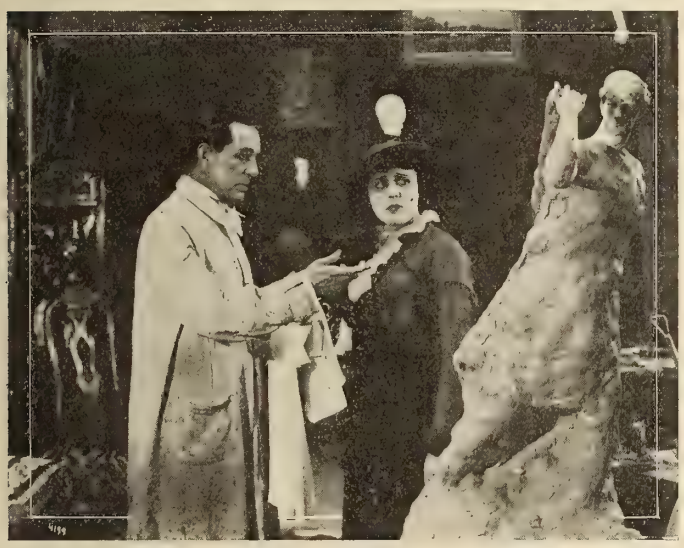
(Essanay—Two Acts)

REVIEWED BY T. S. MEAD

THIS is the second of the adventures of Dominica, a clever Parisienne adventuress. At the opening of this picture, Braga, the arch criminal, played by Sheldon Lewis, is fleeing from Paris, leaving Dominica, his companion, behind almost penniless.

She runs across a cracksman known as "English Jeff" and they plan the theft of the Rajah's tunic, a costly bejeweled garment in the possession of a wealthy American sculptor. Dominica goes to the sculptor and to further her cunning scheme, purports to be seeking employment as a model.

She succeeds in learning where the tunic is hidden, and on an



DOMINICA SEEKS EMPLOYMENT AS A MODEL

occasion when the sculptor is supposed to be away she lets "English Jeff" into the house. As they are about to depart, the sculptor, whose suspicions have been aroused, appears on the scene and events follow thick and fast.

He horsewhips "English Jeff" and gives Dominica the choice between posing for him undraped or going to prison. She decides upon the former alternative and the picture ends with her retiring to the dressing room.

While there is not as much thrilling action in this picture as there was in the first one of the series, the second reel contains some exciting situations which will keep the audiences in breathless attention.

The cast with Nell Craig as Dominica, Sydney Ainsworth as the American sculptor and John Thorn as "English Jeff" do excellent work.

"THE PURSUING SHADOW"

(Picture Playhouse Film Company—Five Reels)

REVIEWED BY GEORGE D. PROCTOR

THE interpretation of two widely differing roles, Earl Dexter a young diplomat and Tony Oscaros a thug, by Tom Terris, many fine interior scenes and well chosen lighting effects are the main points of interest in this five reel drama.

Craig Dare, who has Tony for his accomplice, steals a valuable pearl necklace from Julie Dexter, wife of Earl Dexter. The crime of murder is fastened upon Earl Dexter. Craig Dare wants Julie for his own. So Tony, through his remarkable resemblance to Earl Dexter, impersonates the husband in hopes of turning Julie against Earl.

But a little child who saw the theft of the necklace exposes Craig Dare and all ends well.

The story is worked out with several minor plots and many minor characters. Tom Terris does excellent work throughout. R. DeCordova gives a polished performance as the Raffles of the play. Beautiful Anna Luther plays Julie Dexter.

The more important among the minor characters are: DeVore Palmer as a crook, Kathryne Adams as Olga, Tony's mistress, Roland Hemming as John Dexter, Earl's father and little Millie Terriss as the little girl.

MAUD ALLAN APPEARS IN NEXT BOSWORTH RELEASE

IN its next release Bosworth, Inc., presents for the first time on the screen Maud Allan, the world famous dancer, in "The Rug Maker's Daughter," a charming romance of the American-Turkish rug trade.

By presenting this star in an exquisite divertisement of dance and drama Bosworth, Inc., has departed from the usual channels in motion pictures, and, penetrating into a hitherto forbidden realm of modern art, has borrowed one of its most distinguished figures.

In staging this play the director has spared neither time nor expense to secure the desired results. Costly interiors and wonderfully realistic exteriors, presenting in one instance an entire Turkish street, are used. Beautiful scenes have also been secured in and about the famous sunken gardens of a Los Angeles millionaire presenting one of the finest specimens of modern residential architecture for a background. Another important factor in this film is the celebrated Shah Abbas rug, valued at over $75,000, which was loaned from the $250,000 Frank L. Loftus collection.

Maud Allan's principal support is Forrest Stanley. The cast includes Howard Davies, long associated with Wilson Barrett in England and with the Lieblers; Herbert Standing, the well known Bosworth player; Jane Darwell in one of her distinguished society women roles; pretty Mary Ruby and Laura Woods Cushing and young Harrington Gibbs. The release date is scheduled for July 5 on the Paramount Program.

"THE MAN FROM THE DESERT"

(Vitagraph—Three Reels)

REVIEWED BY PETER MILNE

WHILE this subject will prove interesting to those unaccustomed to a celebrated feature, it will not make a big impression on any of its spectators, for the simple reason that the plot is mellow with age, and added to this its situations are not original and the climax has not been effectively evolved.

We are given two mining partners who by three years' hard labor have managed to accumulate twenty thousand dollars apiece. One of them steals his partner's share and leaves him to die in the desert. But the deserted man does not die; he is



DESERTED BY HIS PAL

rescued, becomes immensely rich, and then returns to the city and breaks his treacherous companion through the market. And then just as he contemplates killing his old partner to complete his revenge he discovers that he is in love with his daughter and so we are given a reconciliation and a happy ending.

The camera work is unusually good, the scenes being clearly photographed and appropriately tinted. The scenes in all instances leave nothing to be desired in an artistic or realistic sense. The acting, too, conforms with desired standards. William Duncan is the wronged man, George Holt the villain, Myrtle Gonzales the girl, and Otto Lederer an old prospector. Ulysses Davis produced the picture from a scenario by Jack Wolf.

"THE LORELEI MADONNA"

(Vitagraph—Three Reels)

REVIEWED BY PETER MILNE

LUCASE RUSSELL, the author of "The Lorelei Madonna," has incorporated a beautiful idea in the story, which despite the familiarity of a good many of the situations, lends to the picture a very pleasing atmosphere. The characters drawn by the author are exceedingly real, a great deal more real than most motion picture characterizations, which counts further in the picture's favor.

On the other hand, we must give Rollin S. Sturgeon, the producer, his share of credit. The locations chosen for the picture are admirably realistic. The settings are very good, noticeably so those in the monastery, which possess a depth unusual in American made films. The backdrops, too, have been arranged with intelligence.

The picture also uncovers some even and clear photography. The lighting is good and the nice photographic effects, combined with the beautiful scenery, make the picture excellent artistically.

The story runs as follows. A young man reared in a monastery is imbued with the idea of painting a madonna. His model proves a failure. His uncle takes him away to see the world. They arrive at Tahiti in the South Sea Islands where in a notorious dive Malcolm meets the Lorelei, a performer, who then happens to be singing "The Rosary."

He is infatuated with her, returns to his rooms and finishes his painting, so inspired is he by the thought of the girl. And then comes his disillusionment. The girl is pursued by her master and takes refuge in Malcolm's rooms. Her pursuer shoots her through the door and she dies in the artist's arms.

The cast does average work. Alma Reuben plays the title role, Juan De La Cruz is Malcolm; George Kunkel his uncle, while others are Marcia Moore, George Stanley, and Edgar Martin Teller.

"CHIMMIE FADDEN"

(Lasky-Paramount—Five Reels)

REVIEWED BY PETER MILNE

"CHIMMIE FADDEN" is a delightful picture. The major portion of it is devoted to the expression of spontaneous comedy. A minor section of it is employed to introduce dramatic moments that cap the humorous story with an effective climax which could not be conveyed by farcical action. And besides the serious scenes furnish relief to one's aching sides.



MIXING HIS OWN DRINKS

However, "Chimmie Fadden" is another of those pictures that depends largely on the comic abilities of its star to register a success. Victor Moore is that glittering personage in the present case. Without Victor Moore, "Chimmie Fadden" would not be "Chimmie Fadden." Victor Moore distinctly lives in the title part, he performs sincerely, without a touch of affectation, and performs all the incidental tricks that have been assigned him by the author with a power that will call for rounds of admiring laughter.

The innumerable funny situations which E. W. Townsend, the author of the play, has provided his characters are of considerable import also. While we cannot discriminate between the original and the conventional of these situations, every one of them is handled with such a novel touch that old or new, the created effect is practically the same—hearty appreciative laughter.

Chimmie Fadden is a Bowery gent. He is slightly crude in language and general get-up, but at the same time he is a very good fellow. Well, Chimmie gets a job as porter in a swell house on the drive. The H'English butler gets drunk and Chimmie is forced to wait on the table, but his job ends disastrously. In this same house there is a French valet, whom Chimmie dislikes from the start. The valet is a crook in league with Chimmie's brother, but the robbery is prevented by Chimmie. He is accused, but acquitted and carries on his interrupted romance with the French maid.

Scenes that stand out in particular are that one in which Chimmie is in the police station being instructed to keep his hat off, and again where he indulges in mixing cocktails in which he puts every known drink from Budweiser down to creme de Menthe, and still another when he proceeds to wait on the table. but to single out a few is unfair to the rest, and so take our word for it, the picture creates a laugh whenever a laugh is supposed to be created.

The other comedy characters in the picture are Harry De Roy as the butler, Camille Astor as the maid; while those who render good dramatic support are Raymond Hatton as Larry Fadden, Mrs. Lewis McCord as Mrs. Fadden, Ernest Joy as Van Courtlandt, Anita King as his daughter and Tom Forman as the French valet.

"THE SEVENTH COMMANDMENT"

(Kalem—Three Reels)

REVIEWED BY PETER MILNE

HOWEVER distasteful, this picture of the Kalem Commandment series drives home a striking moral, designated by the biblical title. The picture lays before the observer the disastrous results of one man's wrong in a powerful and sincere manner.

Harry O. Hoyt, the author, has evolved some extraordinary and intense situations, many of them in fact, and these, combined with the variety of the plot as a whole, keep the spectator ever on the alert.

The settings for the play are suitable, while each scene has been well photographed and carefully lighted. The detail is noticeably poor only in one instance and that is with the makeup of the man Mitchell (Warner Richmond) in the latter scenes of the picture.

At the outset of the story a married woman is wronged by Craig, who is also married. Afterwards he deserts his wife and child and goes to another city, where years later he becomes candidate for mayor. Mitchell, the husband of the woman he wronged, is ever on his track, and when Craig runs for public office he becomes his secretary.

To complete his plan of vengeance he sends for Craig's daughter to become his stenographer. On the night of the man's election he attempts to take liberties with his unknown daughter. But in the meantime Wallace, a young reporter, has learned of Craig's past from Mrs. Mitchell.

He enters the mayor's house just in time to inform him of the girl's identity. Mrs. Mitchell has followed him, and on seeing her, her husband draws a revolver kills her and then fires on Craig, mortally wounding him. Thus it ends with Dick left to comfort the heart broken girl.

Tom Moore, who directed the picture plays Wallace, the reporter, while Margaret Courtot appears as the girl. Bob Ellis is seen as Craig while others are Ella Weiant, Warner Richmond, Dallas Tyler, and Richard Purdon.

CLEVELAND STUDIO NEAR COMPLETION

Special to Motion Picture News

Cleveland, O., July 1.

WORK on the Kleervue Film Company, located between Lorain and Elyria streets, is progressing at a great rate, and the studio will be ready for use in the near future. Cleveland capital is backing the project.

The studio will be 161 feet long and fifty feet wide. President R. J. Morris announces that a stock company has been engaged, and actual scenario work will be under way by the latter part of July. Cleveland talent will be hired as supers.

"THE WHITE SISTER"

(Essanay—V-L-S-E—Six Acts)

REVIEWED BY WILLIAM RESSMAN ANDREWS

VOLA ALLEN has an opportunity to display her ability to act emotional roles in this screen version of the popular novel by the late F. Marion Crawford. The scenes of the story are laid in Italy. The lighting effects in many instances deserve special notice, and the photography was clear in the majority of the episodes. The white costumes of the nuns proved particularly effective against the dark interiors in the convent scenes.

The rescue of Giovanni from the ruins of the powder magazine after an explosion gave the producers a chance for a tense situation.

Numerous interviews between the principals under distressing circumstances served to maintain interest in the fortunes of two



THE RECOGNITION

persons seemingly far from all prospects of a happy consummation of their desires.

Donna Angela Chairomont, in love with Giovanni Severi, a young officer in the Italian army, is deprived of the fortune left her by her father, through the machinations of her crafty aunt, who upon the announcement of her brother's death destroys the dead man's will.

The industrious aunt, leaving no stone unturned to carry out her plans for wealth and a title, loses no time in making it known that her niece has no claim to the Chairomont estates, as there was only a church wedding between the girl's parents, without the civil ceremony necessary for a compliance with the Italian law.

Angela bears up under the shock of her sudden misfortunes in the consoling thought of her coming nuptials.

Giovanni, however, is suddenly ordered to depart for service with his regiment in Africa. Shortly afterwards she receives a report of his supposed death, and to forget her grief enters the Convent of the White Sisters.

Five years later the officer, who has escaped from captivity at the hands of savages, returns. He tries to persuade the White Sister to renounce her vows and re-enter the world. But she resists his importunities, until a high official of the church, who had been watching with sympathetic interest the affairs of the unfortunate couple, obtains a special dispensation from the pope, and she can conscientiously leave the sisterhood for the man waiting to make her his wife.

"MINERVA COURTNEY IN HER IMPERSONATIONS OF CHARLES CHAPLIN"

(Metropolis—Two Reels)

REVIEWED BY PETER MILNE

THE Metropolis Film Manufacturing company are issuing a series of two reel comedies starring Minerva Courtney as an impersonator of Charles Chaplin.

Miss Courtney has succeeded in imitating the renowned comedian from his genial feet to several of his laughable incidental tricks that have aided in making him famous. In makeup, too, she closely resembles Chaplin, and let it be said to her credit that she has completely mastered his ridiculous walk, and the swing of his cane.

The comedies should certainly prove successful with the many Chaplin fans, because the pictures are truly funny, and then the impersonations are admitted imitations of Chaplin, not veiled characterizations produced with the assertion that Miss Courtney is the original and only player.

In one of the two reelers the Essanay comedy "The Champion" is reproduced with Miss Courtney appearing in Chaplin's original role. This is a very humorous subject, very cleverly produced too, with the exception that the boxing bout is slightly drawn out.

Another entitled "Putting One Over shows the manner in which a girl completely hoodwinked the inhabitants of a country town by dressing as Chaplin and paying them a visit.

Still another shows Miss Courtney in the guise of Chaplin acting as assistant to a Chinese laundryman. In all these numbers the situations have been cleverly worked out and besides Miss Courtney has been furnished a capable supporting cast, whose only fault is that the members are completely subordinated to the star.

But in their entirety these comedies should take in any house that knows Chaplin and that class includes about every house in the country.

"WHOM THE GODS WOULD DESTROY"

(Lubin—Three Reels)

REVIEWED BY IRENE PAGE SOLOMON

"WHOM the Gods would destroy they first make mad." The whole quotation is applicable to the chief character in this photo drama, for no sane person could have acted as does John Strong and reasonably expect to get off scot free.

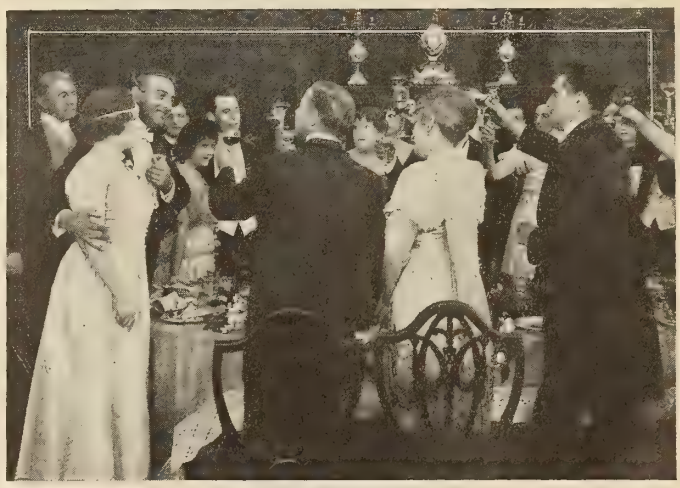
The scenario by Clay M. Greene is exciting and melodramatic. The suspense is kept up to such a high pitch that the uncritical spectator will fail to notice the inconsistencies of the plot.

The cast is particularly strong, an unusual number of Lubin stars, for a three-reeler, twinkle through this interesting feature. Joseph Smiley does unusual good work as director and fills acceptably the part of John Strong. George Soule Spencer as James Rice the partner of Strong, whom the latter kills with a box of poisoned candy, gives to the death scene a naturalness and realism that will enlist the sympathy of the apdience.

Lillie Leslie as Laska Ayon betrothed to Rice makes an interesting figure of the girl, determined to revenge her sweetheart's murdr.

Francis Joyner and Ruth Bryan are well cast as the younger couple, Tom Rice and Nell Strong, who afterwards marry. Rosetta Brice does her usual good work in the small part of Lucille. Others in the cast who act creditably their several characters, are Percy Winter, John Smiley, William Cohill, Florence Williams and James Cassidy.

Two partners, John Strong and James Rice, the former a spendthrift and roué, in spite of wife and family, kills his partner, a widower, just as the latter is about to marry Laska, because a



THE TOAST

clause in their partnership gives the surviving partner a large sum of money and Strong is on the verge of bankruptcy. The rest of the story is taken up with the efforts of Laska to fix the crime on Strong, she alone suspecting him.

Before Strong is caught he kills the druggist who sold him the poison, and as the detective is about to arrest him, he escapes in an automobile only to be killed as the machine is struck by an express train.

"GREATER LOVE HATH NO MAN"

(Popular Plays and Players—Metro—Five Reels)

REVIEWED BY PETER MILNE

THIS is by all odds the best melodrama that the past year has seen. The story is virile, the acting superbly characteristic to the last degree, while for spectacular and photographic effects its equal will have to be long sought for in pictures of the same length.

The book, by Frank L. Packard, has been ideally adapted for the screen and equally well directed. As they say in motion picture lingo it is crammed full of "meat." We are given a series of thrilling scenes showing the revolt and desperate attempt at escape by the convicts. We are given one of the most realistically executed fire scenes that the writer has ever witnessed. And we are presented with the spectacle of a schooner at sea being struck by lightning and blown to atoms.

The story is so full of human and heart interest, so strong that the most hardened reviewer of the lot that witnessed the private showing of the picture, breathed hardly a word while it was in progress, save a few exclamations of admiration. It literally gripped one from the moment of the murder until the terminating scene, which is gripping approximately for five thousand feet.

The words from the bible, "Greater love hath no man than this; that a man lay down his life for his friend" are so fixed in the mind of the man, Varge, that he assumes the blame for murdering his adopted father, when the guilty man is the real son. He gives himself up to the police, is tried and sentenced to life imprisonment.

After a short term in prison he is made a trusty. As gardner to the warden he meets and falls in love with his daughter. He saves her from a disastrous fire which completely destroys the house. Then unable to stifle his love for the girl any longer while in her presence he runs away. He ships on a tramp steamer, is



VARGE PROTECTS THE WEAKLING

wrecked. He meets the girl as she is staying at the shore. She asks him to elope with her, but he refuses and returns to prison. Later his adopted mother is dying and she asks for Varge. He goes to her, and after her death the son pleads with him not to tell. He is heard by others, his guilt revealed, and Varge is at last free to marry the girl he loves.

The acting of Emmett Corrigan as Varge stands out above the rest. As the man resigned to an undeserved fate because of his unselfishness Mr. Corrigan performs with great skill. Crauford Kent makes the character of the real murderer noticeable for its weakness, while Mary Martin makes a most sympathetic figure of the warden's daughter. Mabel Wright does fine work as the mother. The warden is played by William Morse while others in the cast are Albert Lang, Lawrence Grattan, Edward Hoyt and Thomas Curran.

Some of the prison scenes it might be remarked were undoubtedly made in a prison. Realistic is hardly a comprehensive enough definition for them. The photography is perfect in every scene. And just a word more, if Metro goes on like this there will be not the shadow of a doubt as to its ability to "keeping it up."

"MOUNTAIN MARY"

(American—Two Reels)

REVIEWED BY T. S. MEAD

WITH the scenes laid in the backwoods this picture offers ideal material for the exhibition of wonderful photography and a happy selection of tinting effects which make it a work of beauty.



MARY BRINGS THE FEUDISTS TOGETHER

Vivian Rich is given the role in which she appears to best advantage, that of a shy barefoot girl of the forests. The other players are equally well cast with Jack Richardson and Charles Newton as the two grizzled old men of the mountains and with Joseph Galbraith as the artist son of one of these mountaineers.

The story tells how Ivan Doone returning to his forest home after a long absence finds his old father wounded as a result of a long existing feud with a neighboring family. He plots revenge by concealing his identity and making love to the daughter of this family, with the deliberate intention of betraying her. The plan miscarries, for Ivan falls victim of the charms of this maid of the forest and after a series of misunderstandings, one of which comes near to resulting fatally for Ivan, the two are happy in each other's arms. Thus their children bring the old feudists together, and the bitter enmity of years is buried in a hearty hand clasp.

"COLONEL CARTER OF CARTERSVILLE"

(Burr McIntosh-World—Five Reels)

REVIEWED BY PETER MILNE

F. HOPKINSON SMITH drew a most attractive and delightful personality when he conceived the character of Colonel Carter, the central figure of his book, "Colonel Carter of Cartersville." With the presentation of this work in picture form, Burr McIntosh assumes the role of the eccentric and genial southern colonel. His sincere interpretation of this part rendered with a complete understanding of its many pleasing possibilities is by all odds the most meritoriously prominent incident in the production.

It must be said that the clever work of Mr. Smith has not lent itself with any remarkable adaptability to the screen. In the first place, the story is distinctly divided into three portions, either one of which could stand easily without the aid of the other two. This defect, however, is partially eliminated by the subordination of two of the stories to the one concerning the colonel, the one which creates more interest by far than the others.

Then there is the rather pardonable confusion arising from the introduction of the characters. Their relationship with one another is difficult to establish until toward the end of the picture. In our opinion this fault can be remedied by one or two titles added before the picture's release.

The stories are centered about the Civil war, which has given the director, Howell Hansel, an opportunity to introduce several battle scenes, which will create no little excitement. The first story commences before the war and pictures the romance of Nancy Carter and Robert Gill. The two are secretly married. Robert gives his pledge to Nancy that he will drink no

more, but continually breaks it and finally in desperation that she will not forgive him, he ends his life.

Then a few scenes of the Civil war come, with the colonel protecting his home against the northerners, and finally his struggle for existence after war, these phases of the picture being drawn in a half humorous half serious vein. Besides this there is the romance of Nancy's daughter, Laura and Tom Klutchem, a northerner.

A cast of even competence supports Mr. McIntosh. Lily



COL. CARTER DIRECTS THE RESCUE OF HIS PROVISIONS

Cahill appears as Nancy Carter. Our only criticism of her is that as an old lady her looks betray her actual age. Richard Neal plays well as Gill. Katherine LaSalle and Charles Emerson appear as Laura and Tom, while Henry West as Tom's father and Aaron Emerson as the old colored servant complete the cast.

Photographically the picture is erratic. Some scenes are well done, others seem light struck.

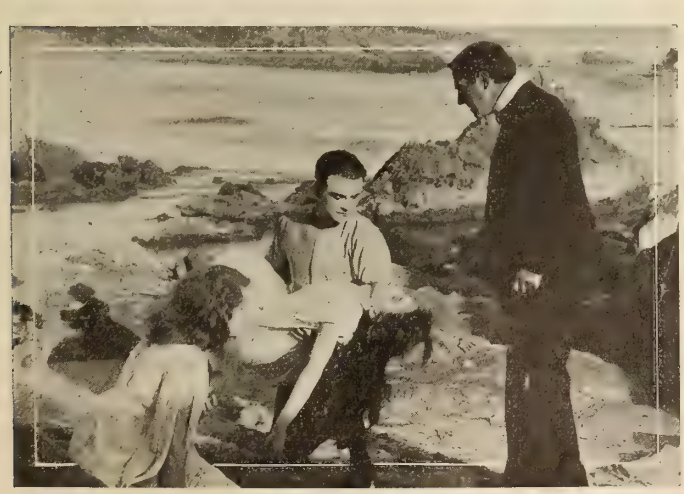
"EBB TIDE"

(Selig—Three Reels)

REVIEWED BY T. S. MEAD

IN this Selig Diamond special, scheduled for July 8, the story of the love developed in the hearts of the four characters is compared to the rise and ebb of a tide. This allegorical treatment is carefully carried out with the introduction of beautiful seacoast scenery.

The interpretation of the principal roles are in the hands of



THE RESCUE

such able players as Kathlyn Williams, Harry Lonsdale, Wheeler Oakman and Martha Boucher.

Estelle Velaine is the daughter of an ambitious society leader, and out of deference to her family's wishes, she becomes engaged to Jerome Esmond, the matrimonial catch of the season. After her engagement has been announced, she visits an art gallery one day and is strangely attracted by a young man while they are both admiring a beautiful marine painting.

Some time later her girlhood friend, Helena Forbes, invites Estelle and her fiance, Jerome Esmond, to a house party at their summer home on the shore. Here it develops that the stranger seen in the art gallery is Allen Forbes, Helena's husband.

The mutual attraction of the husband and the engaged girl grows upon acquaintanceship, and strangely enough a similar attraction springs up between Helena Forbes and Jerome Esmond.

The tide of love rises in both of these cases until at its height it threatens to wreck the lives of the two couple. In a dramatic situation the temptation is resisted and the four people drift on safely, though unhappily, as the tide begins to ebb.

"HAMLET"

(Knickerbocker—Three Reels)

REVIEWED BY PETER MILNE

"HAMLET," considered by many students of the Shakespearian drama to be the crowning achievement of all the great writer's works, has here been presented as a screen play. To dissect or discourse upon the dramatic construction of William Shakespeare's tragedy is in the present case impossible and unnecessary. Not the play, but the picture's the thing in this instance.

The screen version of Shakespeare's immortal work was blessed with a star who has been called the ideal Hamlet. Sir Johnston Forbes-Robertson is the man, and by his complete and finished



THE BURIAL OF OPHELIA

performance he well upholds this sweeping statement. Gertrude Elliott is seen as Ophelia, while the rest of the cast is composed of the same personages that supported Forbes-Robertson at the Drury Lane theatre, London. In every scene the entire cast is most efficient.

The setting of the play as well is commendable in practically all instances, the palace scenes and the ghost walking scene being as realistic as one could ask for. And in photography the picture is good. The introduction of the ghost of Hamlet's father is very well done by double exposure.

For all the masterpiece on which the picture is based, for all the excellent acting, the commendable setting and photography, "Hamlet" as presented by Knickerbocker hardly does justice to its name. The play was filmed in England over a length of fifty-six hundred feet. Here it is three reels. Approximately half of it has been eliminated. And there's the rub.

To one familiar with the written and the spoken play, the shearing of the minor incidents, leaving only the important scenes, the action of the releasing company in condensing it will not be easily comprehended. If there are any not familiar with the play, the picture will present a series of vague although tense episodes. Then too, for the titles, the quotations from "Hamlet" could have been more deftly used and placed.

"Hamlet" linked with the name of Sir Johnston Forbes-Robertson is a huge advertising asset, but we cannot help thinking how much more wonderful the picture could have been made to appear.

"UNDER TWO FLAGS"

(Biograph—Three Reels)

REVIEWED BY GEORGE D. PROCTOR

A THREE reel Biograph is something of a rarity, and it is the intention of the producers to make the coming three-reelers as distinctive in their precinct as the Biograph one-reelers were in their precinct.

"Under Two Flags" is a three-reel feature, a feature by virtue of excellence rather than length. The play has been exploited for years so that the title of the story of "Cigarette" possesses considerable commercial value. In addition the story



AT THE GRAVE OF CIGARETTE

is entirely suitable for screen adaptation. The story itself is really too well known to need rehashing.

Louise Vale gives a fine rendering of the dashing Cigarette who falls in love with Bertie Cecil, played by Franklin Ritchie, thinking Bertie to be what he seems, an officer in Algiers. Mr. Kellar plays Berkeley Cecil, the brother. Helen Bray is Lady Guinivere. Other players and their parts are: Lady Gunivere's husband, Jack Drumier; Barone the money lender, Edward Cecil, his son, Victor Rottman; Lord Rockingham, Mr. Garcia; Black Hawk, Herbert Barrington, and an Arab chief, Charles H. Mailes.

The story, as told in three reels, admits of no padding. Considerable skill is shown in the construction of the first reel, which lays the ground work of the story without being disconnected. The action of the second and third reels is fast and interesting. Perhaps the finest bit is the sandstorm scene for which the producing company spent two weeks in the desert regions of Lower California, waiting for a storm to come.

"TALE OF A NIGHT BEFORE"

(National Film—Four Reels)

REVIEWED BY J. C. JESSEN

HUNDREDS of members of the Los Angeles film colony were afforded an opportunity of viewing the first subject of the National Film corporation, "The Tale of a Night Before," a comedy in four reels from a scenario by A. W. Coldewey, produced by Bruce Mitchell, when it was privately shown at Tally's Broadway theatre recently, following the regular evening performances. To judge from the applause and laughter there was not a person in the big audience of professional filmers that was not pleasantly entertained.

Henry Pike, who has attended an evening business meeting against the wishes of his suspicious wife, waits at a roof garden to receive a check a debtor has promised to bring him. At an adjoining table is a young woman waiting for her brother to come for her, not knowing that he has been arrested for fighting with Pike's debtor concerning a debt.

The attempt of a drunken Frenchman to force his attention upon the woman gives Pike an opportunity to be a hero and establishes the two on a speaking acquaintance. They walk to the edge of the roof to see the lights, and while they wait there the guests depart and the garden is closed.

As a subtitle states, "along towards morning it rained and rained and rained," and they are drenched. Pike, in leaving the woman, after the janitor comes, carried off her umbrella and she wears his overcoat home. The suspicious wife refuses to believe the story, and Pike invents one, suggested by the Frenchman's card, in which he chases and overcomes the kidnappers of a little girl and returns her to her father, the Frenchman.

The wife doubts the story and writes the Frenchman to call. The woman comes for her umbrella and Pike introduces her as the new maid, and quietly advises her to grab the shower stick and beat it.

A friend of Pike's calls, and Pike tells him of his experience, and later introduces him to his wife as the Frenchman. The men learning of the note to the Frenchman wait for him and lock him in the bathroom, which brings more trouble, for his wife has found the note and follows him with the children.

When the woman appears with the umbrella, the calling friend recognizes his wife, introduces her, she verifies the original story of Pike, and at the end of the story is a happy one.

The cast composed of William Parsons as Henry Pike, Constance Johnston as his wife, Russell Powell his friend, and Rena Rogers the woman—all leading parts—are duly entitled to much praise. This is the first appearance of Parsons and Powell on the sceen. They recently left the "legitimate" stage, where they served as comedians and character actors in a number of recent successes.

Both tip the scales around the three hundred mark and make a happy-go-lucky pair of pals, with rotund faces that continuously wear contagious smiles. Director Mitchell has produced a picture that will entertain any audience from beginning to end, and introduces a number of features that give this subject unusual individuality. The photography is excellent and the subject contains some exceptional night scenes. The settings are elaborate in every instance.

"THE BEAST"

(Lubin—Two Reels)

REVIEWED BY IRENE PAGE SOLOMON

THERE still lurks a beast in all of us, some trait inherited from far away animal ancestors, but most of us manage partly to subdue the brute and give the humanities a chance.

In this scenario by Shannon Fife, Joe Tremway is so brutal to every one, especially his delicate wife, that he is dubbed "The Beast" by the villagers. When Will Carson, gentlemanly and



THE BEAST BECOMES HUMAN

polite, comes to test ores at Silver Ridge, trouble begins to brew. Will, in trying to be kind to Laura Tremway earns The Beast's enmity and conflict is inevitable.

Just as May, Will's fiancee, arrives in town on a surprise visit, a big fight is on between the two men; also some dynamite blasting is scheduled.

Naturally the hero wins the fight and saves his sweetheart from the explosion.

Tremway recovers his balance and drops his beastly qualities after a long siege of illness, and all ends well.

The four principals, Justina Huff, Octavia Handworth, Edgar Jones and Louis Mortelle do good work and make this an interesting release.

Among the good photographic scenes, particularly effective is the attempt of Tremway to kill Will Carson on the side of a cliff. Will is saved by Laura firing on her husband.

The wife later assists in the husband's regeneration.

"ALWAYS IN THE WAY"

(Metro-Dyreda—Six Reels)

REVIEWED BY GEORGE D. PROCTOR

THE beauty of little Mary Miles Minter in the principal role reverses the old saying that "the play is the thing," for Miss Minter is the center of attraction in this picture.

She plays Dorothy, a stepdaughter who is packed off to Africa by her stepmother. The stepmother gives the child to a missionary family to adopt on the representation that the child has no parents. At the age of fifteen she is a little blonde beauty in a tropic land inhabited almost exclusively by blacks.

The savage natives take up arms and kill Dorothy's foster-parents. She makes her way to New York, followed by the young prospector who loves her. After many tribulations he finds her and restores her to her father, vehemently denouncing the stepmother.

Mary Miles Minter is as an attractive little girl as may be found on the screen in many a long day. The tropical scenes are well produced, having been made in Bermuda amid tropical foliage,



BOB ARMSTRONG FINDS DOROTHY

and with plenty of negroes. Franklin B. Coates plays the young prospector.

The cast, headed by Mabel B. Green, is a strong one. Among the players are: Ethermary Oakland, Lowell Sherman, Edna M. Holland, Harold Meltzer, James Riley, Arthur Evers, Charlotte Shelby, Hal Clarendon, Harry Blakemore and Boots Wall.

J. Searle Dawley directed. The photography, by Irvin Willat, is quite above criticism, adding much to the general excellence of the production.

PRODUCING COMPANY FORMED IN KENTUCKY MOUNTAINS

Special to Motion Picture News

Lexington, Ky., June 30.

A MOTION picture company has been incorporated at Hazard, Ky., a thriving mining town in the heart of the eastern Kentucky mountains for the avowed purpose of photographing the most beautiful section of Kentucky and showing the world the beauties of the hills.

The company has been incorporated under the name of The Hazard Motion Picture company, with a capital stock of one thousand dollars. The following officers have been elected: President, H. E. Bullock; vice-president, R. O. Davis, treasurer, W. G. Holt; secretary and general manager, Tonie Zoellers; photographer, W. B. Oelze.

"TOOLS OF PROVIDENCE"

(Broncho-Mutual—Two Reels)

REVIEWED BY PETER MILNE

EXHIBITORS who desire a strong, virile picture of romantic western life of that variety which has so often been portrayed by the producing forces of Thomas H. Ince, should procure this two-reel feature. The plot, while advancing nothing of an original nature, is strong enough in its construction to warrant the greatest interest on the part of the observer.

But the picture's greatest asset lies in the great favorite who appears in one of the principal parts—William S. Hart. Here this idealistic westerner appears as the uncouth proprietor of a frontier bar, the fearless boss of the town, incidentally the man that can draw his gun the quickest.

On the other hand, there is the newly arrived minister's daughter, a delightful character equally pleasingly portrayed by Rhea Mitchell. The girl, according to expectations, succeeds in reforming Dakota Dan and all his followers by bringing them to church. And besides, there is the love story between Dan and the minister's daughter.

There is action, plenty of it, throughout the two thousand feet. It is hardly necessary to mention that the realism of the atmosphere could not be perfected, while in a photographic sense the picture is exceptionally good.

A few scenes stand out from the rest because of their extreme intensity, such as Daisy tending the bar on a bet, and the fight between Dan and "Ace" Farrell (Frank Borzage), and also the rescue of Daisy by Dan from "Ace."

Another in the cast is Walter Whitman, who renders a sincere and pleasing performance of the minister. C. Gardner Sullivan and Thomas H. Ince prepared the scenario, while Mr. Hart directed.

G. H. HAMILTON ORGANIZES FLORIDA COMPANY

Special to Motion Picture News

Jacksonville, Fla., June 30.

ROBERT VIGNOLA has left for New York with his company, including Hal Forde, Marguerite Courtot and other well-known Kalem stars. They have just finished producing "A Weaver of Dreams" and will take some scenes on the S. S. Lenape on their way to New York for the picture "The Captive," featuring Hal Forde.

The Florida Motion Picture Company has just been incorporated and the officers are as follows: G. H. Hamilton, president; M. Belue, secretary; Halsey Race, manager. Halsey Race has left for Kansas City to open a branch office in the Century building under the name of the Kansas City Booking Exchange and Film Company. It will probably build a studio there in the near future, but for the present it is producing in its studio at Riverview, Fla. Work on a three-reel feature entitled "On the Swanee River" will start next week.

LIQUOR MONEY NOW GOES TO BOISE SCREEN HOUSE

COMPETITION in the motion picture show business in Boise, Idaho, has been somewhat eliminated through the purchase of three of the five motion picture theatres by Ernest Noble, president of the Idaho Trust and Savings Bank.

The picture theatres now controlled by this young man are the Isis, the Boz, the two leading screen houses of the city, and the Comic, a small house in which only funny pictures are shown, but which is receiving a good patronage.

With the closing of the saloons in Boise on January 1, Mr. Noble foresaw that an abundance of the money now being spent for liquor would go into a more appropriate form of amusement in which the whole family would take part. Consequently he took the step to acquire the principal screen houses of the city, and he anticipates a big business next season.

YOU CAN'T BEAT IT

SEE PAGE 106

INTERESTING FILM REVIEWS

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"The Claim of Honor." (Biograph. Thurs., July 8.)—This is an international story in which Count Armand is about to elope with an American girl when he finds out that she is married. He feels the claim on his honor and sends her back to her husband. Charles Perley is Armand; Augusta Anderson, the girl; Robert Nolan, the husband; Walter Woodin, the prince Regent and William J. Butler, the count. George E. Rheems directed.

Old Offenders." (Biograph. Sat., July 10.)—Joe, an old offender, is blackmailed into dishonesty by an old pal whom he finally exposes and thus is re-united with his wife and children. Charles H. West is Joe, Claire McDowell the wife, and Harry Carey the old pal. Tony O'Sullivan directed.

"The Brand of Cain." (Edison. Sat., July 10.)—This is a strong one reel drama, featuring Margaret Prussing and George Wright. The brand which a murderer received in the woods later proved his undoing when he returned to civilization. Eugene Nowland is the author and director.

"The Summoning Shot." (Biograph. Mon., July 5.)—Carson and Deal are prospectors. Carson is killed. His daughter suspects Deal. Benson, the real murderer, fosters the suspicion. "When you hear a shot you will know I have avenged my father," she tells Benson as she goes to look for Deal. But when she finds Deal she learns the truth and Benson is apprehended. Isabel Rea is the girl, Harry Huckins is Carson and Frank Newberg is Deal. George Morgan directed.

"The Smuggler's Ward." (Biograph. Two reels. Tues., July 6.)—Rita, who grew up as a waif adopted by smugglers, is adopted by the rich Mrs. Morton. After Mrs. Morton's death Rita lives with Jack Hardy and his sister, Alice, secret service agents. Cutler, a smuggler, tries to blackmail Rita and injure her in the eyes of Jack, to whom she has become engaged. But the other smugglers take vengeance on him as a faithless member of the band.

Gretchen Hartman is Rita, Alan Hale is Jack Hardy and G. Raymond Nye is Cutler. Kate Bruce is Mrs. Morton, Viola Smith is Alice and Hector V. Sarno is the smuggler chief. J. Farrell McDonald directed.

"In King Koo Koo's Kingdom." (Essanay. Split reel. Wed., July 7.)—Another of Wallace A. Carlson's comical animated drawings portraying the adventures that befall Dreamy Dud in Africa. The rest of the reel is taken up with a scenic.

"The Counter Intrigue." (Essanay. Three reels. Sat., July 10.)—A most absorbing detective story written by Edward T. Lowe, Jr. The head of an opium smuggling joint discovering that the police are on his trail, incriminates an innocent man, who consequently is sent to jail. Then the real culprit makes love to the convicted man's wife. She encourages him and finally discovers his guilt. Sydney Aynsworth, Nell Craig, John Cossar and John Thorn are the principals.

"Some Romance." (Kalem. Tues., July 6.)—One of Lloyd V. Hamilton's Ham comedies of noticeable originality, Ham and Bud are street cleaners. Ham finds a necklace and in returning it to the owner is so taken with her that he calls himself rich, merely masquerading as a White Wing for the sake of romance.

Consequently he doesn't get the reward. The situations and incidental funny business affected by Ham and Bud all the way through this are most uproarious. The picture should well prove its value wherever exhibited.

"A Wild Ride." (Kalem. Sat., July 10.)—A picture belonging to the "Hazards of Helen" series. It contains many thrilling incidents which certainly excite but at the same time they lack plausibility and their effect is lowered.

The ending of the story is not what one would desire. An engineer and a fireman are rivals for the hand of Helen. The fireman falls off the rear of the tender onto the middle of the track, a close-up is then shown of the cars passing over him without touching him. Temporarily demented by the fall the fireman seizes Helen, ties her to the piston of the engine and rides widely over the track until the engineer jumps on and stops the proceedings.

It is inconceiveable to believe that the girl would still be alive at the end of the ride, but such is the case and the film finishes with a reconciliation all around.

"The Seventh Commandment." (Kalem. Three reels. Mon., July 5.)—Reviewed at length elsewhere in this issue.

"The Frame Up." (Kalem. Two reels. Wed., July 7.)—Two gangsters are in love with the same girl, and as a consequence each attempts to double cross the other. Through the efforts of a female detective and her assistant, both of the men are cast in jail, and the girl, after bemoaning her loss, goes joyously on her way.

This was written by Hamilton Smith and produced by James Horne. The detail has been remarkably well attended to. The story as a whole is good, being very exciting at all times. A few inconsistencies appear but mar the picture little. Frank Jonasson, Ollie Kirby and Thomas Lingham are the leads.

"Hiding from the Law." (Kalem. Two reels. Fri., July 9.)—A story containing many inconsistencies in both action and development of plot. While despite these facts the picture remains interesting it could have been greatly improved if they had been avoided.

A doctor leaves for the country to recuperate. In the meantime his wife divorces him and goes on the stage. The doctor meets a married country girl with whom he falls deeply in love. Finally the death of her brutal husband leaves the way clear for their marriage.

There are some strong situations in this but the detail has been neglected. Mrs. Owen Bronson prepared the scenario and Guy Coombs produced it with a cast including himself, Anna Nilsson, Marjorie Cohan, John Mackin and Roy Daines. The part of the lawyer is handled in an amatueriish fashion.

"The Cannibal King." (Lubin. Split reel. Tues., July 6.)—On the reel with Ping Pong Woo Willie wishing to make money for his sweetheart's birthday, gets a job as an extra screen man and is made the Cannibal King.

When he finds sweetheart out with rival Fred, he gets wild and runs home, cannibal garb and all, meeting many laughable adventures on the way. He finally finds his way to his sweetheart's home and soon escapes. When all is safe once more he returns and marries Grace off hand. Babe Hardy as Willie is funny in his wild cannibal togs. Frances Moyer, J. F. Glendon and Harry Loraine are capable assistants in this picture, which is directed by Arthur Hotaling.

"The Valet." (Lubin. Sat., July 10.)—Slapstick, pure and simple, with Billy Reeves featured, supported by Mae Hotely, Charles Griffiths, Patsey De Forest, Billy Potter. A new environment is given Billy Reeves by having Atlantic City's boardwalk as a background, and stunts with rolling chairs are brought in.

Mr. Grouch having advertised for a new valet, Bill is engaged, and they proceed to Atlantic City for a vacation. Bill's awkwardness with baggage, his careless handling of the rolling chair, his flirtatious tendencies, cause all the mishaps which will amuse the slapstick admirers. The inevitable seltzer, squirting forms part of the action. Why will directors still stick to this time-worn device?

"Ping Pong Woo." (Lubin. Split reel. Tues., July 6.)—Split reel with "The Cannibal King." A quite clever cartoon by Carl Francis Lederer showing a little Chinaman with a big, big mouth. His adventures are with rats mainly, and when he sees them going into chop suey by the dozens, he forswears the luscious dish, and with a pen and ink bomb blows up the chop suey house and saves a lot of doomed rats.

"The Road o' Strife." (Lubin. Part Fourteen. Mon., July 5.)—As this story progresses, it seems as if the author, Emmett Campbell Hall, makes Alene too simple minded. Any girl in the world would grow excited at the thought of being a real princess, but Alene hears it with the listless indifference that marks her even when about to be hung.

Prof. Gershom tells Alene and the lawyer the story of his hairbreath escape from Urania with the little three-year-old princess, and all the wonders that have happened since. This whole reel is taken up with the "Story of the Past." Director John Ince makes a billiant spectacle of the court scenes.

"Money! Money!! Money!!!" (Lubin. Fri., July 9.)—Because his young wife gets peevish over their proverty and is glad to accept the innocent attentions of a rich bachelor friend, Roy (Joseph Kaufman) is tempted to steal some money entrusted to his care, but plans an elaborate abibi beforehand.

He is frustrated by a real burglar getting at the money first. Although the money is recovered, the scare teaches Roy a strong lesson and he rises above temptation in the future.

The visit to the real circus by the wife gives the director a chance for some interesting views of the circus parade and animals. Ethel Clayton, Joseph Kaufman, Walter Law and William Turner form a cast of whom good work is expected and usually given, this being no exception. Jos. Kaufman directed the scenario of Lawrence McCloskey.

"A Studio Escapade." (Two reels. Mon., July 5.)—Another of Selig's stories centering about a reporter and a model. It is adapted from a story entitled "The Escape," by Charles Belmont Davis, and contains a wealth of exciting and well evolved situations. Briefly, a reporter manages to awaken the dormant manliness lying in the heart of a man about town so that he furnishes an artist's model with money enough to set up a business.

"The Coyote." (Selig. Tues., July 6.)—A tense western drama written by James Oliver Curwood and produced by Guy Oliver. The manager of the western mining outfit is escorting his sweetheart about the place just prior to an explosion. A landslide causes their imprisonment in the mine but they are rescued in the nick of time.

"The Adventure Hunter." (Selig. Wed., July 7.)—An exciting romance written by Wallace C. Clifton. It deals with the adventures indulged in by an American in an imaginary European kingdom. They are very thrilling, and the situations are slightly out of the beaten path. Of course he wins the hand of the princess.

"Bound by the Leopard's Love." (Selig. Sat., July 10.)—This week's Selig animal drama is very interesting from all standpoints. The introduction of the wild beasts comes at moments that are exceptionally tense. The story is very entertaining and though not original it will give excellent amusement.

"The Goddess." (Vitagraph. Chapter Eight. Two reels.)—While Celestia's future actions are predicted in this number she accomplishes little actually. Tommy leaving his father goes to aid the coal strikers in Pennsylvania. Then Celestia gets an invitation to speak at a reception given in her honor by Mary Blackstone.

She accepts and then the rest of the last reel, about half, is devoted to Freddy's preparation for the evening, for he must escort Celestia to the house. He has a terrible time with a dress suit, high collar, tight shoes and trick hat, but finally manages to array himself in all of them. There is good comedy and good drama in this instalment, which is just as interesting as the previous chapters.

"The White and Black Snowball." (Vitagraph. Wed., July 7.)—A juvenile comedy written and produced by Tefft Johnson and featuring little Bobby Connelly and Ada Utley (black). The adventures of the kiddies in the snow are nice as well as pretty to look at.

"Bertie's Stratagem." (Vitagraph. Thurs., July 8.)—How a suitor got rid of his rival by dressing as a girl and alienating his affections is the plot of this very funny reel. It is another of those humorous numbers written by W. A. Tremayne and produced by Lee Beegs with a cast including Billy Quirk, Constance Talmadge, Harry Fisher, Edwina Robbins and Templer Saxe.

"The Revolt of Mr. Wiggs." (Vitagraph. Mon., July 5.)—Henpecked hubby revolts at the suggestion of a fortune teller and succeeds in completely taming his suffragette wife. Kate

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Price and Donald McBride play the leads in this comedy, which is slightly too hackneyed to produce any great amount of laughter. However, the two leads are competent enough to create a few of real humorous moments. The author is Frederic Chapin.

"Love's Way." (Vitagraph. Fri., July 9.)—An idler is reformed by a girl whom he attempted to "pick up." He is sent to jail and afterwards makes a success in business, returning in a year to marry the girl. This is a pleasant offering, very well acted. Antonio Moreno and Edith Storey are the principals. A. H. Miller prepared the scenario.

"Insuring Cutey." (Vitagraph. Two reels. Sat., July 10.)—This comedy will get over if Wally Van's popularity in the theatre in which it is exhibited is great. It contains a number of good comedy moments but hardly as many as two reels should contain. It was adapted by George Plympton from a magazine story by Frances Aymer Mathews and produced by Wally Van who also plays the lead. His cast includes Nitra Frazer, Albert Roccardi, Cissy Fitz-Gerald and Constance Talmadge.

"The Man from the Desert." (Vitagraph. Three reels. Tues., July 6.)—Reviewed at length elsewhere in this issue.

MUTUAL PROGRAM

"The Diamond from the Sky." Chapter 9. (North American. Two reels. Mon., June 28.)—This episode is subtitled "A Runaway Match." Blair Stanley returns to Vivian with the diamond from the sky. So she elopes with him, the elopement containing several good train scenes.

In Hagar's illness, Luke Lovell tries to proclaim himself King of the Gypsies. Quabba saves the day for Hagar by rolling a huge balancing rock down on the camp. Lovell is injured but escapes.

In the west Arthur Stanley, as John Powell, is hurled from a speeding train, the conductor believing him a train robber.

The cast runs the same: Esther Stanley, Lottie Pickford; Arthur Stanley, Irving Cummings; Blair Stanley, William Russell; Vivian, Charlotte Burton; Hagar, Eugenie Ford; Luke, George Periolat and Quabba, W. J. Tedmarsh.

"The Old High Chair." (Majestic. Two reels. Sun., July 4.)—Seeing the old high chair in her attic, an old lady lives over her girlhood and young womanhood through the days when her son went away to the city. At the end of the story the son returns. Gladys Brockwell is the mother, C. Elliot Griffin the son, and Lovey Marsh his wife. Others are W. E. Lawrence and Ray Myers. A two-reeler of at least average merit.

"Mr. Wallack's Wallet. (Komic. Sun., July 4.)—A comedy centering around a missing wallet with Fay Tincher as a woman tramp and Elmer Booth as a hobo. Chester Whitey, Max Davidson and Clarence Barr are in the cast. The work of that able commedienne, Fay Tincher, is the feature. She is always funny.

"The Healers." (Reliance. Mon., July 5.)—A comedy concerning stranded acrobats who go in for fake healing. To their surprise the spring water they have been using for the "cures" proves really to be medicinal. Instead of being run out of the little town, they stay to enjoy its prosperity. Billie West, Bert Hadley, Violet Wilkey and Kate Toncray are the acrobats. George Beranger and William DeVaull are the townspeople.

"Court House Crooks." (Keystone. Two reels. Mon., July 5.)—A two-reel special with Ford Sterling as the district attorney who is in love with the Judge's wife. Keystone comedy situations and Sterling's "mugging" run throughout.

"Mountain Mary." (American. Two reels. Mon., July 5.)—Reviewed at length in another section of this issue.

"The Guy Upstairs." (Beauty. Tues. July 6.)—A comedy showing how the son of wealthy parents is dissuaded from becoming a prize fighter by a girl novelist who refuses to be put out of the house he has hired for his summer training quarters. Amusing with some laughable situations. Webster Campbell and Neva Gerber head the cast.

"The Hired Girl." (Majestic. Tues., July 6.)—A Cinderella story wherein the pretty hired girl replaces the rich girl and is courted and won. Teddy Sampson is the hired girl, Elmer Clifton the wooer and Mazie Radford the rich girl. Others are Joseph Belmont, Cora Drew and Charles Lee.

"Tools of Providence." (Broncho. Two reels. Wed., July 7.)—Reviewed at length elsewhere in this issue.

"The High Cost of Flirting." (American. Wed., July 7.)—Flirting with a gypsy fortune teller gets the corpulent father into all sorts of trouble and forces him to consent to his daughter's marrying her favored suitor, for this suitor being a police captain prevents the jealous gypsy husband from an attempted black mail. Winifred Greenwood and Ed Coxen head the cast.

"The Fortification Plans." (Reliance. Wed., July 7.)—As the title infers, this is a military drama. Lieut. Selbert tries to steal the plans to get money. Lieut. Lydell saves the plans, is promoted and wins the girl. Gladys Brockwell and Elmer Clifton are the leads. Vesper Perry is Selbert, Benjamin Wilson is the major and F. A. Turner is a secret service agent.

YOU CAN'T BEAT IT
SEE PAGE 106

"The Ace of Hearts." (Domino. Two reels. Thurs., July 8.)—This is a French-Canadian story laid among the picturesques scenes of the north woods. The tell-tale ace turns up in time to vindicate the hero and convict the murderer. Charles E. Ray and Ethel Ullman are the sweethearts. Leo Willis is the murderer and Frank Burke, the girl's father, who is killed. Walter Edwards is Sergeant Adams.

"The Hammer." (Key-Bee. Two reels. Fri., July 9.)—Here is presented a detective story which has been worked out in a most admirable manner in respect to every detail. Evidence practically conclusive points to a young man as the murderer of his landlord. A detective discovers that the man's death resulted from a hammer falling from two floors above and striking him on the head.

The acting and direction of this is praiseworthy, and as a detective story this may easily be ranked with the best of the short films. Frank Borzage is the young man, Margaret Gibson the girl, and Arthur Maude the detective. There is not a strong love interest, but the detective story is strong enough to carry itself.

SEE TABLE OF CONTENTS, PAGE 86, FOR REVIEWS OF FILMS NOT FOUND ON THESE PAGES

"Mme. Blanche, Beauty Doctor." (Falstaff. Fri., July 9.)—A young college boy is told by his uncle that his salary will be equal to what he can earn on his own hook in his first week. He masquerades as a beauty doctor and makes his uncle's wife pay five hundred dollars for her first week's treatment. Harry Benham, who is some female impersonator, plays the college boy. Riley Chamberlain is the uncle and Mrs. Stevens his wife. Others are Mignon Anderson, Ray Johnston and Edward Hoyt.

"The Headliners." (Reliance. Two reels. Sat., July 10.)—Through working in the same theatre the principals in a vendetta find a chance to renew the fight. Their children, however, fall in love. When the theatre catches fire the son saves the girl's father thus ending the feud. Irene Hunt is the girl and George Walsh her sweetheart. Tote DuCrow William Lowery and Philip Gastrok complete the principals. Irene Hunt is fine as the girl.

"They Ran for Mayor." (Royal. Sat., July 10.)—A single reel comedy dealing with the political rivalries of the Schultz and Duffy families. Mr. Schultz and Mr. Duffy are candidates for mayor and live in the same house. But Levi, the third party's candidate, is elected and the defeated families are left on a friendly basis.

UNIVERSAL PROGRAM

"Animated Weekly." No. 173. (Wed., June 30.)—Of special interest in this number are the following events. The Yale-Harvard rowing contest, the celebration of New York City's two hundredth and fiftieth birthday by officials of the city and scenes during the five-hundred mile auto race in Chicago. The war news is slight this week for a change. Hy. Mayer's cartoons are good.

"Jane's Declaration of Independence." (Bison. Two reels. Sat., July 3.)—Carles Giblyn wrote the story and produced it from a scenario by H. G. Stafford. It is an average feature, slightly drawn out but containing a pleasing theme, and many scenes that are appropriate for this time of the year. Hobart Henley, Agnes Vernon and Frank Mac Quarrie play the principal parts.

The father objects to his daughter marrying an army officer even when she vividly describes to him the heroism of the men and women of the Revolution and Civil wars. However, the girl has her own way and marries the man despite her father's antagonism. Many of the scenes were filmed at Fort Winfield Scott, California.

"The Violet Violet." (Victor. Two reels. Mon., July 5.)—A misunderstanding interrupts the romance of a daughter of the convent and her lover with the consequence that the girl takes the veil for life. Mary Fuller and Pedro de Cordoba play the leads in this drama, which is not up to the usual Mary Fuller standard.

The story is too sudden in development. Miss Fuller looks charming clad in the robes of a novice and acts well throughout the pictures. Cordoba, as the man, slightly overdoes a poetic part. The scenes are very beautiful.

"The Wrong Label." (Imp. Mon., July 5.)—A drama of little interest. A destitute girl

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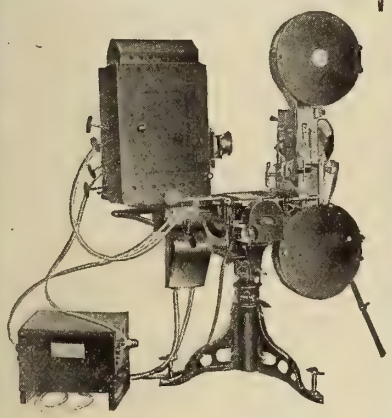
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manages to save the district attorney's son from his gangster associates and incidentally reform herself in the bargain. The story, which was written by Raymond L. Shrock, is none too clearly screened.

"Right Off the Reel." (Joker. Mon., July 5.) A very good comedy of Allen Curtis' manufacture. Max Asher, William Franey, Lillian Peacock and Gale Henry are in the cast. Franey performs a marvelous feat when he eats an entire plate of small cakes before the camera. The reel shows a number of scenes "back stage" at the studio and these combined with some well conceived comedy situations make the picture both funny and novel.

"Under the Crescent." (Gold Seal. Adventure No. 6. Tues., July 6.)—Reviewed at length in issue of July 3.

"Steady Company." (Rex. Tues., July 6.)—This is one of the best one reel comedy-dramas that we have seen for a long time. It was produced by Lon Chaney, who plays one of the principal parts opposite Pauline Bush. The story is nothing more than a romance indulged in between a factory girl and a working man, yet the wealth of pleasingly realistic incidental touches unite to make the reel one of the most gratifying of program releases.

"When Their Dads Fell Out." (Nestor. Tues., July 6.)—A comedy chiefly concerning an elopement and a pursuit by both fathers. Most of the action transpires in a railroad coach and handcar. An ordinary release produced by Horace Davey with a cast including Billie Rhodes, Jack Connelly, Harry Rattenberry and the midget Gus Alexander.

"Betty's Dream Hero." (Laemmle. Two reels. Wed., July 7.)—A Civil war drama better than the average program offering of this variety. Betty, a southern girl, dreams of the old Roman days and sees her hero as a gallant soldier. In reality this man is a southerner who forsakes his state and casts his lot with the north.

He is forced to flee after a battle and takes refuge in the girl's house. The two meet and he promises to return after the war is over. Robert Leonard and Ella Hall are featured in this while Harry Carter appears as the girl's father. The scenes are all very good, including those of the battlefield.

"The Child Needed a Mother." (L-Ko. Wed., July 7.)—One of the best of the recent L-Kos with Fatty playing the role of the capricious Gwendolyn. Gwendoyn's father desires to procure a mother for his bouncing child but instead he procures a million hard knocks and messes several other people's love affairs in general. Hank Mann is in the cast. This is exceedingly laughable and should go very well.

"Souls in Pawn." (Rex. Three reels. Thurs., July 8.)—A picture of decided melodramatic flavor produced by Ben Wilson. The refused suitor assumes his successful rival's blame for murder, so great is his love for the girl. But the truth comes out finally, and the girl realizes the manliness of the man she had declined and gladly accepts him. William Courtleigh is the murderer, Dorothy Phillips the girl and Ben Wilson the worthy man. Vivian Prescott as the actress, incidentally the cause of all the trouble, is inclined to overact.

"Lady Baffles and Detective Duck in Lady Baffles Aids Cupid." (Powers. Thurs., July 8.)—This is the fourth of Allen Curtis' burlesques on the serial picture. Here Max Asher appears as the president of a bank. He hires detective Duck, (also Max Asher), to take his place while he goes on a vacation. The bank cashier loves the president's daughter, so Duck to regain the stolen money, gives them permission to marry. Another laughmaker.

"The Violin Maker." (Victor. Fri., July 9.)—A strong character portrayal is here rendered by Lon Chaney in the role of an Italian violin maker. The story is original in many ways, and pleases all the time by its strong heart-interest action. Gretchen Lederer appears as the Italian's wife who achieving fame from her playing forsakes her husband, but returns later, realizing that she did wrong in leaving him.

"Lizzie Breaks into the Harem." (Nestor. Fri., July 9.)—One of Al Christie's real good ones although it might have been better if some of the scenes had been taken closer to the camera.

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SEE PAGE 106

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"The Ulster Lass." (Bison. Two reels. Sat., July 10.)—Herewith are set down the adventures of an Irish hero, who, hated by a member of the "White Boy" group, is accused of belonging to this organization himself. Through the untiring efforts of his sweetheart he is finally exonerated.

The scenery caught by the camera in these two reels is very beautiful and the sets have been laid with care. The acting is characteristic. The plot is rather irregular in construction, often repeating itself, yet it entertains. Gene Gauntier and Jack Clark are the lovers while Albert Mac Quarrie plays the heavy.

"The Closing Chapters." (Big U. Three reels. Sun., July 11.)—Through the despicable cunning of the old man's sister he is made to loathe his son. On his marriage he denounces him. In the meantime the father has willed all his property to his sister. But when years later the aged gentleman meets his grand daughter and learns of her sad plight matters take another turn. Despite the threatenings and entreaties of his sister he deeds the greater part of his fortune to the young girl. This drama retains the interest at every moment, yet at the same time it is not very pleasant, as the character of the sister is too repelling. Murdock MacQuarrie is the old man, Edith Lehr his granddaughter and Adele Lane his sister.

"Martin Lowe-Fixer." (Laemmle. Sun., July 11.)—An excellent comedy-drama containing a novel and clever story enacted by a good cast. Old Martin Lowe tells his pal, an old lawyer, a story, which he says is true, concerning an unhappy marriage which so influences him that he allows his daughter to marry his assistant. Later the lawyer discovers that Lowe read the story from a book, but he takes it all as a joke. This sounds somewhat shallow, but in reality it is most refreshing. Frank Lloyd appears as Lowe, Marc Robbins as the lawyer and Millard Wilson and Vera Sisson as the lovers.

"The Broken Coin." (Universal. Special Feature. Two reels. Week of July 5.)—This chapter entitled "When the Crown Rocked" is full of action and uses to a very exciting climax. A thiller is registered when Kitty jumps from a balcony, catching Rolleaux's hands and so dropping to the ground. Eddie Polo, by the by, is one of the best athletes we have seen in pictures.

There is much of a spectacular nature in this number also, including the ball and the crowds of furious peasants. Little of real importance transpires save the fact that the king discovers the hypocrisy of Count Frederick, who is plotting to overthrow him. The films continue to awaken great interest.

PATHE EXCHANGE INC.

"The Romance of Elaine." (Pathe. Two reels.)—This episode, number three of the new series, is subtitled "The Vanishing Man." In it the search of Marcus Del Mar, played by Lionel Barrymore, and his agents for the torpedo model in Elaine's possession continues. They get the torpedo model but, in the running fight it is hit by a revolver bullet and knocked into a cocked hat.

Jameson's hat blows into the water when he and Elaine are out in her auto. In recovering the hat Elaine uncovers a message which tells her that the enemy is still on her trail. This chapter is fully up to the "Elaine" standard and paves the way for further complications.

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MONARCH PRODUCING CORPORATION, New York. General theatrical and moving picture business. Capital $10,000. Directors G. Lee Day, Conrad W. Giese, George W. McGregor, 52 Vanderbilt avenue, New York City.

BROOKS CASINO, INC., New York. To conduct hotels, dance halls, restaurants, cafes and moving picture business. Capital $2,500. Directors, Bernard Goldberger, Minnie Goldberger, Samuel Fink, 318 East 79th street.

ARROW FILM CORPORATION, New York. To conduct theatres and motion picture manufacturing business. Capital, $30,000. Directors: Albert S. Levino, Frank W. Lynch and Margaret E. Walsh, all of 71 West 23rd street.

SEASIDE AND MOUNTAINCREST AMUSEMENT CORPORATION, Skaneateles. To conduct motion pictures and other amusements. Capital, $10,000. Directors: Victor Emanuel, Joseph Emanuel, New York City; Celeste Capnell, Rye Beach, N. Y.

VAN DYKE FILM PRODUCTION CORPORATION, New York. Capital, $30,000. General Motion picture business. Directors: Arthur R. Oakley, Cornelius A. Cole, Robert A. Van Voorhis, 320 Forest avenue, Jersey City, N. J.

L. A. C. PHONOGRAPH COMPANY, Manhattan. To manufacture motion pictures. Capital, $15,000. Directors: Thomas F. MacMahon, Clinton Hamilton and Bailey C. Elliott, 400 Broadway, New York City.

WINDSOR FILM CORPORATION, New York City. Motion picture business. Capital, $2,100. Directors: Benjamin M. Weil, Paul J. Corn and Joseph L. Harburger, Wallick Hotel, New York City.

TRUE STORY MOVING PICTURE CORPORATION, New York City. Motion picture manufacturing business. Capital to start with, $500. Directors: Abraham L. Smith, Leon W. Rosenthal and David Weild, 35 Nassau street, New York City.

THE RIALTO THEATRE CORPORATION, of Virginia, which has a capital of $150,000, has been granted a charter by Secretary of State Hugo, to conduct a general motion picture business in this State. Samuel L. Rothapfel, former proprietor and manager of the Strand theatre of New York City, has been designated as the company's representative.

THE KINDIKON APPARATUS CORPORATION, of Delaware, has also been authorized to engage in the motion picture business in this State. The corporation has a capital of $150,000. Otto V. Schenck, of 25 Broad street, New York City, is the concern's representative.

THE BUNNY THEATRE COMPANY, of New York, has certified to Secretary of State Hugo that its entire capital stock of $1,000 has been paid in.

THE EQUITABLE MOTION PICTURE CORPORATION, of Richmond, Va., has received a charter from Secretary of State Hugo to do business in this State. It has a capital of $2,000,000. The New York City representative is Lewis J. Selznick, of 130 West 46th street.

At Dover, Del.:

GOTHAM FILM COMPANY, Wilmington. Capital, $100,000.

CONTINENTAL PHOTO-PLAY CORPORATION, New York. Capital, $200,000.

At San Francisco, Cal.:

Articles of incorporation of the AMERICAN THEATRE COMPANY have been filed at San Francisco by J. H. Christie, E. F. James, M. Christie and C. S. Rogers, with a capital stock of $25,000, the object being to arrange for the reopening of the American Theatre as a moving picture house, after repairs are made.

At Springfield, Ill.:

THE MILLER BROTHERS FILM MANUFACTURING COMPANY, of Chicago, has been incorporated with a capital stock of $100,000. The company is to manufacture and deal in moving picture films and apparatus. The incorporators are: L. M. O'Connor, M. V. Minahan and D. W. Ross.

At Chattanooga, Tenn.:

W. E. Howell, of Atlanta; F. H. Dowler, Jr., Edwin A. Healey, Clifford B. Stiff and Garnett Andrews, styling themselves as the SIGNAL AMUSEMENT COMPANY, have made application for a charter of incorporation, with $5,000 authorized capital stock.

HAZARD MOTION PICTURE COMPANY, Hazard, Ky. Capital, $1,000. Incorporators: Toni Zoellers, W. B. Olze, B. P. Wooten.

At Frankfort, Ky.:

MAMARONECK AUDITORIUM COMPANY, INC., Mamaroneck. Motion pictures. Capital, $1,000. Directors: Susan M. Tuthill, Isabel G. and B. Howard Tuthill, all of Mamaroneck, Westchester county.

SCHOEN AMUSEMENT COMPANY, INC., Long Island City. Moving picture houses. Capital, $500. Directors: Albine Schoenfeld, Henry Schoenfeld and Fred S. Ohle, Jr., 892 10th avenue, Long Island City.

YOU CAN'T BEAT IT

SEE PAGE 106

At McAlester, Okla.

THE MID-WESTERN FILM MFG. CO., Oklahoma City, Okla., capitalized at $50,000. Incorporators, R. L. Smith, L. P. Arnold and G. B. Hale.

The new company will have its principal place of business at Oklahoma City, Okla., with a branch office at Medicine Park, Okla.

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WATTERSON R. ROTHACKER, President

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GRAHAM WILL MANAGE $100,000 MILWAUKEE THEATRE

HARRY GRAHAM, for the past year and a half manager of the Butterfly theatre in Milwaukee, severs his connections with that house Sunday, July 4, and will immediately take full charge of the new $100,000 Merrill building theatre, now being constructed.



HARRY GRAHAM

Mr. Graham's resignation came as a distinct surprise not only to his many friends, but to his employer, J. R. Freuler, president of the Mutual Film Company, and major stock holder in the corporation that owns the house.

Mr. Graham's knack of making revenue producers out of theatres that had been failures long ago attracted to him the attention of exhibitors here and in Chicago. The first house in this city that he turned from a "loser" to a "winner" was the Atlas theatre. This house prior to Mr. Graham's regime had never proven a paying proposition, but thanks to his ability it soon was made the best paying of the out-skirt houses. From the Atlas he was transferred to the Butterfly theatre.

He was put in charge of the house at a time when it was losing heavily. Though a five-cent admission fee was being charged the house seemed unable to lure the crowds within. Upon assuming charge Mr. Graham immediately boosted the price to ten cents, and despite the fact that the wiseacres predicted the immediate closing of the Butterfly it remained open and prospered until today it is one of the best paying theatres in Milwaukee.

In his new position Mr. Graham will have charge of one of the most modern and largest photoplay theatres in Milwaukee.

"A NIGHT'S LODGING" IS HILARIOUS FARCE

THE reason for the popularity of the new series of MinA Films is exemplified again in the one reel comedy, "A Night's Lodging" to be released Thursday, July 8, on the program of the General Film Company.

"A Night's Lodging" is a hilarious farce. It is replete with situations and action. The fun starts in the very first scene and develops into a riot at the climax, which is capped by one of the funniest bits of by-play ever introduced in motion pictures.

The story of "A Night's Lodging" relates the trying experience of Jerry to escape the law's vigilants after he has departed abruptly from the boarding house where he overlooked the little formality of paying his room rent.

Jerry is played excellently by George Ovey, who is given real assistance by Goldie Colwell, Janet Sully and others of the cast.

"THE BEST THERE IS"

101 Park Ave., New York, May 28, 1915.

Editor, Motion Picture News,
New York City.

Dear Sir: Allow me to congratulate the "Motion Picture News" as the most complete book relating to the motion picture industry.

I have been a steady reader of your book for some time, and heretofore thought the Moving Picture World the best book; but since I have changed my opinion, and on reading carefully the "Motion Picture News" have ultimately come to the conclusion that your book gives far more complete and depicted data than any other book relating to the screen and its silent actors.

With best wishes for your continued success, I am
Yours very truly, JAMES J. STAPLETON.

A. & H.

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One of the foremost helps to the imagination of scenario writers, directors and producers is the A. & H. perfected Twin Arc Lamp furnished by us.

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Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES OF NEXT WEEK

Monday, July 5, 1915.

BIOGRAPH—The Summoning Shot, D., 1000..... 18268
ESSANAY—A Boomerang of Blood, D., 1000..... 18276
LUBIN—A Story of the Past (Road o' Strife, No. 14), D., 1000 18277
KALEM—The Seventh Commandment, D., 3000..... 18269
SELIG—A Studio Escapade, D., 2000..... 18272
*SELIG—Hearst-Selig News Pictorial, No. 53, N., 1000. 18275
VITAGRAPH—The Revolt of Mr. Wiggs, C., 1000..... 18274

Tuesday, July 6, 1915.

BIOGRAPH—The Smuggler's Ward, D., 2000..... 18286
ESSANAY—The Rajah's Tunic, D., 2000..... 18278
LUBIN—The Cannibal King, C., and Ping Pong Woo, C., Split Reel 18284
KALEM—Some Romance, C., 1000..... 18285
SELIG—The Coyote, W. D., 1000..... 18280
VITAGRAPH—The Man from the Desert, W. D., 3000. 18281

Wednesday, July 7, 1915.

EDISON—It May Be You, C., 1000..... 18288
ESSANAY—In King Koo Koo's Kingdom, Cart., and Scenic, Split Reel..... 18291
LUBIN—The Beast, D., 2000..... 18294
KALEM—The Frame-Up, D., 3000..... 18289
KNICKERBOCKER STAR FEATURE—Hamlet, D., 3000 18296
SELIG—The Adventure Hunter, D., 1000..... 18293
VITAGRAPH—The White and Black Snowball, Juvenile, C., 1000..... 18292

Thursday, July 8, 1915.

BIOGRAPH—The Claim of Honor, D., 2000..... 18299
ESSANAY—Education, C., 1000..... 18300
LUBIN—Whom the Gods Would Destroy, D., 3000.... 18301
MINA—A Night's Lodging, C., 1000..... 18306
SELIG—Ebb Tide, D., 3000..... 18307
*SELIG—Hearst-Selig News Pictorial, No. 54, N., 1000. 18305
VITAGRAPH—Bertie's Stratagem, C., 1000..... 18304

Friday, July 9, 1915.

BIOGRAPH—A Timely Interception, D. (Reissue).... 18319
EDISON—Eugene Aram, D., 4000..... 18310
ESSANAY—Broncho Billy Well Repaid, W. D., 1000... 18314
LUBIN—Money! Money! Money!, D., 1000..... 18318
KALEM—Hiding from the Law, D., 2000..... 18315
VITAGRAPH—Love's Way, Com.-D., 1000..... 18317

Saturday, July 10, 1915.

BIOGRAPH—Old Offenders, D., 1000..... 18328
EDISON—The Scar of Conscience, D., 1000..... 18320
ESSANAY—The Counter Intrigue, D., 3000..... 18321
LUBIN—The New Valet, C., 1000..... 18324
KALEM—A Wild Ride, D., 1000..... 18327
SELIG—Bound by the Leopard's Love, D., 1000..... 18329
VITAGRAPH—Insuring Cutey, C., 2000..... 18325

RELEASES OF THE WEEK AFTER

Monday, July 12, 1915.

BIOGRAPH—As It Happened, D., 1000.....
ESSANAY—The Leather Goods Lady, D., 1000.....
LUBIN—The Coming of the Kingdom (Road o' Strife, No. 15), D., 1000.....
KALEM—Midnight at Maxim's, D., 4000.....
SELIG—The Shadow and the Shade, D., 2000.....
*SELIG—Hearst-Selig News Pictorial, No. 55, N., 1000.
VITAGRAPH—Mr. Jarr and Gertrude's Beaux, C., 1000

Tuesday, July 13, 1915.

BIOGRAPH—Coincidence, D., 2000.....
ESSANAY—The Fatal Temper, D., 3000.....
LUBIN—What a Cinch, C., Studies in Clay, C., Split Reel
KALEM—A Flashlight Flivver, C., 1000.....
SELIG—The Parson Who Fled West, W. D., 1000.....
VITAGRAPH—A Natural Man, Com.-D., 2000.....

Wednesday, July 14, 1915.

EDISON—Cartoons in the Laundry, C., 1000.....
ESSANAY—The Fable of the Scoffer Who Fell Hard, C., 1000 .....
LUBIN—All for Old Ireland, D., 3000.....
KALEM—The Straight and Narrow Path, D., 2000.....
SELIG—Title Not Reported.....
VITAGRAPH—The Honeymoon Baby, C., 1000.....

Thursday, July 15, 1915.

BIOGRAPH—The One Forgotten, D., 1000.....
ESSANAY—The Pipe Dream, C., 1000.....
LUBIN—A House of Cards, D., 2000.....
MINA—The Fighting Kid, C., 1000.....
SELIG—The Octopus, D., 3000.....
*SELIG—Hearst-Selig News Pictorial, No. 56, N., 1000.
VITAGRAPH—Billy, the Bear Tamer, C., 1000.....

Friday, July 16, 1915.

BIOGRAPH—Broken Ways, D. (Reissue).....
EDISON—Her Vacation, D., 3000.....
ESSANAY—The Bachelor's Baby, W. D., 1000.....
LUBIN—An Hour of Freedom, D., 1000.....
KALEM—For Her Brother's Sake, D. (Reissue).....
VITAGRAPH—Welcome to Bohemia, C., 1000.. .....

Saturday, July 17, 1915.

BIOGRAPH—The Little Runaways, Com.-D., 1000.....
EDISON—For His Mother, D., 1000.....
ESSANAY—Jane of the Soil, D., 2000.....
LUBIN—Wife's Ma Comes Back, C., 1000.....
KALEM—A Deed of Daring, D., 1000.....
SELIG—Title Not Reported.....
VITAGRAPH—The Confession of Madame Barastoff, D., 3000 .....

*Hearst-Selig News Monday's release in the East is Thursday's release in the West; Thursday's release in the East is the following Monday's in the West.

For Table of Contents See Page 86.

THE "NEWS" AT THE CONVENTION

¶ At the San Francisco Convention—July 13-16—Motion Picture News will publish a daily convention newspaper. The following members of the staff will be present and in charge:

WM. A. JOHNSTON, Editor
J. C. JESSEN, Pacific Coast Manager
M. L LANGHORST, C. R. HOLMES } **San Francisco Representatives**

together with a staff of prominent West Coast publicity men.

¶ Convention visitors are cordially invited to visit Motion Picture News Booth for information, maps, typewriter service, etc.

¶ Promptly on Tuesday morning, as the Convention opens, copies of the big special Convention Issue of Motion Picture News, date of July 17th, will be distributed. An extra edition of this issue leaves New York on a special express car to arrive in time for the Convention opening.

¶ To advertisers: forms in the special Convention Issue close definitely at 12 noon, Wednesday, July 7th. Prompt action will secure preferred position.

MOTION PICTURE NEWS
220 WEST 42d STREET NEW YORK CITY

Calendar of Current and Coming Releases

MUTUAL PROGRAM
RELEASES OF NEXT WEEK

Monday, July 5, 1915.

AMERICAN—Mountain Mary, D., 2000 03616
RELIANCE—The Healers, C., 1000 03618
Brand and Title Not Reported, C 03619
KEYSTONE—Court House Crooks, C., 2000 ..... Special

Tuesday, July 6, 1915.

THANHOUSER—A Maker of Guns, D., 2000 03620
MAJESTIC—The Hired Girl, C., 1000 03622
BEAUTY—The Guy Upstairs, C., 1000 03623

Wednesday, July 7, 1915.

BRONCHO—Tools of Providence, D., 2000 03624
AMERICAN—The High Cost of Flirting, D., 1000 03626
RELIANCE—The Fortification Plans, D., 1000 03627

Thursday, July 8, 1915.

DOMINO—The Ace of Hearts, D., 2000 03628
Brand and Title Not Reported, C 03630
MUTUAL WEEKLY—No. 27, N., 1000 03631

Friday, July 9, 1915.

KAY-BEE—The Hammer, D., 2000 03632
FALSTAFF—Mme. Blanche, Beauty Doctor, C., 1000 .. 03634
RELIANCE—At the Postern Gate, D., 1000 03635

Saturday, July 10, 1915.

RELIANCE—The Headliners, D., 2000 03636
Brand and Title Not Reported, C 03638
ROYAL—They Ran for Mayor, C., 1000 03639

Sunday, July 11, 1915.

MAJESTIC—The Mountain Girl, D., 2000 03640
KOMIC—Beppo, the Barber, C., 1000 03642
THANHOUSER—Tracked Through the Snow, D., 1000 03643

RELEASES OF THE WEEK AFTER

Monday, July 12, 1915.

AMERICAN—Zaca Lake Mystery, D., 2000 03644
RELIANCE—The Arrow Maiden, D., 1000 03646
Brand and Title Not Reported, C 03647
KEYSTONE—Title Not Reported, C., 2000 ..... Special

Tuesday, July 13, 1915.

THANHOUSER—Mercy on a Crutch, D., 2000 03648
MAJESTIC—A Ten-Cent Adventure, C., 1000 03650
BEAUTY—Applied Romance, C., 1000 03651

Wednesday, July 14, 1915.

BRONCHO—The Ruse, D., 2000 03652
AMERICAN—To Melody a Soul Responds, D., 1000 03654
RELIANCE—A Breath of Summer, D., 1000 03655

Thursday, July 15, 1915.

DOMINO—The Burglar's Baby, D., 2000 03656
Brand and Title Not Reported, C 03658
MUTUAL WEEKLY—No. 28, N., 1000 03659

Friday, July 16, 1915.

KAY-BEE—The Tide of Fortune, D., 2000 03660
FALSTAFF—Dot on the Dayline Boat, C., 1000 03662
THANHOUSER—His I. O. U., D., 1000 03663

Saturday, July 17, 1915.

RELIANCE—The American, D., 2000 03664
Brand and Title Not Reported, C 03666
ROYAL—Your Half and My Half, C., 1000 03667

Sunday, July 18, 1915.

MAJESTIC—The Mystic Jewel, D., 2000 03668
KOMIC—A Chase by Moonlight, C., 1000 03670
THANHOUSER—Old Jane of the Gaiety, D., 1000 03671

UNIVERSAL PROGRAM
RELEASES OF NEXT WEEK.

UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode 3), "When the Throne Rocked," D., 2000 0652

Monday, July 5, 1915.

VICTOR—The Little White Violet, D., 2000 0633
IMP—The Wrong Label, D., 1000 0634
JOKER—Right Off the Reel, C., 1000 0635

Tuesday, July 6, 1915.

GOLD SEAL—Under the Crescent (Adventure 6), "The Crown of Death, D., 2000 0636
REX—Steady Company, Com.-D., 1000 0637
NESTOR—When Their Dads Fell Out, C., 1000 0638

Wednesday, July 7, 1915.

LAEMMLE—Betty's Dream Hero, D., 2000 0639
L-KO—The Child Needed a Mother, C., 1000 0640
ANIMATED WEEKLY—No. 174, N., 1000 0641

Thursday, July 8, 1915.

REX—Souls in Pawn, D., 3000 0642
POWERS—Lady Baffles and Detective Duck in "Baffles Aids Cupid," C., 1000 0643

Friday, July 9, 1915.

IMP—Copper, D., 2000 0644
VICTOR—The Violin Maker, D., 1000 0645
NESTOR—Lizzie Breaks into the Harem, C., 1000 0646

Saturday, July 10, 1915.

BISON—The Ulster Lass, D., 2000 0647
POWERS—Was She a Vampire? D., 1000 0648
JOKER—Bobby Bumps Gets Pa's Goat, C., and A Trip to the Pyramids, Ed., Split Reel 0649

Sunday, July 11, 1915.

BIG U—The Closing Chapter, D., 3000 0650
LAEMMLE—Martine Lowe—Fixer, Com.-D., 1000 0651
L-KO—No Release This Week .....

RELEASES OF THE WEEK AFTER

UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode 4), "The Face at the Window," D., 2000. 0671

Monday, July 12, 1915.

BROADWAY UNIVERSAL FEATURES—The Garden of Lies, D., 5000 0653
NESTOR—When Father Had the Gout, C., 1000 0654

Tuesday, July 13, 1915.

GOLD SEAL—The People of the Pit, D., 2000 0655
REX—When Hearts Are Trumps, Juvenile D., 1000 0656
IMP—His New Automobile, C., 1000 0657

Wednesday, July 14, 1915.

VICTOR—His Prize Story, D., 3000 0658
L-KO—No Release This Week .....
ANIMATED WEEKLY—No. 175, N., 1000 0659

Thursday, July 15, 1915.

LAEMMLE—Dear Little Old Time Girl, D., 1000 0660
BIG U—The Opening Night, D., 2000 0661
POWERS—Captain Kent's Seals, Vaudeville, and Friends of the Animal Wizard, Ed., Split Reel 0662

Friday, July 16, 1915.

IMP—The Eleventh Dimension, D., 2000 0663
VICTOR—The Trust, D., 1000 0664
NESTOR—Her Rustic Hero, C., 1000 0665

Saturday, July 17, 1915.

BISON—The Toll of the Sea, D., 2000 0666
POWERS—The Stranger, D., 1000 0667
JOKER—Freaks, C., 1000 0668

Sunday, July 18, 1915.

REX—No Release This Week .....
LAEMMLE—For His Superior's Honor, D., 1000 0669
L-KO—A Doomed Hero, C., 2000 0670

For Table of Contents See Page 86.

Calendar of Current and Coming Releases

UNITED PROGRAM

RELEASES OF NEXT WEEK

Monday, June 21, 1915.

IDEAL—When the Call Came, D., 2000..... 4208

Tuesday, June 22, 1915.

SUPERBA—The Dime Novel Hero, C., 1000..... 4209

Wednesday, June 23, 1915.

GRANDIN—The Stranger, D., 2000..... 4210

Thursday, June 24, 1915.

STARLIGHT—The Black Statue, C., 1000..... 4211
LUNA—An Accidental Parson, C., 1000..... 4204

Friday, June 25, 1915.

PREMIER—When the Tide Turned, D., 2000..... 4213

Saturday, June 26, 1915.

PYRAMID—His Wife's Past, D., 2000..... 4214

Sunday, June 27, 1915.

UNITED—Somebody's Baby, C., 1000..... 4215

RELEASES OF THE WEEK AFTER

Monday, June 28, 1915.

IDEAL—The Unpardonable Sin, D., 2000..... 4216

Tuesday, June 29, 1915.

SUPERBA—Bumped for Fair, C., 1000..... 4217

Wednesday, June 30, 1915.

EMPRESS—In Leash, D., 2000..... 4218

Thursday, July 1, 1915.

STARLIGHT—They're in Again, C., 1000..... 4219
LUNA—When Quality Meets, C., 1000..... 4220

Friday, July 2, 1915.

PREMIER—The Gambler's Daughter, D., 2000..... 4221

Saturday, July 3, 1915.

LARIAT—Montana Blunt, D., 2000..... 4222

Sunday, July 4, 1915.

UNITED—The Beauty Parlor, C., 1000..... 4223

For Complete Lists of Releases by Companies, for All Programs, See the Pages Headed "Release Dates for Ready Reference." Feature Release Charts Will Be Found Following These.

Thaw's Last Stand!

These are the only genuine motion pictures posed for and authorized by Mr. Thaw

New York Journal
June 25th

Movies to be shown in the court room to prove that Harry K. Thaw is *not sane,* will be put on by the State to complete their case.—*Prosecuting Attorney Cook.*

What Is Your Opinion?

These are the *same* pictures which will be introduced as evidence

During the Trial to Help Determine Thaw's Sanity!

New York Journal
June 25th

This is probably the only kind of evidence ever been introduced in a court trial. "I will *welcome* the pictures."—*Thaw.*

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YOU CAN'T BEAT IT

SEE PAGE 106

WILL M. RITCHEY
AUTHOR OF
WHO PAYS?
SERIES
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ELEVENTH RELEASE:
"THE FRUIT OF FOLLY"

Stories appearing in newspapers are novelizations from Mr. Ritchey's original plots and scenarios.

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

TABLE OF CONTENTS

Good Pictures and Poor Pictures (W. A. Johnston) 35
Editorials 36
Don't Forget! The Convention Is Next Week 37
Censors Rouse Ire of New York Film Men 39
New York Film Men Fete S. L. Rothapfel 41
Chicago Is Scene of Live Events In Film Circles 43
Illinois Film Men Urge Governor to Veto Censor Law 63
Army of U Beauties Cease Conquests and Disband 37
Thanhouser on Talent Hunt Bags More Favorites 38
Many Fox Managers Come to New York Convention 38
Plans for Selig Convention Trip Are Completed 39
Rowland Will Fling Metro Flag to Breeze July 4 40
Police Approve "Devil's Daughter" Despite Censors 40
West Coast Exhibitors Buy Fiction Pictures Studio 42
Pearce Re-elected President for Third Term 43
"Hypocrites" At Six Months' Turn, Still Going Strong 44
Pathe Captures Rights to Another Locke Subject 44
One Feature a week Fox Plan from September 45
Old Doc Yak Cartoons Ready for Everybody 45
World Tour for Winik Brock Williams' Plan 46
Early Date Fixed by Van for Equity Production 46
N. Y. "Herald" Dramatic Critic Joins Lasky Staff 46
First Use of Horsley Camera in "Mix-up of Males" 48
"Right of Way" First Metro Film at Strand 48
J. Parker Read Offers Their "Sanity" Pictures 64
Standard Pictures Will Veer with Public Taste 62
Minneapolis Exhibitors Cash In on V-L-S-E Films 64

DEPARTMENTS

Live Wire Exhibitors 47
Looking Ahead with the Producers 49
Among the Exchanges 51
In and Out of Los Angeles Studios 55
New Laws and Court Decisions 59
Just to Make Talk 61

REVIEWS

Always in the Way (Metro) 75
Beast, The (Lubin) 74
Chimmie Fadden (Lasky) 70
Col. Carter of Cartersville (World Film) 72
Ebb Tide, The (Selig) 73
Greater Love Hath No Man (Metro) 72
Hamlet (Knickerbocker Star Features) 73
Lorelei Madonna (Vitagraph) 70
Man from the Desert (Vitagraph) 69
Minerva Courtney "Chaplin" Impersonations 71
Mountain Mary (American) 72
Pursuing Shadow, The (Picture Playhouse) 69
Rajah's Tunic, The (Essanay) 69
Secret of Lost River (N. Y. M. P.) 68
Seventh Commandment, The (Kalem) 70
Should a Mother Tell? (Fox) 68
Tale of a Night Before (National) 74
Tools of Providence (Broncho) 75
Under Two Flags (Biograph) 74
White Sister (Essanay) 71
Whom the Gods Would Destroy (Lubin) 71

RELEASE CHARTS

Calendar of Current and Coming Releases 82, 84, 85
Release Dates for Ready Reference 88, 90
Feature Releases, Current and Coming 92

ACCESSORY NEWS SECTION

Motion Picture Projection Simplified (J. H. Hallberg) 117
Hallberg Helps 120
Building and Furnishing 124
Directors of New Theatres 126
Music and the Picture 130

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Centaur Film Co., 670-682 Ave. E, Bayonne, N. J.
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The Winthrop Press, with which is consolidated the Chasmar-Winchell Press, 141 E. 25th St., New York.

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VITAGRAPH

"THE REVOLT OF MR. WIGGS" Comedy — MONDAY, JULY 5

His wife is a husky suffragette. Wiggs is the sufferer. With a bag full of rats he puts the "Votes for Women" to rout, asserts his manhood and declares his independence. KATE PRICE, DONALD MacBRIDE and ETHEL CORCORAN are the cast.

"THE MAN FROM THE DESERT" Three-Part Western Drama Broadway Star Feature — TUESDAY, JULY 6

He comes out of the desert to "get" his man. He finds him, but his vengeance reacts and for "her" sake he forgives the man who wronged him. All-star cast of Western Vitagraph players.

"THE WHITE AND BLACK SNOWBALL" Juvenile Comedy — WEDNESDAY, JULY 7

Sonny Jim and his little colored friend, Lily, make the snow fly. Toto, the dog, helps them and Mother Dear makes them happy. BOBBY CONNELLY as Sonny Jim.

"BERTIE'S STRATAGEM" Comedy — THURSDAY, JULY 8

His rival is soft on the ladies. He falls in love with Bertie, who saves the girl's father. He is hailed as a hero and a worthy son-in-law. The cast includes BILLY QUIRK, EDWINA ROBBINS, CONSTANCE TALMADGE, HARRY FISHER and TEMPLER SAXE.

"LOVE'S WAY" Comedy-Drama — FRIDAY, JULY 9

After many hard knocks, Love redeems Rand, makes a man of him and fills his father's heart with pride. ANTONIO MORENO, CHARLES KENT and EDITH STOREY are the principals.

"INSURING CUTEY" Two-Part Comedy — SATURDAY, JULY 10

Insured against marriage, Cutey gets married anyhow. Six fair maidens are broken-hearted, but the manager, he should worry. WALLY VAN as Cutey.

SIX A WEEK, including a Three-Part Broadway Star Feature

"MR. JARR AND GERTRUDE'S BEAUX"—Comedy. MONDAY, JULY 12
"A NATURAL MAN"—Two-Part Comedy-Drama. TUESDAY, JULY 13
"THE HONEYMOON BABY"—Comedy..... WEDNESDAY, JULY 14
"BILLY, THE BEAR TAMER"—Comedy..... THURSDAY, JULY 15
"WELCOME TO BOHEMIA"—Comedy..... FRIDAY, JULY 16
"THE CONFESSION OF MADAME BARASTOFF"—Three-Part Drama. Broadway Star Feature..... SATURDAY, JULY 17

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RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

6—28. His Fatal Shot, D.....1000
6—29. Love's Melody, D.....2000
7— 1. Fate's Healing Hand, D.....1000
7— 2. The Sands of Dee (Re-issue), D.....1000
7— 3. Luxurious Lou, D.....1000
7— 5. The Summoning Shot, D.....1000
7— 6. The Smuggler's Ward, D.....2000
7— 8. The Claim of Honor, D.....1000
7— 9. A Timely Interception, D. (Re-issue)..1000
7—10. Old Offenders, D. 1000
7—12. As It Happened, D.....1000
7—13. Coincidence, D. 2000
7—15. The One Forgotten, D.....1000
7—16. Broken Ways (Re-issue), D.....1000
7—17. The Little Runaways, Com.-D.....1000

EDISON

6—18. The Working of a Miracle, D.....3000
6—19. The Corporal's Daughter, D.....1000
6—23. A Sport of Circumstances, C.....1000
6—25. Through Turbulent Waters, D.....4000
6—26. The Breaks of the Game, D.....1000
6—30. Cartoons in the Hotel, C.....1000
7— 2. The Tragedies of the Crystal Globe, D..3000
7— 3. Was It Her Duty? D.....1000
7— 7. It May Be You, C.....1000
7— 9. Eugene Aram, D. 4000
7—10. The Brand of Cain, D.....1000
7—14. Cartoons in the Laundry, C.....1000
7—16. Her Vocation, D.....3000
7—17. For His Mother, D.....1000

ESSANAY

6—25. Her Realization, D.....1000
6—26. A Dignified Family, D.....3000
6—28. Trapped, D. 1000
6—29. Providence and Mrs. Urmy, D.....3000
6—30. Dud Resolves Not to Smoke, C., and Scenic .....Split reel
7— 1. A Countless Count, C.....1000
7— 3. The Inner Brute, D.....2000
7— 5. A Boomerang of Blood, D.....1000
7— 6. The Rajah's Tunic, D.....2000
7— 7. In King Koo Koo's Kingdom, Cartoon and Scenic .....Split reel
7— 8. Education, C. 1000
7— 9. Broncho Billy Well Repaid, D.....1000
7—10. The Counter Intrigue, D.....3000
7—12. The Leather Goods Lady.....1000
7—13. The Fatal Temper, D.....3000
7—14. The Fable of the Scoffer Who Fell Hard, C. 1000
7—15. The Pipe Dream, C.....1000
7—16. The Bachelor's Baby, W.-D.....1000
7—17. Jane of the Soil, D.....2000

KALEM

6—26. In Danger's Path, D.....1000
6—28. The Bondwoman, D.....3000
6—29. The Merry Moving Men, C.....1000
6—30. The Accomplice, D.....2000
7— 2. The Suffragette Sheriff, D. (Re-issue).1000
7— 3. The Midnight Limited, D.....1000
7— 5. The Seventh Commandment, D.....2000
7— 6. Some Romance, C.....1000
7— 7. The Frame-up, D. 3000
7— 9. Hiding from the Law, D.....2000
7—10. A Wild Ride, D.....1000
7—12. Midnight at Maxim's.....4000
7—13. A Flashlight Flivver, C.....1000
7—14. The Straight and Narrow Path, D....2000
7—16. For Her Brother's Sake (Re-issue), D.1000
7—17. A Deed of Daring, D.....1000

KNICKERBOCKER STAR FEATURES

6—23. The Kick-Out, D.....3000
7— 7. Hamlet, D. 3000
7—21. The Cup of Chance, D.....3000

LUBIN

6—29. Her Choice, C. .....
6—30. The Path to the Rainbow, D.....3 reels
7— 1. By the Flip of a Coin, D.....2000
7— 2. Her Mother's Secret, D. 1000
7— 3. A Day on the Force, C.....1000
7— 5. A Story of the Past, D. (Road o' Strife, No. 14).....1000
7— 6. The Cannibal King, C.....1000
Ping Pong Woo, C.....1000
7— 7. The Beast, D. 2000
7— 8. Whom the Gods Would Destroy, D...3000
7— 9. Money! Money! Money! D.....1000
7—10. The New Valet, C.....1000
7—12. The Coming of the Kingdom, D. (Road o' Strife, No. 15).....1000
7—13. What a Cinch, C., and Studies in Clay, C. .....Split reel
7—14. All for Old Ireland, D.....3000
7—15. A House of Cards, D.....2000
7—16. An Hour of Freedom, D.....1000
7—17. Wifie's Ma Comes Back, C.....1000

MINA

6—10. Father Forgot, C.....1000
6—17. A Mix-Up in Males, C.....1000
6—24. The Stolen Case.....
7— 1. A Harmless Flirtation, C.....1000
7— 8. A Night's Lodging, C.....1000
7—15. The Fighting Kid, C. 1000

HEARST-SELIG NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

6—15. The Heart of the Sheriff, W. D.....1000
6—16. A Tragedy in Panama, D.....1000
6—17. His Father's Rifle, D.....3000
6—19. The Angel of Spring, D.....1000
6—21. The Fortunes of Mariana, D.....2000
6—22. With the Aid of the Law, D.....1000
6—23. The Onion Patch, D.....1000
6—24. Sands of Time, D.....3000
6—26. The Tiger Cub, D.....1000
6—28. The Girl and the Reporter, D.....2000
6—29. On the Border, D., and Some Speed, C. .....Split reel
6—30. The Mystery of Dead Man's Isle, D...1000
7— 1. War o' Dreams, D.....3000
7— 3. Trailed to the Puma's Lair, D.....1000
7— 5. A Studio Escapade, D.....2000
7— 6. The Coyote, W. D.....1000
7— 7. The Adventure Hunter, D.....1000
7— 8. Ebb Tide, D. 3000
7—10. Bound by the Leopard's Love, D.....1000
7—12. The Shadow and the Shade, D.....2000
7—13. The Parson Who Fled West, W.-D....1000
7—15. The Octopus, D.....3000

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Biograph, Essanay, Hearst-Selig News Pictorial, Kalem, Selig, Vitagraph.
Tuesday—Biograph, Essanay, Lubin, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph, Knickerbocker Star Features E. O. W.
Thursday—Biograph, Essanay, Hearst-Selig News Pictorial, Lubin, Mina, Selig, Vitagraph.
Friday—Biograph, Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph, Selig.

MUTUAL PROGRAM

Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual, Weekly.
Friday—Kay Bee, Princess, American, Reliance, Thanhouser or Majestic.
Saturday—Keystone, Reliance, Royal.
Sunday—Majestic, Komic, Thanhouser.

UNITED PROGRAM

Monday—Ideal.
Tuesday—Luna, and Superba or Premier.
Wednesday—Premier, Grandin.
Thursday—Superba, and Starlight or Luna.
Friday—Lariat, Empress.
Saturday—Regent, Lariat.
Sunday—Starlight, United, Jupiter.

UNIVERSAL PROGRAM

Monday—Broadway Universal Feature, Nestor.
Tuesday—Gold Seal, Rex, Imp.
Wednesday—Victor, L-Ko, Animated Weekly.
Thursday—Laemmle, Big U, Powers.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Rex, Laemmle, L-Ko.

VITAGRAPH

6—29. The Hand of God, D.....1550
A Cute Little Bear, Ed..... 250
6—30. The Evolution of Cutey, C.....1000
7— 1. The Honeymoon Pact, C.....1000
7— 2. Hunting a Husband, C.....1000
7— 3. The Criminal, D.....3000
7— 5. The Revolt of Mr. Wiggs, C.....1000
7— 6. The Man from the Desert, W. D.....3000
7— 7. The White and Black Snowball, C....1000
7— 8. Bertie's Stratagem, C. 1000
7— 9. Love's Way, Com.-D.....1000
7—10. Insuring Cutey, C. 2000
7—12. Mr. Jarr and Gertrude's Beaux, C.....1000
7—13. A Natural Man, Com.-D.....2000
7—14. The Honeymoon Baby, C.....1000
7—15. Billy, the Bear Tamer, C.....1000
7—16. Welcome to Bohemia, C.....1000
7—17. The Confession of Madame Barastoff, D. 3000

For Table of Contents See Page 86.

KRITERION SERVICE

C K

Hotel de Hobo, C.....1 reel
Steve's Steadfast Steed, C.....1 reel
When You and I Were Young, C...1 reel
A Mother's Awakening, D.....2 reels
Irresponsible Syd, C.....1 reel
A Railroad Holdup, D.....1 reel

KRITERION

Thoughts of Tonight, D.....2 reels
His Partner's Sacrifice, D.....2 reels
A Mask, a Ring, a Pair of Handcuffs, D. .....2 reels
The Border Runner, D.....2 reels
The Two-Gun Bad Man, C.....1 reel
The Cowboy's Sweetheart, D.....2 reels
Cattle Queen Rancher, D.....2 reels

NOLEGE-PYRAMID

The Men Who Run Our Government, Ed. .....500 ft.
Printing U. S. Stamps, Ed.....500 ft.
American Winter Sports.....500 ft
Cigar Making, Ed.....500 ft.
Printing U. S. Money.....Split reel
Ruins, Ed. .....Split reel
All On Account of a Sneeze, C.....500 ft.
Kriterion Komic Kartoons.....500 ft.
Kriterion Komic Kartoons.....Split reel
Kriterion Komic Kartoons.....Split reel

PARAGON

Fate's Vengeance, D.....2 reels
The Skein of Life, D.....2 reels
A Voice From the Sea, D.....2 reels
The Hawk and the Hermit, D.....2 reels
The Heritage of a Century, D.....2 reels

PUNCHINELLO

Shadows, C. .....1 reel
A Terrible Tragedy, C.....1 reel
Cy's Triumph, C.....1 reel
An Amateur Burglar, C.....1 reel
A Rube Conductor, C.....1 reel

THISTLE

Cousin Fluffy, C.....1 reel
A Devilish Dream, C.....1 reel
Taming Father, C.....1 reel
Rena's Pet Pirate, C.....1 reel
A Family Mixup, C.....1 reel

TRUMP

In Raw Color, D.....2 reels
Kidnapped, D. .....2 reels
Love's Tribunal, D.....2 reels
Broken Vows, D.....2 reels
The Only Son, D.....2 reels
The Accusing Finger, D.....2 reels

MUTUAL FILM PROGRAM

AMERICAN

6— 4. The Guiding Light, D.....1000
6— 7. The Right to Happiness, D.....2000
6— 9. The Soul of the Vase, D.....1000
6—14. His Obligation, D. 2000
6—16. Her Musical Cook, Com.-D.....1000
6—21. Peggy Lynn, Burglar, D.....2000
6—23. One Woman's Way, D.....1000
6—28. By Whose Hand? D.....2000
6—30. A Good Business Deal, D.....1000
7— 2. A Woman Scorned, D.....1000

BEAUTY

5—18. Naughty Henrietta, C.-D.....1000
5—25. The Stay at Homes, C.-D.....1000
6— 1. Little Chrysanthemum, D.....1000
6— 8. The Redemption of the Jasons, D....1000
6—15. The Mollycoddle, C.-D.....1000
6—22. A Deal in Diamonds, Com.-D.....1000
6—29. The Madonna, D.....1000

BRONCHO

6— 9. The Tavern Keeper's Son, D.....2000
6—16. His Superficial Wife, D.....2000
6—23. The Shadowgraph Message, D.....2000
6—30. The Sea Ghost, D.....2000



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RELEASE DATES FOR READY REFERENCE

7— 7. Tools of Providence, D.....2000
7—14. The Ruse, D. 2000
7—21. Cash Parish's Pal, D.....2000

DOMINO

5—27. Hostage of the North, D.....2000
6— 3. Scales of Justice, D.....2000
6—10. The Strike at Centipede Mine, D.....2000
6—17. The Soul of Phyra, D.....2000
6—24. Hearts and Swords, D.....2000
7— 1. The Failure, D. 2000
7— 8. The Ace of Hearts, D.....2000
7—15. The Burglar's Baby, D.....2000

FALSTAFF

6— 4. Truly Rural Types, C.....1000
6—11. His Guardian Auto, C.....1000
6—18. Ebenezer Explains, C., and Little Herman, C. .....Split reel
6—25. The Stolen Anthurium, C.....1000
7— 2. The Silent Co-ed, C.....1000
7— 9. P. Henry Jenkins and Mars, C.....1000

KAY-BEE

5—21. Bad Buck of Santa Ynez, D.....2000
5—28. Her Easter Hat, D.....2000
6— 4. A Piece of Amber, D.....2000
6—11. The Pathway from the Past, D.....2000
6—18. The Secret of Lost River, D.....2000
6—25. The Floating Death, D.....2000
7— 2. His Mother's Portrait, D.....2000
7— 9. The Hammer, D.....2000

KEYSTONE

5—29. A Versatile Villain.....1000
5—31. (Special) Those College Girls.....2000
6— 3. Mabel Lost and Won, C.....1000
6— 7. Those Bitter Sweets, C.....1000
5—10. A Hash House Fraud, C.....1000
6—12. Nearly a Married Man, C.....1000
5—14. The Cannon Ball, C.....2000
6—14. A Home-Breaking Hound, C.....1000
6—21. The Little Teacher, C.....2000
6—21. (Special) The Little Teacher, C.....2000
6—28. Fatty's Plucky Pup.....1000
6—28. (Special) Foiled by Fido, C.....2000
7— 5. (Special) Court House Crooks, C.....2000

KOMIC

5—23. The Rivals C.....1000
5—30. Gasoline Gus 1000
6— 6. Brave and Bold, C.....1000
6—13. Unwinding It, C.....1000
6—20. Where Breezes Blow, C.....1000
6—27. Beautiful Love, C. 1000
7— 4. Mr. Wallack's Wallet, C.....1000
7—11. Beppo, the Barber, C.....1000

MAJESTIC

6— 1. Her Filmland Hero, C.-D.....1000
6— 6. The Living Death, D.....2000
6— 8. Dirty Face Dan, C.-D.....1000
6—13. The Burned Hand, D.....2000
6—20. The Woman from Warren's, D.....2000
6—22. The Ash Can, D.....1000
6—25. The Motor Boat Bandits, C.....1000
6—27. Children of the Sea, D.....2000
6—29. The Kid Magician, C.....1000
7— 4. The Old High Chair, D.....2000
7— 6. The Hired Girl, D.....1000

MUTUAL WEEKLY

Issued every Thursday.

RELIANCE

6—26. A Bad Man and Others, D.....2000
6—28. The Showdown, D. 1000
6—30. In Old Mexico, D.....1000
7— 2. Little Marie, D. 2000
7— 5. The Healers, D. 1000
7— 7. The Fortification Plans, D.....1000
7— 9. At the Postern Gate, D.....1000
7—10. The Headliners, D. 2000

ROYAL

5—22. When Beauty Came to Kos Kob, C...1000
5—29. Oh! Baby! C.....1000
6— 5. His Twin, C.....1000
6—12. An Unlucky Suitor, C.....1000
6—19. Not a Ghost of a Show, C.....1000
6—26. When the House Divided, C.....1000
7— 3. One Good Cook, C.....1000

THANHOUSER

6—15. The Country Girl, D.....2000
6—18. In the Valley, D.....1000
6—20. The Two Cent Mystery, C.....1000
6—22. Which Shall It Be? D.....2000
6—27. Innocence at Monte Carlo, D.....1000
6—29. Crossed Wires, D.....2000
7— 4. His Two Patients, D.....1000
7— 6. The Picture of Dorian Gray, D.....2000

PATHE EXCHANGE, INC.

The Pathé News—Issued Twice Every Week.

Week of June 14, 1915—
Romance of Elaine, No. 25, D.....2 reels
Nick Winter and the Masked Thieves, D.3 reels
Man to Man (Balboa Colored Drama)...1 reel
Whiffles' Busted Alibi, C.....1 reel
Who Pays? No. 10, "Pomp of Earth" Balboa Drama) .....3 reels

Week of June 21, 1915—
Romance of Elaine, No. 26, D.....2 reels
The Heart that Knew, D.....3 reels
When Knights Were Bold, Cartoon, and An Intimate Study of Birds, Ed...Split reel
Woman and War (Special Drama).....3 reels
Bing, Bang, Biff, C.....1 reel
Who Pays? No. 11, "The Fruit of Folly" (Balboa D.) .....3 reels

Week of June 28, 1915—
Romance of Elaine, No. 27, D.....2 reels
The Tom Boy (Balboa Com. D.).....2 reels
When Charley Was a Child, C., and Dances of the Malays, Ed.....Split reel
The Rim of the Desert (Balboa D.).....1 reel
They Nearly Got the Money (Am. Gol'n-b'g C.) .....1 reel
Who Pays? No. 12, "Toil and Tyranny" (Balboa D.) .....3 reels

UNITED FILM SERVICE

CAMEO

4—29. Can a Man Fool His Wife? C.....1 reel
5— 9. Can Love Grow Cold? C.....1 reel
5—16. Where Can I Get a Wife? C.....1 reel
5—23. Can a Jealous Wife Be Cured? C..1 reel

EMPRESS

5—19. The Spender, D.....2 reels
6— 2. The Vivisectionist, D.....2 reels
6—16. The Turning Point, D.....2 reels

FEATURES IDEAL

5—31. Man in the Law, D.....2 reels
6— 7. Stepping Westward, D.....2 reels
6—14. Brand Blotters, D.....2 reels
5—21. When the Call Came, D.....2 reels

GRANDIN

5—12. In Her Daddy's Footsteps, C.....2 reels
5—26. War at Home, D.....2 reels
6— 9. The Spider, D.....2 reels
6—23. The Stranger, D. .....2 reels

LUNA

6— 3. Aunt Matilda Outwitted, C.....1 reel
6—10. The Near Capture of Jesse James, C.1 reel
6—17. The Rube Sleep Producer, C.....1 reel
6—24. An Accidental Parson, C.....1 reel

LARIAT

5—22. Alias Holland Jim, D.....2 reels
6— 5. The Word, D.....2 reels
6—19. Out of the Silence, D.....2 reels

PREMIER

6— 4. The Picture on the Wall, D.....2 reels
6—11. At Twelve O'clock, D.....2 reels
6—18. Lilly of the Valley, D.....2 reels
6—25. When the Tide Turned, D.....2 reels

PYRAMID

5—29. Law of Nature, D.....2 reels
6—12. Canned Curiosity, C.-D.....2 reels
6—26. His Wife's Past, D.....2 reels

STARLIGHT

6— 3. Amateur Night, C.....1 reel
6—10. Heinie's Millions, C.....1 reel
6—17. The Hungry Boarders, C.....1 reel
6—24. The Black Statue, C.....1 reel

SUPERBA

6— 1. O, You Mule, C., and Copped, C..Split reel
6— 8. Almost Luck, C., and Mixing the Cards, C. .....Split reel
6—15. The New Photographer, C.....1 reel
6—22. The Dime Novel Hero, C.....1 reel

UNITED

6— 6. The Mystic Well, C.....1 reel
6—13. Love's Strategy, C.....1 reel
6—20. Horseshoe Luck, C. .....1 reel
6—27. Somebody's Baby, C.....1 reel

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued every Wednesday.

BIG U

6—20. Her Own Blood, W. D.....1000
6—24. The Tinker of Stubbenville, D.....1000
6—27. Their Secret, D.....2000
7— 1. The Old Grouch, D.....1000
7— 4. The Adviser, D.....1000
7—11. The Closing Chapter, D.....3000
7—15. The Opening Night, D.....2000

BISON

6—26. The Test of a Man, D.....2000
7— 3. Jane's Declaration of Independence, D.2000
7—10. The Ulster Lass, D.....2000
7—17. The Toll of the Sea, D.....2000

GOLD SEAL

Under the Crescent Series—
6—15. (Adv. 3) "In the Shadows of the Pyramids," D. 2000
6—22. (Adv. 4) "For the Honor of a Woman," D. 2000
6—28. (Adv. 5) "In the Name of the King," D. 2000
7— 6. (Adv. 6) "The Crown of Death," D..2000
7—13. The People of the Pit, D.....2000

IMP

6—24. Larry O'Neil, Gentleman, D.....2000
6—25. Conscience, D. 4000
7— 2. The Marble Heart, D.....4000
7— 5. The Wrong Label, D.....1000
7— 9. Copper, D. 2000
7—13. His New Automobile, C.....1000
7—16. The Eleventh Dimension, D.....2000

JOKER

6—12. When Ignorance Is Bliss, C.....1000
6—14. A Duke for a Day, C.....1000
6—19. At the Bingville Barbecue, C.....1000
6—26. When Shultz Led the Orchestra, C...1000
6—28. The Mechanical Man, C.....1000
7— 3. A Skin Game, C.....1000
7— 5. Right Off the Reel, C.....1000
7—10. Bobby Bumps Gets Pa's Goat, C., and A Trip to the Pyramids, Ed...Split reel
7—17. Freaks, C. 1000

LAEMMLE

6—30. The Grail, D.....2000
7— 4. Billie's Baby, Com.-D. 1000
7— 7. Betty's Dream Hero, D.....2000
7—11. Martine Lowe-Fixer, Com.-D.....1000
7—15. Dear Little Old Time Girl, D.....1000
7—18. For His Superior's Honor, D.....1000

L-KO

6—20. Blue Blood and Yellow Backs, C.....2000
6—23. A Dismantled Beauty, C.....1000
7— 4. The Curse of Work, C.....2000
7— 7. The Child Needed a Mother, C.....1000
7—18. A Doomed Hero, C.....2000

NESTOR

6—18. The Downfall of Potts, C.....1000
6—22. A Peach and a Pair, C.....1000
6—29. When Hubby Grew Jealous, C.....1000
7— 2. When the Spirits Moved, C.....1000
7— 6. When Their Dads Fell Out, C.....1000
7— 9. Liizzie Breaks Into the Harem, C....1000
7—12. When Father Had the Gout, C.....1000
7—16. Her Rustic Hero, C.....1000

POWERS

7— 8. Lady Baffles and Detective Duck in "Baffles Aids Cupid," C.....1000
7—10. Was She a Vampire? D.....1000
7—15. Captain Kent's Seals, Vaudeville, and Friends of the Animals' Wizard, Ed. .....Split reel
7—17. The Stranger, D.....1000

REX

6—15. The Last Act, D.....1000
6—17. Into the Light, D.....2000
6—22. A Mountain Melody, D.....1000
7— 1. Vanity, D. 2000
7— 6. Steady Company, Com.-D. 1000
7— 8. Souls in Pawn, D.....3000
7—13. When Hearts Are Trumps, Juvenile D.1000

VICTOR

6—14. The Oyster Dredger, D.....2000
6—21. Circus Mary, D.....3000
6—25. The Remedy, C.....1000
6—28. The Cheval Mystery, D.....3000
7— 5. The Little White Violet, D.....2000
7— 9. The Violin Maker, D.....1000
7—14. His Prize Story, D.....3000
7—16. The Trust, D.....1000

For Table of Contents See Page 86.

GREAT NORTHERN FILM COMPANY

PRESENTS

BETTY NANSEN

The Celebrated Royal Actress

IN

"The Heart of Lady Alaine"

This new four part Betty Nansen photoplay has been unanimously proclaimed by critics to be a supreme accomplishment. It is genuinely perfect in every respect. The exquisite interiors, magnificent exteriors, unexcelled acting, strong and fascinating story challenge comparison.

The picture is an adaptation of Sophus Michaelis' well known drama "A Revolutionary Wedding," which was successfully produced at the New Theatre, New York City, under the title of "A Son Of The People."

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THE PROGRAMME OF EXCELLENCE.

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Beulah .....6 parts

CLIMAX COMPANY
The Lone Star Rush.....5 parts

COSMOS FEATURE FILM CORPORATION
Hearts and Flowers, D.....5 parts

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The Last Chapter .....5 parts
The High Hand.....5 parts
The Man Who Could Not Lose.....5 parts

MASTERPIECE FILM COMPANY
Hoosier School Master.....5 parts
The Truth Wagon.....5 parts
Jack Chanty .....5 parts

PAGEANT FILM COMPANY
Pageant of San Francisco.....5 parts

OZ FILM COMPANY
The Last Egyptian.....5 parts
The New Wizard of Oz.....5 parts

F. C. WHITNEY
The Chocolate Soldier.....5 parts

CONTINENTAL FEATURES

MAJESTIC
Ruy Blas .....

MUTUAL SPECIAL
Mexican War Pictures.....

NEW MAJESTIC
Sapho .....

N. Y. MOTION PICTURE
The Battle of Gettysburg.....
The Wrath of the Gods.....
Zu Zu, the Band Leader.....

R & M
The Battle of the Sexes.....
The Floor Above.....
The Dishonored Medal.....
The Mountain Rat.....
Home, Sweet Home.....

THANHOUSER
A Legend of Provence.....
Joseph in the Land of Egypt.....
Cardinal Richelieu's Ward.....
Dope .....

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The Melting Pot.....5 reels

COSMOFOTOFILM COMPANY
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"1914" by "Rita".....2 parts
Liberty Hall .....3 parts
Lil o' London.....4 parts
The King's Minister.....3 parts
Two Little Britons.....3 parts
The Middleman .....5 parts

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The Girl I Left Behind Me.....5 reels
A Gilded Fool.....5 reels
Children of the Ghetto.....5 reels
Celebrated Scandal (Betty Nansen)..5 reels
The Kreutzer Sonata .....5 reels
The Nigger .....5 reels
Anna Karenina (Betty Nansen)....5 reels
Valley of the Missing.....5 reels
Clemenceau Case .....5 reels
Princess Romanoff .....5 parts
A Woman's Resurrection.....5 reels
The Plunderer .....5 reels
Wormwood .....5 reels
The Devil's Daughter.....5 reels
Should a Mother Tell?.....5 reels

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Stop, Thief! .....5 parts
The Woman Who Dared.....5 parts
The Commuters .....5 parts
Who's Who in Society.....3 parts
The Spendthrift .....5 parts

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6— 1. The Man Who Beat Dan Dolan.....4 parts
7— 1—A Trade Secret.....5 parts

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A Deal with the Devil.....3 reels
Through the Enemy's Lines.....4 reels
The Evangelist (*W. Psilander*).....4 reels
The Heart of Lady Alaine.....4 reels

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Cabiria .....
Treasure of the Louzats.....4 parts
Jules Porel—Serpent .....3 parts

LEWIS, WOLFF
Billy Sunday .....1 reel

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The Unbroken Road.....5 reels

LADY MACKENZIE FILM COMPANY
Big Game Pictures.....

METRO PICTURES CORPORATION

DYREDA FILM CORPORATION
Always In the Way.....

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Vampire .....
Greater Love Hath No Man.....

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The Cowboy and the Lady.....
The High Road.....
The Right of Way.....
The Purple Lady.....
The Liars .....
A Royal Family .....

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Heart of Maryland.....

QUALITY PICTURES
The Second in Command.....

MUTUAL MASTER PICTURES
9. Man's Prerogative (*Reliance*).....4 reels
10. Captain Macklin (*Majestic*).....4 reels
11. The Cup of Life (*N. Y. Motion*).....5 reels
12. Child of God (*Reliance*).....4 reels
13. The Absentee (*Majestic*).....5 reels
14. The Victim (*Majestic*).....3 reels
15. Rumpelstiltskin (*N. Y. Motion*).....4 reels
16. Strathmore (*Reliance*) .....4 reels
17. Lure of the Mask (*American*).....4 reels
18. God's Witness (*Thanhouser*).....4 reels
19. Ghosts (*Majestic*) .....4 reels
20. The Failure (*Reliance*).....4 reels
21. The Darkening Trail (*N. Y. Motion*)...4 reels
22. The Lonesome Heart (*American*).....4 reels
23. Patriot and Spy (*Thanhouser*).....4 reels
24. Her Shattered Idol (*Majestic*).....4 reels
25. Up from the Depths (*Reliance*).....4 reels
26. The Reward (*N. Y. Motion*).....5 reels
27. The Flying Twins (*Thanhouser*).....4 reels
28. The Secretary of Frivolous Affairs (*Am.*) 4 reels
29. The Fox-Woman (*Majestic*).....4 reels

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5—17. Betty in Search of a Thrill.....5 reels
7— 5. Rugmaker's Daughter .....5 reels

EDISON
5— 6. House of the Lost Court.....5 reels

FAMOUS PLAYERS
5—10. Fanchon, the Cricket.....5 reels
5—13. The Moth and the Flame.....4 reels
5—31. Pretty Sister of Jose.....5 reels
6— 3. Jim, the Penman.....5 reels
6— 7. Dawn of Tomorrow.....5 reels
6—17. Clarissa .....4 reels
6—21. The Dictator.....
7— 1. Little Pal .....5 reels
7—26. Seven Sisters .....5 reels

JESSE LASKY COMPANY
5— 3. The Woman .....5 reels
5—24. Stolen Goods .....5 reels
5—27. Wild Good Chase.....4 reels
6—14. The Arab .....5 reels
6—28. Chimmie Fadden.....
7— 8. The Clue .....5 reels
7—12. Kindling .....5 reels
7—19. The Fighting Hope.....5 reels
7—29. Puppet Crown .....5 reels

MOROSCO PHOTOPLAY COMPANY
6—24. Wild Olive .....5 reels
7—22. Kilmeny .....5 reels

PARAMOUNT
5—20. Bootles Baby, and Man on the Case.5 reels
6—10. Brother Officers .....5 reels
7—15. The Running Fight.....5 reels

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5—10. The College Widow.....6 parts
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5—31. Builder of Bridges.....

RING LARDNER
7— 5. Big League Stuff, No. 1.....
7—12. Big League Stuff, No. 2.....

SHUBERT
5—10. The Butterfly .....
5—17. When It Strikes Home.....
6— 7. An Indian Diamond.....
6—21. The Moonstone .....
7—26. Marrying Money .....

WIZARD
7— 5. The Tangles of Pokes & Jabs.....
7—12. Pokes & Jabs in "2 for a Quarter".
7—19. Pokes & Jabs in "One Busy Day"..

WORLD COMEDY STARS
6— 7. Rafferty Stops the War (Celtic).
6—14. The Children of Mike and Meyer Elope (Weber & Fields, L. & K.)
6—21. Rafferty Stops a Marathon Runner (Celtic).
6—28. Mike and Meyer Go Fishing (L. & K.)

For Table of Contents See Page 86.

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For FIFTEEN Big Weeks of Screaming Smashing Success

The good old kale is awaiting you in "THE BROKEN COIN" and there are forty ways and means provided to help you get it. This big play, which one of our biggest Exhibitors calls the "world's greatest serial," was released on June 21. The bookings—well, they are more than satisfactory for the very good reason that the wise ones recognized that in a story by the great American author, Emerson Hough; a scenario by Grace Cunard, who wrote and played the lead in "Lucille Love"; directed by Francis Ford, who also directed and played the lead in "Lucille Love," they would get a really big serial. They knew, too, that the "mighty helping hand" of the Universal would be behind it to PUSH IT and LEAD THEM TO SUCCESS. And so the bookings are pouring in. This is a tip to you to get the big FREE Campaign Book from your Exchange or from the address below. Read the story of "THE BROKEN COIN." Then you will know that it's a whale of a picture with a real punch and a tantalizing suspense scene at the end of every episode. You can't read that story without wanting to book the play.

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Is the play of the year. Fifteen episodes—thirty reels. Wire, write or 'phone your Exchange at once for your booking date. Get in your standing order for all the business-getting advertising supplies. You can't afford to overlook this one. It's a winner. And when the Universal says it, it's true. BOOK NOW.

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JULY 12

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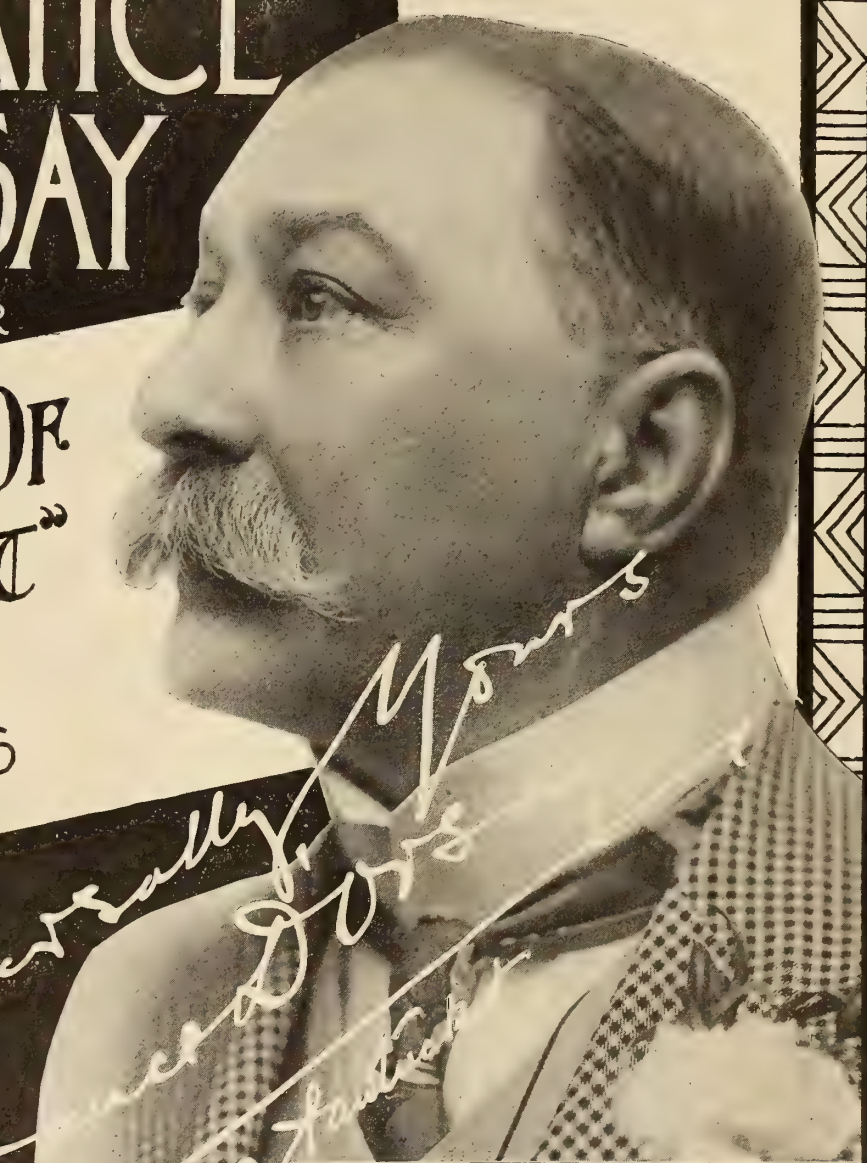

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"Wid" Gunning
Famous Film Critic of the N. Y. Evening Mail
Has this to Say of
"SCANDAL"
"THE DRAMA YOU'LL NEVER FORGET."
Written by LOIS WEBER, author of "Hypocrites"
"Dear Mr. Laemmle: I want to say that 'Scandal,' which I saw today, is the greatest feature I have ever seen, viewed from a standard of dramatic construction and a realization of the possibilities of film production. It is tremendous and you cannot advertise it too strongly."
This remarkable play is to be released on the regular Universal program July 19 as a Broadway Universal feature. Wire or write your nearest exchange for complete booking particulars and information regarding strong special advertising which will bring you capacity houses at every performance.
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"The Earl Of Pawtucket"

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ALL LAUGHS



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Direction of HARRY MYERS

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UNIVERSAL FILM MANUFACTURING CO
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Thomas A Edison who gave Motion Pictures to the World is Again Proving His Leadership in His



3 and 4-Act Features on the Regular Program



Augustus Phillips

Supported by

Sally Crute

and

Margaret Prussing

in the

3-ACT COMEDY-DRAMA FEATURE—"HER VOCATION"

The situation in this feature is laughable enough to lighten a play with a human bright touch that will appeal to all—that of the wife, who a writer would be, and sends her husband to the tenderloin to collect material and "atmosphere." He collects it all right and then the police collects him and a newspaper woman who is there, also under an alias, to write up the life of the denizens. The author, Mary Rider, knows the place and life she writes of and succeeds in giving us a true picture of another world without even the suggestion of coarseness.

Augustus Phillips plays the role of the husband with his usual and capable sense of delightful comedy and forcefulness, while Sally Crute as the adventurous newspaper woman is splendidly cast. Margaret Prussing as the wife shows keen comedy aptness. With Harry Beaumont and Mrs. Erskine. Direction James W. Castle. Friday, July 16—3000 feet.

4-Reel Features on Alternate Fridays

Carlton King and **Helen Strickland** (mother in "The Stoning") in the one-act strong drama, **"For His Mother."** Direction Harry Beaumont. Saturday, July 17th.

Raoul Barre's combination comedy and animated cartoons —**"Cartoons in the Laundry."** 1,000 feet. Wednesday, July 14th.

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"YOU TAKE—

ONE GOOD SCENARIO
ONE GOOD COOK (The Director)
ONE GOOD COMEDIAN (Will Philbrick)

Mix Them Up Well—Serve With Good Photography, and You Have a Good Comedy

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"HIS WEDDING MORN"

WITH

WILL PHILBRICK

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THE STRAND THEATER

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in 4 parts

"YORK STATE FOLKS"

WITH

JAMES LACKAYE

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The Majestic Motion Picture Co.

Presents for its two-part feature



DOROTHY GISH

Sunday, July 11

THE MOUNTAIN GIRL

Featuring Dorothy Gish and Ralph Lewis. An unusual drama in which the aged grandfather's youthful strength returns in time to enable him to protect the honor of his granddaughter from the gambler.

MUTUAL PROGRAM

MUTUAL PROGRAM

MAJESTIC AND KOMIC GUIDE FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic and Komic Releases)

THE KID MAGICIANS. (1 Reel Majestic.) Release date Tuesday, June 29. One of the best of the series by the Majestic juvenile company, showing how the little children tried to imitate the magicians, and the sad results.

THE OLD HIGH CHAIR. (2 Reel Majestic.) Release date Sunday, July 4. An unusual heart interest poetical drama, with Gladys Brockwell and W. E. Lawrence. The mother of three boys recalls her past as she gazes at the little old high chair in the garret.

MR. WALLACK'S WALLET. (1 Reel Komic.) Release date Sunday, July 4. A very interesting farce comedy in which Fay Tincher appears as a female tramp and wins the reward for the recovery of Mr. Wallack's Wallet.

THE HIRED GIRL. (1 Reel Majestic.) Release date Tuesday, July 6. A pleasing rural drama featuring Teddy Sampson, with Joseph Belmont, Cora Drew and a full cast of Majestic players. The abused servant girl, like Cinderella, comes into her own.

THE MOUNTAIN GIRL. (2 Reel Majestic.) Release date Sunday, July 11. An unusual drama featuring Dorothy Gish and Ralph Lewis, in which the aged grandfather's youthful strength returns in time to enable him to protect the honor of his granddaughter from the gambler.

BEPPO THE BARBER. (1 Reel Komic.) Release date Sunday, July 11. Beppo, the barber, poses as an Italian Count and gets himself into trouble.

LOBBY DISPLAY

New poses of Majestic and Komic players in sizes up to 5 feet high. Prices and particulars on request.

MAJESTIC MOTION PICTURE COMPANY

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MUTUAL PROGRAM

MUTUAL MASTERPICTURES

"I cannot express my praise for these films enough"

JOSEPH H. MARSHALL
The National Theatre, Sioux City, Iowa

NATIONAL AMUSEMENT CO.
509-511 Nebraska Street
SIOUX CITY, IOWA

May 10, 1915.

The Mutual Film Corporation,
Omaha, Nebr.

Dear Mr. C. W. Taylor:—

In regard to the Mutual Masterpictures I want to say a word or two. I have played "The Quest" and "The Outcast," the first at the opening of the National Theatre.

"The Quest" is one of the greatest pictures that was ever shown on a screen, the photography is just as steady as a rock. "The Outcast" is wonderful.

I have played a great many features, but I do not think there is any that are any better than these two. "A Man's Prerogative," "On the Night Stage," "Captain Macklin," "The Cup of Life," "A Child of God" and "Enoch Arden" are very good and rank next in line to "The Quest" and "The Outcast."

WHAT PRICE WILL YOU GIVE ME ON A RETURN ENGAGEMENT OF "THE QUEST" AND "THE OUTCAST"?

As I said before, I think the Mutual Masterpictures that I have run so far, are as good as any features that are on the market today and a GREAT deal better than some that are counted as features.

I CANNOT EXPRESS MY PRAISE FOR THESE FILMS ENOUGH, AND ONLY HOPE THAT OTHER EXHIBITORS WILL SEE IT IN THE SAME WAY I DO AND BOOST THE MUTUAL MASTERPICTURES, BECAUSE IT IS TO THE INTEREST OF EVERYONE IN THE BUSINESS TO GIVE THE PUBLIC THE BEST.

Kindly let me hear from you in regard to playing a return on those two I mention.

Yours for continued success with the Mutual Masterpictures.

The National Theatre,
JOS. H. MARSHALL (signed).

Another Proof of Success

Why does Mr. Marshall want to book Mutual Masterpictures for "return engagements"? Because the S. R. O. sign prevented many of his patrons, who desired to do so, from seeing the first performances and naturally they demanded a second showing. After all, the proof of the picture is in the box office. We have hundreds of such letters in our files.

Following Are the Mutual Masterpictures Released to Date:

THE QUEST
THE LOST HOUSE
THE OUTCAST
THE DEVIL
THE OUTLAW'S REVENGE
ENOCH ARDEN
A MAN AND HIS MATE
ON THE NIGHT STAGE
MAN'S PREROGATIVE
CAPTAIN MACKLIN
THE CUP OF LIFE
A CHILD OF GOD
THE ABSENTEE
THE VICTIM
RUMPELSTILTSKIN
STRATHMORE
THE LURE OF THE MASK
GOD'S WITNESS
GHOSTS
THE FAILURE
THE DARKENING TRAIL
THE LONESOME HEART
THE PATRIOT AND THE SPY
HER SHATTERED IDOL
UP FROM THE DEPTHS
THE REWARD
THE FLYING TWINS

Next Mutual Masterpicture Release
The Beautiful Society Drama
SECRETARY OF FRIVOLOUS AFFAIRS
Produced by the
American Film Manufacturing Company
A Four Act Feature
Starring
MAY ALLISON and HAROLD LOCKWOOD
Book through any of the Mutual Branch Offices

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STANDARD PROGRAM

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AL LICHTMAN
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TIMES BUILDING **NEW YORK**

A PROGRAM

STANDARD PROGRAM

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SUNSHINE (Erbagraph L. G. B. Erb President)
SUNBEAM (Crystal)
PYRAMID (Smallwood)
LARIAT (Pikes Peak Film Co.)
IDEAL (E. Otterman)
MOONSTONE (Mittenthal Bros.)
PREMIER (O. E. Goebel)
LUNA (G. P. Hamilton)
MAGNET (L. C. Stern)

Investigate!

STANDARD PROGRAM

STANDARD PHOTO-PLAY DISTRIBUTERS, INC.

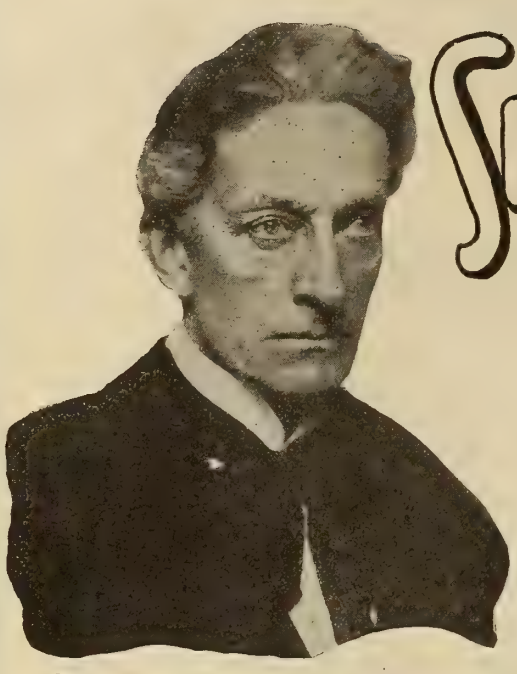
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AL LICHTMAN
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TIMES BUILDING **NEW YORK**

KNICKERBOCKER STAR FEATURES
PRESENT



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AND GERTRUDE ELLIOTT
IN
HAMLET

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WITH
DE WOLF HOPPER



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RELEASED JULY 21 ST

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YORK



"YOU CAN'T BEAT IT"

BRUCE MITCHELL

PRESENTS



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"YOU KNOW BILL"

In the World's Famous Comedy Success

"YOU CAN'T BEAT IT"

(EDITED BY ANTHONY W. COLDEWEY)

NATIONAL FILM CORPORATION

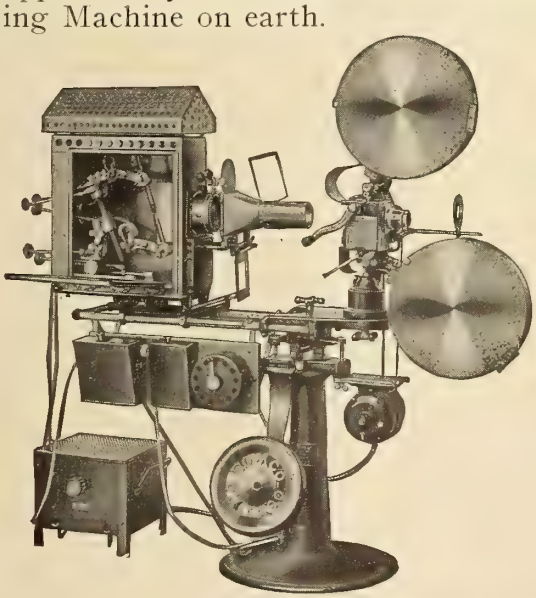
Studios: SANTA MONICA BLVD. GOWER TO LODI STREETS
HOLLYWOOD, CALIFORNIA

Accessory News

SECTION OF MOTION PICTURE NEWS DEVOTED TO THE CONSTRUCTION, EQUIPMENT AND OPERATION OF THE MODERN PICTURE THEATRE

THE LATE MODEL MOTIOGRAPH EQUIPMENT

approved by The National Board of Fire Underwriters, is the BEST Projecting Machine on earth.



We invite you, Mr. Buyer, to "check up" the MOTIOGRAPH statement —that you will get more real and actual value in one $250.00 MOTIOGRAPH than in two machines of any other make, **even** when they are higher priced.

The MOTIOGRAPH ground and hardened parts are in a class by themselves and not to be compared with those heavily advertised machines made of soft parts.

Mr. Owner—you cheat yourself when you ignore MOTIOGRAPH QUALITY. Besides you know the price is lower and the MOTIOGRAPH Projection is far superior in brilliancy, in detail and definition. Further, you are cheating your patrons who pay for these features.

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THE PRECISION MACHINE CO., Inc.

317 East 34th St., NEW YORK

Construction, Equipment and Operation

Accessory News

Section of Motion Picture News

Everything for the Modern Picture Theatre

Motion Picture Projection Simplified

Copyright, 1915, by J. H. Hallberg

Q. 9—How would you do this, taking for granted that the condensing lenses furnished with the machine are correct for the distance and the size of the picture projected?

A.—I would first make sure that the carbons are set to best advantage; that proper carbons are used, and that I am securing the brightest and best illumination possible at the aperture plate. This I would accomplish by moving the entire lamp house back and forth, generally keeping it fairly close to the aperture plate, then I would secure the intermediate adjustments by moving the entire arc lamp within the lamp house back and forth. I would also move the upper carbon back or forth or sideways, as the case may require, to secure the brightest and smallest spot at the aperture, which would just fill the corners of the aperture with a uniform light. I would then project the aperture opening on the screen.

In order to secure a perfectly illuminated screen it is necessary that all arc lamp or other illuminant adjustments are carefully and properly made. The slightest movement of either one of the carbons or the lamp will make a great difference on the screen.

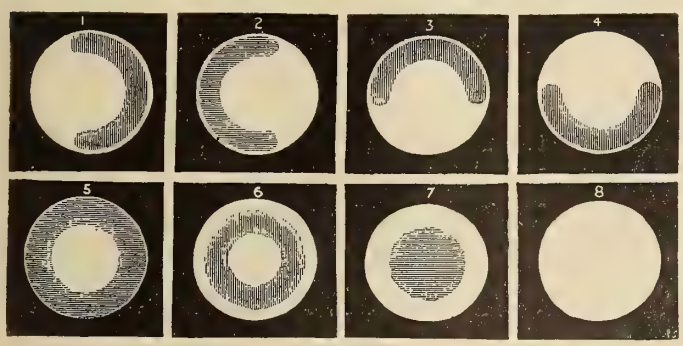


FIGURE 6

Fig. 6 illustrates defects as they will appear on the screen, due to imperfect setting of the illuminant.

In plates 1 and 2 the illuminant must be shifted either to the right or to the left.

In plates 3 and 4 it is too high or too low.

In plates 5, 6 and 7 the illuminant is either too near or too far from the condensers.

In plate 8 perfect results on the screen are shown, the field being entirely clear.

It takes a little practice on the part of an operator to become thoroughly familiar with the adjustments of the illuminant, but with this information as a guide, even the ones having limited experience should be able to secure satisfactory results.

Q. 10—What would you do next?

A.—I would make a careful examination of the mechanism, especially making sure that when the film gate is closed the fire shutter does not lift too soon, and also that the shutter will drop while the machine is still in slow motion.

Q. 11—What would you do if the fire shutter did not lift or did not drop?

A.—As all fire shutters are controlled by either a centrifugal sliding friction device or governor working either against gravity or spring tension, I would make a careful and individual study of this mechanism to make sure that if it is of the friction type there is not too much oil, which would cause the friction shoes to stick or slip, and if it is of the governor gravity or spring type, that no part has become bent or dislocated or sticky; in other words, make sure that no part is prevented from moving and operating freely. As a matter of fact, I would carefully read the instructions furnished with the machine to make sure that the adjustments were proper, if I did not already thoroughly understand the principle and method of the operation of the fire shutter.

Q. 12—What would you do next?

A.—I would examine and test the take-up device on the lower magazine to make sure that the belt or drive or friction disc, whatever method may be used to impart graduated motion to the take-up shaft, is in proper working condition.

Q. 13—What happens if the take up is too stiff; that is, if the belt is too tight, or if the friction discs are set against each other under too much spring tension?

A.—The undue strain might tear the film on the lower sprocket teeth, ripping out the sprocket holes, causing the film to lose the lower loop, or if there should be a weak part or splice in the film it may part entirely, causing a momentary shutdown and great annoyance, and if the machine is not stopped in time, the film may accumulate under the lower film shield, ruining the film, with danger from fire, as well.

Q. 14—What happens if the take-up belt or friction is too loose?

A.—Then there is great danger of the film accumulating under the lower film shield, piling up as fast as the intermittent and lower sprocket feeds it, which is at the rate of about one foot per second. This will soon clog the machine, and if it should be motor driven, it might force open the lower film shield on some makes of machines, causing the film to climb up in front of the film gate where it might be ignited by the heat from the light rays, which would, of course, set fire to the entire lot of film accumulated under the lower film shield.

With hand-driven machines, this possibility of trouble is not so great, as the operator would discover the defect in a few moments.

Q. 15—Keeping in mind the answers you have given to the above, how would you then proceed to test the take-up?

A.—After making sure that the switch is off, I would place a reel of film in the upper magazine. Properly thread the machine in accordance with instructions given by the manufacturer. I would then turn the machine at normal speed, which might be between 50 and 60 crank turns per minute, and while doing so I would carefully examine the tension on the film with my finger as it runs from the lower sprocket into the lower magazine.

This tension should be just so that when I push the film out of place an inch or so and let it go, the take-up will pick it up quickly, however, without undue stiffness or strain.

If the film should be pulled too tight, I would loosen the tension against the friction disc on the take-up. If the adjusting collar should be all the way out for the weakest spring tension, and it should be still too tight, I might take the spring off and compress it, so as to make it slightly shorter, or I might stretch the belt by pulling it between my hands, so as to reduce the torque or tension of the take-up.

If it should not take up fast enough; that is, if the film should run loosely between the lower sprocket and the lower reel, I would proceed in the opposite way by increasing the tension of the spring against the friction disc, or I would shorten the belt a little. I would pay a great deal of attention to the take up, because I realize that not only the safety of operation is effected by the take-up, but the film can also be destroyed entirely or in part by too stiff a take-up.

Department of Electricity Approves Feaster Machine

THE Feaster film feed machine, which eliminates the necessity of rewinding film, has been approved by the Department of Water Supply, Gas and Electricity, of New York City, for installation upon moving picture projecting machines.

In doing away with the rewinding at the theatre, the Feaster machine minimizes the fire risk, as well as saving all the time and noise caused by rewinding. It is estimated by some of the leading film exchanges that film used with the Feaster system is in as good a condition at the end of one year as film constantly rewound would be at the end of three months.

The Feaster device is being placed on the market by Byron Chandler, Inc., of 1482 Broadway, New York.

Two Louisiana Theatres Will Cost $100,000

THE Saengers, amusement magnates of North Louisiana, have announced that they would spend more than $100,000 in the erection of two new top-notch theatres.

In Alexandria, La., they will spend $75,000 on what is to be one of the biggest and best picture palaces in North Louisiana. Plans were completed this week and the work of construction is already under way. The theatre will have a seating capacity of 750. The front will be of terra cotta, while the lobby will be of imported Italian marble. The interior of the theatre will be arranged along the lines of the Tudor of New Orleans, labeled as one of the finest houses in the South. It will have twenty arches in the interior with costly mural paintings, representing masterpieces of art, in each recess.

One of the largest pipe organs will be installed. Leon Hammond, of Monroe, La., a talented musician, has been engaged to play the organ. The theatre will be a branch of the Saenger Amusement Company, which has headquarters in Monroe.

The building will be slightly over two stories high and will front on a forty-three foot plot. It will be fitted up with waiting rooms for both men and women, and other up-to-date conveniences are to be installed. Col. W. S. Stevens, of New Orleans, is the architect in charge of the work.

The Saenger Amusement Company concluded this week a long term lease on the Lyceum theatre, of Monroe, owned by Mrs. M. W. Hoyt, of Chicago, and as soon as plans are completed, will rebuild the house, spending more than $30,000 in improvements.

Only Good Times for Screen Managers, Says Pyle

"WHAT impressed me most of all during my trip south last week," said Charles C. Pyle, of the Bartola Musical Instrument Company, "was to hear most every man that I talked with complaining about business, stating that it is the worst he has experienced in years—with the exception of the motion picture theatre managers. In practically every case the picture theatres are showing to more people than they did a year ago.

"The Strand Amusement company, controlled by Abernathy and Calman, of Birmingham, Ala., have two theatres, Odeon No. 1 and Odeon No. 2; one a five-cent theatre and the other a ten-cent theatre. Both are playing to capacity business. The men are now building a new Strand theatre which will seat nine hundred and cost $50,000.

"It merely goes to show that the owners themselves have confidence in their territory, and while every other business man is complaining, the motion picture manager continues to build new theatres and increase his seating capacity.

"In Chattanooga, Tenn., Howell Graham, who owns four 300-seat houses, has lately taken over the lease and management of the big Majestic theatre which has in previous years been a vaudeville house."

$200,000 Theatre, All Steel, for New Haven

WORK has begun on the construction of the Gordon theatre in New Haven, Conn. It will seat 3,000 and cost $200,000. Construction will be entirely of iron and steel.

The architects are C. H. Blackall, of Boston, and L. W. Robinson, of New Haven. The David F. Clark Company, of New Haven, has charge of the construction.

Screen Factory for Sacramento

A FACTORY for the manufacture of Duplex moving picture screens is being filled up at West Sacramento, Cal., and will be in operation early in July. A building has been constructed for the Benson-Hopley Company, as the new concern is called, and installations of machinery are now being made, many of the machines being of special design.

Minusa Sells Cuban Territory

MINUSA CINE PRODUCTS COMPANY, of St. Louis, has closed a contract for the Cuban territory with George G. Gates, of Havana. Mr. Gates has already received the samples of the Minusa company's product and reports great success for the Gold Fibre, which is the company's best make.

Newark, N. J., Theatre Attracts By Its Decorations

THE importance of interior decoration as a means of getting and holding patronage was evident to the builders of the Paramount theatre, in Newark, N. J. The lobby, the walls and the ceiling of the auditorium are examples of the best in the decorator's art applied to theatre architecture.

Floral pieces and figures in stucco ornament the sides of the balconies and the friezes. The ornamentation is in subdued design, and care has been taken to avoid the crowding of too many objects on the wide expanse of surface.

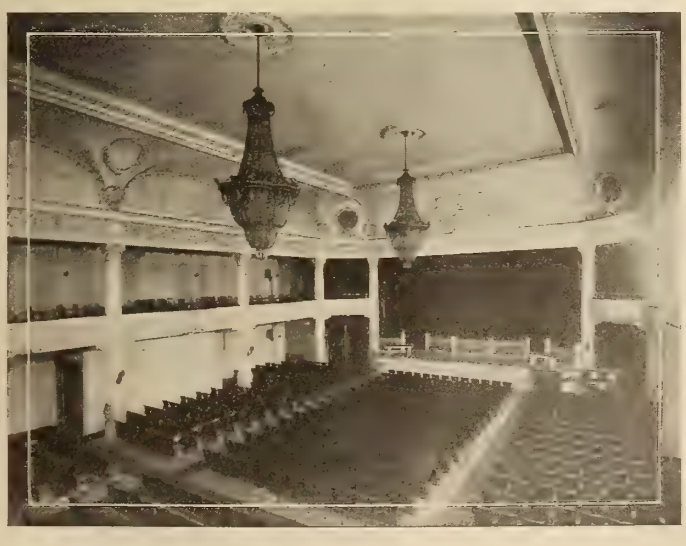
Floral panels in the lobby are in proportion to its dimensions,



THE PARAMOUNT THEATRE, NEWARK, N. J.

and in keeping with the decorative scheme of the balustrade, which strikes the eye of the beholder the moment he enters from the street.

The balustrade, in brilliant white, consists of numerous figures, kneeling cherubim, gazing contemplatively at the floor of the lobby. These figures made a deep impression on everybody the moment they enter the door, by the spiritual air radiating from the childish countenance, a tribute to the talen of the designer. Striking contrast in color is obtained in the heavy red plush covering the flat top of the balustrade.



THE STAGE AND ORCHESTRA SEEN FROM THE BALCONY

A large basket of artificial flowers stands on the newel post, which is decorated with a striking lion's head.

Festoons of brightly colored artificial flowers hang from the ceiling, while palms in tubs help to convey a feeling of coolness throughout the lobby.

The theatre is located at 929 Broad street, and is owned by S. Leschzner. Tali Esen Morgan is the manager of the house, built a year ago. It has a seating capacity of 1,000 on the main floor, and 250 in the balcony.

A simplex machine is in use, and the length of the throw is 125 feet. The seats were furnished by the American Chair company. A Hutchins organ is part of the musical equipment.

The management believes in a liberal use of attractive lobby frames and oil paintings for exciting the interest of the passerby in the pictures billed for the week.



LOBBY OF THE PARAMOUNT THEATRE

The service of the General Film company, and the Paramount features are the films run in the house. Eight reels are shown at prices of fifteen, twenty-five and fifty cents. Oscar A. Morgan is resident manager.

Piano Agent and Film Exchange "Show Samples" at Same Time

Special to Motion Picture News

New Haven, Conn., June 30.

IN anticipation of a demand for his line, owing to the success with which they have met in New Haven during the past few months, M. J. Lockwood, of Providence, R. I., Eastern manager of the Link Piano and Organ Company's sales forces, has opened a demonstration room at 229 Meadow street, this city, occupying a floor with the local branch of the Universal Film exchange, of New York.

In the same room Manager B. G. Salvini, of the film exchange, has established the first projection room in Connecticut, and shows new releases to many exhibitors each day. With a piano playing, the demonstrations for both film and instrument are more effective, and results, according to Messrs. Lockwood and Salvini, are gratifying, to say the least.

Oil Paintings Form Empress's Lobby Display

THE Empress theatre at Omaha, conceded to be one of the finest and most largely attended houses in Nebraska, is giving away a Maxwell automobile to the patron holding the lucky number. A number is given with each ticket. It furnishes excellent advertising copy.

Another innovation the Empress has introduced into Omaha is the display of large oil paintings of World Film Corporation players to popularize the World Film days. The pictures are displayed in the lobby a week prior to the release of the coming picture, and big mention is made of the coming event. The display is attractive and helps boost the advance shows to the patrons seeing the paintings the week before.

Hallberg Helps

Projection
Electricity

Questions Answered

Repairing
Equipment

Here Mr. Hallberg will answer all the questions you send in—no matter how simple or difficult.

NOTICE TO MANUFACTURERS

THE pages of this department are at the disposal of any manufacturer of machines, apparatus or supplies required for Motion Picture Projection. It is the intention of the editor to describe and illustrate new devices so that the readers of the News may be kept in touch with the latest developments in the art.

When descriptive matter is sent in, photographs or black and white drawings or sketches must accompany the article if illustrations are required. You may send a print from each one of the electrotypes you have describing the article so that the editor may select what in his opinion is best suited for the purpose.

It is desirable that all descriptions and illustrations are in hand two weeks before date of expected issue. In order to have the news note come out at the same time in all publications it would be well for the manufacturer to specify on what date he desires to have the article appear, keeping in mind that two weeks should be given, but specify the earliest date on which the article may be printed.

The above are suggestions which will make it easier for the manufacturer as well as for the Motion Picture News and will facilitate publication.

A Letter of Appreciation from Canada

Thomas Forhan, manager, Griffin's New theatre, Owen Sound, Ontario, Canada.

Dear Sir: I am an interested reader of your column "Hallberg Helps" in Motion Picture News *and derive great benefit from it by continually quoting my operator's material selected from the* News *and written by you. I also supply the operators with the* News *so that they can benefit from your experience in the projection line. I figure projection in a way that the best is none too good.*

Kindly state if 2,000-feet reels can be used in a Power's 6-A machine.

Answer.—A letter of this kind to this department indicates in a small way the benefit derived by readers of the News. It is most gratifying to hear from Mr. Forhan, and I wish that others who also appreciate my efforts in simplifying projection matters would let us hear from them.

The Power's 6-A machine is fitted with twelve-inch magazines. A 2,000-foot reel requires fourteen inch diameter clearance space. In view of this fact it is evident that you must purchase a new lower and a new upper fourteen-inch magazine for the Power's 6-A before it can be used for 2,000-foot film projection.

J. B. Day Owns Electrical and Motion Picture Library

In the early days of projection when I first put my Hallberg Electric Economizer on the market, one of the first inquiries which I received came from J. B. Day, of Sherman, Texas. Mr. Day's letterhead stated at that time, which I believe is almost eight years ago, that he was an experienced motion picture machine operator on both the road and for stationary shows.

His experience dated back to before 1905, or more than ten years ago. From the correspondence which has been carried on between Mr. Day and myself I have gathered the opinion that he thoroughly understands his business. Another significant point and one which I think every operator should consider is the persistent method of self-education adopted by Mr. Day in his own case.

He has a complete electrical and motion picture library, in fact, whenever a new book comes out Mr. Day is one of the first ones to get a copy. What is the result? You can guess, and I know that Mr. Day is up to the minute, and now when the hot spell comes he can afford to take a vacation for a month or two, which not only gives him rest, but gives a brother operator a chance to work during his absence.

Operators as a general rule are underpaid for the services they give, especially in some of the larger theatres, and it behooves everyone of you to study, study hard and persistently, subscribe to the leading trade papers and buy the latest books that will make you more efficient and consequently more valuable to your employer, so that you will command higher wages.

Is there any reason why an operator should not have a vacation after working seven days a week, from noon until midnight in many instances? No, you should have a vacation and by persistent study and increasing efficiency you can command one. Proprietors and managers are waking up to the fact that the picture on the screen is their entire stock in trade, and there is no use in paying hundreds of dollars a week for film service and then employing some one at low wages in order to save a few dollars a week.

Let us get together and boost the operator's position. You are the engineer, you are running the show, upon you depends the result on the screen, and therefore you are entitled to yours.

I am sure that every up-to-date manager with good judgment will see and appreciate the consistency of the above statement. Mr. Day is one of those operators I take pleasure in recommending as one in whom I have confidence and I herewith reprint part of his letter.

"Dorset, Minn.

"Dear Sir:—

"I have just received your letter of June 17, and I most highly appreciate seeing you elected for the Projection Department of Motion Picture News, as that was the only weak department in the paper. I have always found the news to be interesting and up to date in all of its other departments.

"As you have been appointed editor of the Projection Department 'Hallberg Helps,' I know, will be a live section of the paper.

NOTICE TO OPERATORS

All operators are invited to freely use these pages for discussion of their troubles in Projection. Managers and owners may also take advantage of securing answers to any questions relating to the establishment, construction and equipment of Motion Picture Theatres. It takes time to establish a department of this sort, but the editor feels gratified in the great appreciation and support which has been given to this department during the past few weeks.

I have received several letters setting forth in plain words the benefits of a few and I take the liberty of reproducing a few of these letters in this issue.

I want co-operation and I want your support. We will both benefit by an open and liberal discussion of any subject pertaining to the Motion Picture Projection art.

"I am spending a few months' vacation, but about September 1 Mrs. Day, who is a cashier and stenographer, and yours truly will be open for an engagement.

"Any one who wishes to communicate should address all correspondence to J. B. Day, motion picture machine operator and electrician, Dorset, Minn., before September 1.

"Yours truly,

"J. B. Day."

F. H. G., Estherville, Iowa.—*The city electric plant uses oil engines for making the electricity. You know as well as I do that oil engines are not as steady runners as steam. I installed one of your Hallberg alternating current-direct current economizers a couple of years ago, and it has given fine satisfaction.*

But once in a while when the plant is overloaded you can see the variations or pulsations of the engines at the power house on the screen. Have you got any suggestion to offer to overcome this trouble?

Answer.—Your complaint is an unusual one, but wherever the electric power plant is operated by gasoline or oil engines, especially of the older types, there is a possibility of engine fluctuation, which of course affects the speed of the generator, and consequently the voltage and the cycles, and show on the screen.

The real way to overcome this trouble would be, of course, for the electric company not to overload the engines at the plant, or to improve the regulation by better adjustment of the engine governor, or maybe by using heavier flywheels.

I understand the above suggestions are not within your power to put in practice, but you might speak to the superintendent of the electric lighting company about it.

You can help yourself to overcome some of this trouble and reduce it materially by letting an expert machinist or mechanic make a flywheel, about 12 to 15 inches in diameter, for you, which can be fitted on the motor shaft, next to the coupling, or it may be fastened right on the coupling.

Such a flywheel should weigh about fifty pounds. If you put one on the motor and you find the results are not quite sufficiently improved you may put a similar flywheel on the generator end of the coupling. This application of a flywheel on a motor generator set or an electric dynamo is often resorted to where generators are driven by gasoline and oil engines.

In your case the increased momentum should carry the generator and motor at an almost constant speed, irrespective of the momentary fluctuations on the lighting company's system.

Genter, Back from Western Tour, Pleased With Mirroroid Outlook

J. H. GENTER, of the J. H. Genter company, manufacturer of the Mirroroid screen, has returned from an extensive trip through the Middle West. He reports that exhibitors are enthusiastic over the results obtained from using the screen.

One exhibitor remarked, "I now appreciate what Mirroroid will do by making not only seats close up to and directly in front of the screen, but those on the side, to be in demand."

During the month of May, fifty-two screens were shipped, and for the first twenty-five days in June fifty-three screens have been shipped by the manufacturer. Among the recent shipments have been Mirroroids to the Rex theatre, Wheeling, W. Va.; W. J. Lytle, San Antonio, Texas; E. E. Smith, Clayton, Ill.; A. Syracuse, Atlantic City, N. J.; S. Oyame, Stiveston, British Columbia; Dreamland theatre, Fort Bragg, Cal.; F. P. Turner, Sitka, Alaska; Pathescope Company, New York City; N. C. Jones, Reidsville, N. C., and many others.

From different parts of the globe in which the Mirroroid screen is used, it can truthfully be said that the sun never sets on a Mirroroid, as there are at the present time Mirroroid screens in use in practically every country of the civilized world.

Minusa Will Have a House Organ

THE Minusa Cine Products Company, of St. Louis, will soon begin the publication of a little magazine called the "Minusa Minstrel." It will be in the nature of a confidential heart to heart talk between the makers and users and distributers of projection screens.

"The Minstrel" will sing the praises of Minusa Cine products. George B. Logan, an old-time newspaper man, will help edit the booklet, which will be mailed out twice a month.

Your Pictures Are Judged on the Screen

Whether you are the owner in the box-office or the operator, remember that pictures are judged on the screen. Poor pictures drive away those who would gladly patronize you. Bigger profits result from better pictures; and these are guaranteed when you use

Bausch and Lomb Projection Lenses

No matter how long or short the throw, our lenses lose none of the detail in the picture, out to the very edges. That is a test too severe for a poor lens. Yet your patrons pay to see **all** the picture.

The Edison and Nicholas Power Machines are regularly equipped with Bausch & Lomb lenses. You can secure them through any film exchange.

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Largest Manufacturers of Photographic Lenses, Microscopes, Projection Apparatus, Binoculars, Opthalmic Lenses and other high-grade Optical Products in America.

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PANAMA-PACIFIC EXPOSITION

SAN FRANCISCO
JULY 13th to 17th, 1915

THE "F" MEANS THAT THE FEASTER FILM FEED MACHINE

WHICH ABSOLUTELY ELIMINATES REWINDING OF FILM IS ON EXHIBITION THERE

OUR SPACE IS NUMBER 14

(BETWEEN THE SIMPLEX AND BAIRD EXHIBITS)
AT YOUR RIGHT AS YOU ENTER THE HALL

Operators Want License Law in Elgin, Ill.

MOTION picture machine operators of Elgin, Ill., plan to have introduced in the city council an ordinance requiring that operators of machines in all the theatres of the city be licensed. They have held a conference with Commissioner C. L. Kohn regarding the matter.

This action by the operators followed the discharging of Roy Fiesman as operator at the Orpheum theatre. Manager Rorig, of the Orpheum, let Fiesman go and put his son, Fred Rorig, in as operator. Fiesman belongs to the operators' union and the union claims that young Rorig is incompetent. Hence they plan to have the city pass an ordinance requiring that all operators be licensed after passing an examination.

Managers declare that state and city regulations are so rigid that every possible danger has been eliminated and that under these regulations a novice can operate a machine.

St. Louis House Adds Laboratory

THE firm of Erker Brothers, 608 Olive street, St. Louis, has added a new department to its establishment, namely, a laboratory for the developing of films.

The laboratory, which occupies the fourth floor of the Erker building, is in charge of Oscar Nedelhorst, who for several years had charge of the developing plant of the St. Louis Motion Picture company at Twenty-fifth and Montgomery streets.

Erker Brothers have put in a very complete equipment in the new laboratory and are prepared to handle anything in the line of film developing.

Minusa Built to Suit Special Conditions

A SURVEY of the projection condition of the theatre at Whalom Park, the new amusement enterprise opened at Fitchburg, Mass., was made by Louis Kalvin, manager of the New York office of the Minusa Cine Products Company.

A very long throw, and a demand for a screen that would permit of the pictures being started at a very early hour in the evening was encountered, and a specially built Minusa Gold Fibre screen was made to fit the conditions.

W. W. Sargent, president of the Fitchburg and Leominster Railway Company, is at the head of the new amusement company, and Emil Gerstel is manager.

May Now Rewind Film While Machine is Running

COMMISSIONER William Williams of the Department of Water Supply, Gas and Electricty of the City of New York announces that the restriction preventing motion picture operators from rewinding films while the projection machine is in operation is hereafter void.

This act is a modification of the license laws regarding motion picture apparatus referred to in Chapter 252, Laws of the City of New York of 1911, which declared that reels should not be rewound until the machine had ceased operation.

Serven of Minusa Heads Boosting Club

W. S. SERVEN, vice-president of the Minusa Cine Products Company, of St. Louis, has been named as head of the American Wheel, a business men's boosting association of the same character as the Rotary Club of New York.

In addition to his connection with the screen manufacturing business, Mr. Serven is a member of the firm of Sawtelle & Serven, the big insurance, realty and brokerage concern which occupies an entire floor in the Pierce building.

Trenton, N. J., Operators Ask for Licenses After Test

THE motion picture operators of Trenton, N. J., desire the city commissioners, the governing officials of Trenton, to provide that persons operating picture machines be licensed under a similar system as the plumbers are there; that is, be given certificates after passing the city test.

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BUT—He Was a LIVE WIRE: ARE YOU?

Improvements at Sandusky Theatorium

THE Theatorium at Sandusky, Ohio, installed last week a 220-volt, three-phase sixty-cycle Hallberg alternating current to direct current economizer. Mr. Reark had previously installed a 550-volt direct current to direct current Hallberg economizer, and he wrote the following:

"SANDUSKY, Ohio, January 15, 1909.

"Mr. J. H. Hallberg.

"Dear Sir: Your economizer for 550-volt direct current gives a better light, no heat, and a saving of $49.98 in 26 days' use. Before I changed from a rheostat, my bill was $71.04 and now it is $21.06.

(Signed) "CHAS. REARK."

Three years later he wrote this letter:

"SANDUSKY, Ohio, April 4, 1912.

"Mr. J. H. Hallberg.

"Dear Sir: After three years' use of one of your direct current economizers for 550-volt direct current, I would not part with it if I could not replace it. It has been a great saver for me.

"Yours truly, CHAS. REARK,
"Owner and manager, Theatorium."

And last week, owing to the current having been changed from 550-volt direct current to 220-volt alterating current, he put in a latest type 20-70 amp. Hallberg alternating current to direct current economizer with a switch board and other equipment.

The above records speak very well of the Hallberg product.

Air Cooling Plants Installed in Two Quaker City Theatres

ONE of the most powerful iced-air cooling plants in the city has been installed in the Ruby theatre, Seventh and Market, Philadelphia, one of the Stanley chain of houses.

This plant has a capacity of 2,000 cubic feet of chilled air every minute, although only half that amount is needed for comfort.

The Bluebird, of which Elliott Goldman is manager, is another theatre which has just put in an iced-air cooling apparatus, and has also instituted an iced water service.

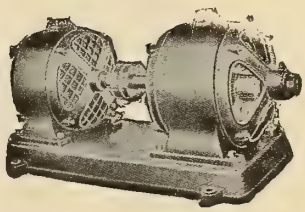
A clear picture

is as essential as a good scenario. Because the basic product is right the clearest pictures are on Eastman Film. Identifiable by the stencil mark in the margin.

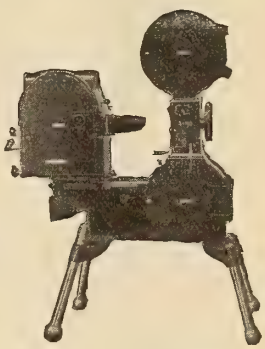
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Building and Furnishings

THEATRE BUILDING BOOM HITS NEW HAVEN

WITHIN the past two weeks, New Haven, Conn., and the vicinity have witnessed a number of changes—new theatres started, and others gone into bankruptcy.

New theatres, chiefly in the suburban towns and summer resorts, are in particular abundance—at least eight being recently opened. In Clinton, the Grove Beach Casino, an enclosed structure of modern and attractive design, is under way; at Short Beach, East Haven, there is the Short Beach theatre; at Walnut Beach, the new $50,000 Strand is opened; in Wallingford, two airdomes; in Madison, the Madison airdome; in Woodmont, the Crystal, and in New Haven, the Airodome.

Theatres recently closed are the ever unsuccessful Strand, formerly San Carlino, which has become an Italian vaudeville house; the Strand, in Savin Rock, formerly Mitchell's; the Derby, in Derby, Conn.; and Daley's, which has been under various managements during the past two years.

Now in course of construction there are three new theatres in New Haven and one in West Haven. The Lawrence, Taft and Movies have opened recently in New Haven, and in Wallingford the Bijou. The theatres which are being erected there are the Gordon, costing about $150,000, situated in the heart of the business and theatrical section, and rapidly nearing completion; Wood and Whitman's, costing about $30,000, to be opened in September; the White Way, on Davenport avenue, which is to succeed the present airdome of the same name; and a small theatre in West Haven, a concrete structure, which will open in the fall under management at present unknown. The Liberty theatre is also in course of construction in New Haven.

Condition of New Theatres

Most of the new theatres are in accordance with the general trend of picture houses hereabouts. A few, however, depart from the ordinary.

The Grove Beach Casino is an up-to-date affair, in Clinton, a few miles east of New Haven. It is conducted by P. C. Swole, a local contractor, and H. A. Platt, of Clinton. The theatre accommodates about six hundred sitting, and another hundred standing. It is equipped with modern projecting, seating, lighting and ventilating facilities, and is a model of comfort and safety. The Universal program is used almost exclusively.

The Short Beach theatre is one of the most attractive in the New Haven section of the state, though only for summer use. It has every modern appliance and provides excellent entertainment to large crowds.

In Wallingford, Madison and Woodmont and New Haven five new theatres are of the open air type, and well patronized. They are typical of New Haven airdomes, in general, though not striking examples of what a first-class out-door theatre should be like.

The Movies theatre is one of the most recently opened, and probably the most commodious in New Haven and vicinity. It seats approximately 1,200 persons, while it can provide standing room for almost three hundred. On one occasion it held as many as sixteen hundred at a single performance.

Its manager, Frank T. Lestage, is one of the most capable and efficient men in the business, and it is due largely to his untiring efforts that the theatre gives promise of becoming one of the best paying ventures in New Haven. The house is located in a handsome residential section of the city, and is well appointed in every way.

Comfort of Patrons Carefully Considered

The comfort and convenience of patrons are given as much consideration as their entertainment, and modern appurtenances prove a great aid in this respect. Universal pictures are used together with special features. Music is provided by a Link organ-piano, controlled from the operator's booth. There are two first class projecting machines.

Of the four theatres under way the Gordon will carry off honors as the largest picture theatre in the state, being arranged to accommodate about 2,500 persons. It is a huge fireproof structure, built entirely of brick and steel. It will cost over $150,000, thoroughly equipped.

The Wood and Whitman theatre will be located in a building occupied in part by stores. It will seat about eight hundred people, and will be of brick. It is located in the outskirts of New Haven, just over the Hamden town line. James H. Woods, present State Pharmacy Commissioner, will be in charge.

An old ramshackle dwelling house has been torn down to make way for the Modern Amusement Company's new Liberty theatre, which will soon be completed. This will have a main floor and gallery, seating a total of about 850. The plans drawn by Architects Rubino and Youngerman call for a building 41 x 48 feet, two stories high, to cost $10,000.

The White Way theatre, which as an airdome proved successful during the past season, will be housed after the summer in a modern two-story brick building, being erected by James N. Cefarelli, a contractor. C. A. Van De Mark, the manager, says that the new theatre and airdome will be run in conjunction with each other next year.



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Nothing but a Minusa will bring out the best in your house, for they are Built By Brains to fit your theatre.

Write Department M for booklet.

ST. LOUIS **MINUSA CINE PRODUCTS COMPANY** NEW YORK

$50,000 Theatre Is Announced for Nashville

WILLIAM H. WASSMAN, Nashville's pioneer motion picture man, is preparing to erect what will be one of the finest and safest motion picture theatres in Nashville, Tenn. The handsome theatre to be erected for Mr. Wassman will be on the west side of Sixth avenue, north, and just north of Church street, extending back to Capitol boulevard.

The plans, which are being prepared by Marr and Holman, architects, call for a three-story building that will be the last word in theatre construction. It will be of reinforced concrete, steel and brick construction throughout. There will be wide entrances on both Sixth avenue and Capitol boulevard, and there will also be four exits to each street, besides exits on the side, which will make the place absolutely safe.

An air cooling system with an air washing process will be installed which will give washed, filtered and refrigerated air in the summer months, and also fresh, warmed air in winter. The air will be supplied to each occupant of the building through separate mushroom ventilators under each seat.

This is something that no building in Nashville has adopted at present. The new theatre will have a seating capacity of some 1,500. The balcony will contain twelve private boxes seating six persons each. The operating booth will have separate fireproof rooms for the storage of extra films and rewinding rooms, which will insure additional fireproof facilities. A large pipe organ with an echo for the balcony will be installed. The front will be studded with more than a thousand electric lights. The contract calls for completion by not later than January 1.

Minusa Screen Installed in V-L-S-E Projection Room

THE projection room in the V-L-S-E exchange at 67 Church street, Boston, is complete and ready for the demonstration of Big Four features. A Minusa Gold Fibre screen, which was made at the St. Louis factory of the Minusa Cine Products Company, was installed last week.

POWER'S No. 6A with **Loop Setter**, good as new.....$150.00
Complete with lenses to suit.
SIMPLEX New, slightly shopworn..... 210.00
One 220 V. Ft. Wayne Compensarc, new..... 52.00
One 110 V. Ft. Wayne Compensarc, new..... 42.00
Both slightly shopworn, never used.
Two Perfect Ticket Choppers, mahogany, One Oak Finish, new shopworn, perfect condition..... 35.00 each
One Foot Mahogany Chopper, Nickel Trimmings, New..... 43.00
Two Security Ticket Boxes, new shopworn..... 22.00 each
Bio Carbons, 5/8 by 12 ..... $7.50 per hundred
5/8 by 7 ..... 5.25 " "
5/8 by 6 ..... 4.75 " "
3/4 by 12 ..... 12.00 " "
Electras, sizes named above, 10% less than quotation. Maltese Cross Condensers, guaranteed perfect, 6 for $3.75.

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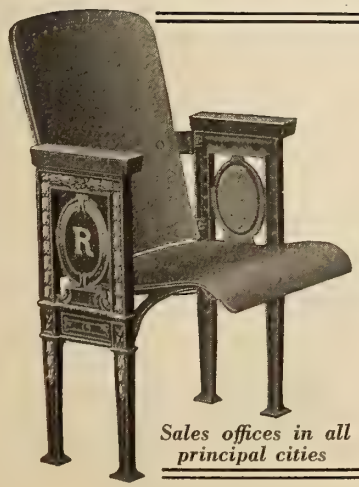
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Directory of New Theatres

This department is designed to be a weekly guide to all sales, leases, construction and remodeling of photoplay theatres throughout the country. If you are building, selling, leasing or renovating, and this department fails to record the fact, kindly communicate it at once for publication.

CALIFORNIA

H. C. JENSEN, owner of the new Majestic theatre at Glendale, Cal., has leased the Sunset theatre at 1634 Sunset boulevard, Los Angeles. The house has been temporarily closed in order that improvements may be made, rapidly following which it will be opened. This theatre has six hundred seats, and the new policy to be adopted will provide for feature productions twice each week.

The Woodlawn, 147 Santa Barbara street, Los Angeles, has been leased by Lewis Nelson, who conducts the new Federal theatre at 302 South Main street, Los Angeles.

The Bell theatre at 314 East Fifth street, Los Angeles, has been purchased by Mrs. Bassor, who conducts several theatres at San Francisco. Mrs. Bassor will remain there and personally manage this theatre.

C. O. Baker is the new owner of the La Salle theatre at 1786 West Adams street, Los Angeles.

Owners of the Queen theatre, at 3128 South Vermont avenue, have decided to dismantle it and reconstruct the building for other purposes. This change will materially aid the other exhibitors of this congested residential district. There were four theatres within three blocks of each other, ranging in size from five hundred to eight hundred seats. Of the three, the Photoplay No. 2 is conducted by Sam McIntyre, University by W. E. Dodge, and the Kewpie by F. Hepworth.

The Park theatre, the new $40,000 photoplay theatre, facing Clinton square, East Oakland, Cal., is about completed and will be ready to open about July 1. The theatre is a well designed fireproof structure, large, roomy and well ventilated. It has a seating capacity of over eight hundred. J. L. Laughrey, the owner, announces he will use a feature program in conjunction with special comedies. The theatre will be under the direction of C. L. Jacoby, an experienced manager of photoplay theatres.

I. Cabot has opened the Lyric theatre at Richmond, Cal., which has been closed for some time.

W. W. Famar has opened a motion picture house at Cottonwood, Shasta County, Cal.

The Majestic theatre, one of the most widely known picture houses in the Mission district, San Francisco, Cal., has been taken over by Lahm Brothers.

The new city of Atascadero, in San Luis Obispo county, now boasts a handsome airdome, opened recently by E. Clark.

The Victor theatre at Oak Park, Cal., has been opened, and is declared to be one of the finest houses in the Sacramento Valley, otuside of Sacramento.

The Beach-Krahn Amusement Company is planning to expend $15,000 in enlarging the Lorin Photoplay theatre at Berkeley, Cal. This concern also conducts the Strand theatre in San Francisco.

The Majestic theatre, Berkeley, Cal., closed for several months, has been opened again as the Campus theatre. It is located near one of the main entrances to the University of California.

The new theatre erected on Fresno street, Newman, Cal., by A. Dobzinski, was recently opened to the public.

Some marked improvements have been made in the Wigwam theatre, Fresno, Cal., since it was taken over by K. S. Cashin.

E. V. Clover, who for several months has had charge of the Tivoli theatre, conducted by Turner and Dahnken, has been transferred to San José, where he will manage the T and D Theatre De Luxe. William Hannell, who has had charge of the latter house for the past year, has been given the management of the Tivoli, and will shortly assume his new position. Mr. Clover has filled the position of manager for each of the seven houses of the Turner and Dahnken circuit and goes to the Garden City well posted on local conditions, as well as acquainted with the leading business men there.

ILLINOIS

Manager Sodini has opened his airdome at Moline, Ill., and besides vaudeville is showing three reels of motion pictures every night.

W. E. Boyington has purchased the Alhambra motion picture theatre at Freeport, Ill., from R. S. Hopper. Boyington plans to improve the theatre and better the picture exhibitions. Hopper, who has been manufacturing films on a small scale, plans to extend his business.

Dominick Forcina will shortly open a new motion picture house in Humphrey, Ill. The new theatre will be modern in every respect and will seat about four hundred persons.

William Eck has opened an airdome at the corner of Monroe and King streets in Decatur, Ill. He is showing Mutual pictures.

Patrick Cody is completing a new motion picture theatre at Kinkaid, Ill. The entire front is of black glazed brick. When completed the theatre will cost nearly $10,000. Cody plans to have his new photoplay house in operation by the middle of July.

KENTUCKY

N. M. Elliott has purchased a half interest in the Palace theatre at Corbin, Ky., under the management of R. E. Gumm.

A new brick edifice, which will take the place of the old Lyric theatre, is being built at Olive Hill, Ky., and it is expected that it will be opened about July 20, under the management of Jordan and Hitchins. The building will be 100 by 35 feet and will have attractive and up-to-date interior appointments. The management has purchased a Baird machine which will be used for the first time in the new house.

Sherman Arn, of Maysville, Ky., opened a new picture theatre in the Hysong building at Ewing, Ky., June 12. This is the first motion picture house for the town of Ewing.

The Queen theatre, which offers motion pictures and vaudeville, has been opened at Owensboro, Ky. The policy of this new house will be to regulate admission charges consistently with the attractions offered, and the prices of seats will vary.

INDIANA

Roy Wheeler has bought the Lyric theatre at Connersville from Angelo Iammarino, who has moved to Cleveland, Ohio. Mr. Wheeler announced he would continue running Universal and Fox pictures for the present.

Charles Roberts has sold the Royal theatre at Terre Haute to John H. Pruett. Harvey Lowry has been manager of the show. The new owner announced he will put in an electric piano and change the program.

The Orpheum theatre, Hartford City, has an amateur night every Tuesday night in addition to the regular program.

The room occupied by Russell Premer, with a restaurant, at Bluffton, has been leased for a picture theatre which will start in a short time.

Ed Howard, manager of the Edison, Royal Center, has announced he has added a new machine.

W. A. Laverty, manager of the mineral springs pool and airdome, is now using the United Film company's service.

Charles Foust has sold his picture show at Warren, to Ora Garretson.

Manager Bailey, new owner of the Lincoln theatre, at Valparaiso, has announced he will attempt to run a Sunday show with a religious program.

A new Edison machine, which is believed will improve the projection, is being installed at the Victory theatre at Union City.

A new motiograph is being installed at the Gem theatre, Plymouth.

A canvas top has been added to the summer theatre at Corydon, and shows will be given, rain or shine.

The twelfth annual meeting of the stockholders of the Blinn theatre, Frankfort, have elected the following officers for the ensuing year: President, Jesse C. Blinn; vice-president, T. C. Paris; secretary, Marvin Hufford; treasurer, H. F. Campbell. W. R. Hines, former secretary, has retired from business and will leave the city. The directors are Jesse Blinn, T. C. Paris, J. B. Meifield, H. F. Campbell, Dr. Charles G. Chittick, W. R. Hines, and Marvin Hufford.

IOWA

Richard Mittlebusher, owner of the Family theatre, Davenport, Iowa, has closed the theatre until August 6 for re-modeling the structure. Mr. Mittlebusher was in Chicago recently booking films for the re-opening in August.

MAINE

Tallwood Inn, a summer resort on Lake Maranacook, has opened for the season. There was an informal dance and picture show June 30, and the following Monday the theatre commenced its season. The General Film company furnishes a complete program. Sam W. Patterson and Son are the proprietors.

Clifford H. Morton, of Milbridge, has opened a show for one night a week.

J. L. Thompson, who has owned a string of photoplay houses in Wilton, Strong and Phillips, has sold the Strong house to Fred Johnson of Farmington, who is to conduct it. He has also disposed of the Phillips business, but will continue to run his Wilton place.

Mrs. Musa West-Steiner has just contracted with the branch office of the General Film company in Bangor for service in Winterport, Greenville, East Millinocket and Smyrna Mills.

The new Nickel theatre has been opened in Belfast, Me., with Universal service.

MASSACHUSETTS

Alterations have been begun on the Magnet theatre at 301 Washington street, Boston.

MICHIGAN

Manager Frank Lampman, of the Bijou theatre, Jackson, Mich., was in Detroit during the past week and purchased new theatre equipment for the playhouse which Col. W. J. Butterfield will erect in that city. Mr. Lampman bought two Power's 6-A projecting machines, another modern equipment.

MISSOURI

The Cherokee theatre, 2708 Cherokee street, St. Louis, has passed from the management of George H. Kern to that of Edward Westfield and T. Guy Roberts. Mr. Westfield is well known in dramatic circles as the manager and director of the popular Westfield players, and Mr. Roberts was assistant manager of the Cherokee before the change.

The policy of the new management will differ from the old, which included vaudeville and dramatic stock in its program, while the new bill will be all motion pictures except on Sunday, when vaudeville will be added to the pictures. During the hot weather the Cherokee will charge only five cents admission.

The Gravois theatre, Gravois and Jefferson avenues, St. Louis, which closed during the summer heretofore, will remain open all this year, and has extra electric fans put in, besides closing the balcony, which cannot be cooled as thoroughly as the lower floor. The admission to the Gravois has been reduced to five cents for the summer, in order to compete with the many airdomes that have sprung up all over the city.

The Fern Lee airdome, 1700 South Broadway, St. Louis, has been fitted up with new conveniences and equipment, including a new Simplex projection machihne. Mrs. M. Matthews is manager of the Fern Lee.

William McDonald has opened a new airdome at Compton and Easton avenues, St. Louis, which will use an exclusive motion

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Jones, Linick & Schaefer, Chicago.
John P. Harris, Pittsburgh.
Park Theatre Circuit, Boston, Mass.
Goldstein Bros., Springfield, Mass.
Shea Hippodrome Circuit, Buffalo.
Turner-Dahnken, San Francisco.
Casino Am. Co., Detroit, Mich.
Fichtenburg Enterprises, New Orleans.
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Antonopolis, Olympic Circuit, Pittsburgh.

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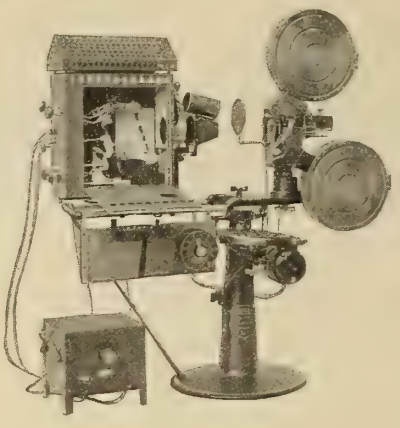
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picture program. The new place has a seating capacity of 2,000 and charges five cents admission.

NEW JERSEY

The new $25,000 moving picture and vaudeville playhouse at Bordentown, was formally opened to the public June 24. The seating capacity is 750.

With a program of high class motion pictures, the new St. Regis theatre at 142 East State street, Trenton, opened June 21.

Plans and specifications were filed for a moving picture house in Hoboken with Building Inspector Joseph Cummings, of Hoboken, when Frank Tiscornia, of lower First street, made it known that he intended to convert the old frame structure at the southwest corner of First and Grand streets into an up-to-date movie theatre.

The proprietors of the City theatre, Hoboken, have acquirel the modern airdome at Ninth and Willow streets, Hoboken.

NEBRASKA

The Geneva, Neb., motion picture house, closed for three years, found it impossible to remain closed during the present wave of prosperity in the Middle West and last week was opened by R. M. Schlaes and Harry Simons, booster exhibitors from Plattsmouth, Neb.

J. A. Maynard, of Greenwood, Neb., has opened an airdome in one of the best locations in the town. It has all new equipment. Mr. Maynard intends to get all the motion picture business in Greenwood this summer.

C. B. Winn opened a new theatre at Fortieth and Hamilton streets, Omaha, Neb., last week. It is a beautifully constructed theatre, made of brick, and seats five hundred. It is modern in every respect, with a Power's 6-A machine supplied by the Mutual exchange's machine department in Omaha. Manager Winn is showing Mutual pictures.

NEW YORK

Damage to the extent of eight hundred dollars was done to the Bijou theatre in Rensselaer on Tuesday evening last when a spark from a locomotive set fire to a shed adjoining the theatre. The firemen responded at once and saved the building.

Albany has another new open air picture place. It is located in the heart of the shopping district, in the hollow square formed by business houses on North Pearl street, Broadway and Columbia street. George Wright, who conducts the Clinton Square theatre, is the proprietor of the new place. It has a seating capacity of 1,500.

OKLAHOMA

The Lyric theatre at Oklahoma City, Okla., has discontinued vaudeville and replaced it with a twenty-piece orchestra, under the leadership of Prof. L. C. Finlay. Selections from the orchestra will be interspersed with pictures, as was formerly done with vaudeville. This is a radical departure for the Lyric to make as it has been the home of vaudeville for a number of years past.

The Choctaw Railway and Lighting Company has taken over the ownership and management of the San Suci theatre at McAlester, Okla., and appointed F. G. Walker as local manager. The San Suci is one of the neatest houses in McAlester, is newly built and doing a fine business.

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L. W. Brophy, owner of the Yale Theatre Company, announces that he will build a new picture theatre at Muskogee, Okla., in the near future, to take the place of the old Yale. The new theatre will be strictly modern, and will when completed be one of the finest and best equipped picture theatres in the state.

OHIO

The Ray theatre, Prospect avenue, east of Ninth street, Cleveland, has changed ownership. Guy Black bought the house from F. H. Kramer and has put in improvements that make it one of the coziest theatres in Cleveland. Universal programs are being shown. The seating arrangement of the house is nearly perfect. The house has a deep pit and the seats are placed on tiers so high that a good view of the screen is possible from every seat in the house.

A new picture theatre is to be built near the corner of Lexington avenue and Sixty-sixth street, Cleveland. A. Silberberg will be the lessee. As the theatre will be located opposite the plant of the Cleveland baseball team, it will be called the Indians' theatre, in honor of the baseball team that is called by that name.

OREGON

Boles and Maple of the Majestic and Golden theatres, Roseburg, Ore., have sold the Golden theatre to J. H. Campbell, of that city.

A. F. Edwards, of the opera house, Oakland, Oregon, has erected an airdome in Oakland, and closed the opera house for the summer.

A. A. Miller, of the Bijou theatre, Grant's Pass, Ore., has sold his theatre to the Gaity Company, which operates the Gaity theatre, Grant's Pass. Mr. Miller feels that there is not enough business in Grant's Pass to justify two seperate theatres.

PENNSYLVANIA

The Strand theatre at East Liberty, which is being erected at Lincoln and Lemington avenues, will be opened by the middle of July. This announcement was made by the management and all arrangements are being made in that direction.

The theatre is to be one of the best in that section of the city and when completed will have a seating capacity of three hundred. The latest theatrical equipment has been installed, and it is said that there will not be a thing in the theatre that will not be fireproof.

The building when completed will contain the theatre on the first floor and a dance hall on the second floor and the basement will contain a bowling alley and billiard and pool parlor.

TENNESSEE

Application has been made at Chattanooga, Tenn., for a charter for the Signal Amusement Company, with a capital stock of $5,000. The incorporators are: W. E. Howell, of Atlanta; F. H. Dowler, Jr.; Edwin Healey, Clifford Swift, and Garnett S. Andrews. It is the intention of the company to erect a new picture theatre.

A picture theatre has been opened at Decherd, Tenn. The new house is said to be one of the handsomest in that part of the state. There are hand painted panels in the walls and the seats are of leather with plush backs. An orchestrion has been installed. The new theatre is the only picture house in Decherd.

The Lyric, Chattanooga's oldest amusement house, will on July 3 be opened as a motion picture theatre by the Signal Amusement Company, recently chartered. It is announced by the management that it will have the pick of photoplay features.

A photoplay organ, said to be one of the largest in use, is to be installed. The house will be completely overhauled and renovated.

The Crescent Amusement Company, of Nashville, Tenn., owner of the Princess theatre at Hopkinsville, Ky., has purchased the Rex theatre, across the street from the Princess. M. L. Stockley, manager of the Princess, will manage both houses hereafter. Mr. Stockley has not outlined his policy, but the rivalry between the houses in the past will no longer exist. The Rex has been using the Universal service and the Princess the General service. A change may be made in the service of the Rex. J. L. Shrode, who has been managing the Rex, has not announcel his plans for the future.

Beginning last week, the Elite theatre, at Clarksville, Tenn., will change to the General Film service, which will be run every day except Monday and Friday, when Paramount features will be shown.

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Music and the Picture

Edited by Ernst Luz

EDITOR'S NOTE.—*This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays.* MOTION PICTURE NEWS *will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.*

HAVING convinced myself that music will be a positive factor in picture theatre entertainment, I have decided to conduct this department with the view to be of service to musicians who earnestly desire assistance in playing for the pictures. I feel that my experiences can be of use to the musicians in screen theatres and the exhibitor.

We have today many theatres in the United States wherein the cost of musical embellishments are the most costly part of the program. This would prove that music is certainly a factor. We might cite the influx of musicians as theatrical managers of the most renowned picture houses of today as a proof of the musical requirements necessary to that which is best in picture theatres.

Mr. Rothapfel, late of the Strand theatre, New York, who promises wonderful attainments in the future, and B. A. Rolfe, his successor, are examples of such musicians realizing the needs of the theatre.

It is true that in theatres managed by these men rehearsals are possible which lend much to the perfected and refined tone of their entertainment. I have made a special study of picture theatre entertainment and hope to make it possible for exhibitors who cannot run weekly shows to obtain good results.

The greatest drawback in the past has been the indifference of picture producers to assist the exhibitor in music and the picture. It is my desire to advocate their cooperation as well as to give them that which will make their efforts appreciated. This past indifference compelled me to take up an active orchestra leadership, wherewith to demonstrate the actual possibilities in picture playing. My endeavors were strictly confined to daily changed programs which necessitated the creation of that which is to follow in these columns.

I have gone through the time when pictures were nearly impossible to play on account of continued interchanging of scenes, to the present when 90 per cent. of the pictures hold forth an inviting hand to all that is good in music. In the past the good musical scholar was an impossibility in the picture theatre. Today he is a great necessity. It shall, therefore, be my duty to open a field of picture music to the better musician by creating for him a method of understanding whereby he will be relieved of the adverse criticism of the past.

Seeks Interest of Noted Musicians

I will therefore give a short outline of what I hope to accomplish. I shall endeavor to persuade capable and renowned musicians and musical directors to enter the field of picture music and give them through these columns the necessary assistance to make them successful in the work.

I shall endeavor to create a method whereby the exhibitor can be his own maker of musical programs for his picture in such a way that these musicians will be able to render them to his satisfaction, and the gratification of his audiences.

The lack of method for systematizing of this line of picture entertainment has been a great drawback to the cooperation of musician and exhibitor. I have consequently created such a method which I feel will be a medium capable of drawing together these two important elements of the picture theatre.

This will be an A B C method of picture playing which is in course of preparation. This work is so adapted that the average intelligent exhibitor will have no difficulty in preparing programs, and the advanced musician will have no difficulty in musically portraying them. This work, I hope, will create a universal understanding connecting the two important elements of today's most popular theatre entertainment.

It is also the intention of this work to make the four a week, semi-weekly or daily programs possible. This work shall be shortly offered to the exhibitor and musician by MOTION PICTURE NEWS, and followed by appendix publications in these columns.

We shall give musical plots of pictures on this page in advance of release dates for the exhibitors' supervision and study.

Certain musical publications specially arranged for motion picture work, adapted, composed and arranged by myself, are now on the press which will remove ninety per cent. of the present obstacles in picture playing. Announcement of this A B C music will appear later in these columns.

We intend through these columns to announce weekly pictures which show an exceptional adaptation to music, as well as announcing musical numbers which show an exceptional adaptation to pictures.

I would urge the exhibitor as well as the musician to confine all his troubles to this department, for his troubles may have been ours, and we, therefore, can help. Should the trouble be a new one, we shall be very glad to learn of it.

For this reason, we will open the question and answer department in these columns, meaning it to be of educational value to all interested in music and the picture. I can assure all that there will be no impertinent answers to any questions that might be asked, which we know to be the case in many such departments. All correspondence will receive courteous treatment and be answered as promptly as possible.

Bossner Solves One Disagreeable Feature Confronting Managers

W. FRED BOSSNER, new manager of the Park theatre, Boston, has already begun to work out his ideas there concerning lighter theatres. The dark theatre, he says, breeds things which the managers want to keep out of their houses—the pickpocket and other questionable characters.

Mr. Bossner had not been in charge of the Park long before one pickpocket was arrested. This was when the theatre was dark. Now a combination of green and red lights shining softly through artistic shades give the house a distinctive appearance without detracting from the light on the screen.

Mr. Bossner does not consider the problem solved; when he has reached a solution managers everywhere will be interested in the problems he had to face and his original methods of overcoming them. The Park is raising the standard of its audiences since Mr. Bossner took charge as a Paramount representative.

On a recent Sunday night the audience actually applauded a travel picture. The Pathé weekly has also been added to the regular program.

Bartola Grand Sold to Asheville Theatre

L. BLUMBERG, of Asheville, North Carolina, has been in Chicago during the past week for the purpose of equipping his new theatre, the Strand, which will open at Asheville during the month of August.

This is a four hundred seat house, with all modern improvements, and will be equipped with a Bartola grand instrument.

Eyster Handles Photo Player in Boston

GEORGE LINCOLN PARKER has just closed the Boston agency for the American Photo Player Company. The business is being handled by Loy R. Eyster.

Music for "Always in the Way," a 6-Reel Metro

I GIVE here a music plot of a Metro feature—"Always in the Way," the story having been taken from a song published by Charles K. Harris, Columbia theatre building, New York City. The picture is very good and worthy of the greatest pains in the preparation of music. The showing of this picture in conjunction with proper music would give any theatre prestige.

Music Plot

Metro Feature, Mary Miles Minter, in "Always in the Way," in six reels; one hour and twenty-five minutes projecting time.

PART 1.

	Description of Music.	*Musical Number Suggested.*	*Cue to Stop Number.*
1	Song	"Always in the Way" (Chas. K. Harris)	Once through.
2	Waltz	(Any concert waltz)	Man at desk looks at child's photo.
3	Desc. (Heavy)	"Tulip and Pansies" (Jacobs, Boston)	"After six months."
4	Desc. (Leg)	(Any caprice, concert)	"Mrs. North gives a birthday party, et cetera."
5	Song	"Always in the Way"	Once.
6	Desc. (S-Hy Rom)	"Heartsease" (Published by Remick)	Connects reel one and two.

PART 2.

			"The End of the Line."
7	Waltz Lento (Leg)	"Rosemaiden" (E. Schuberth, New York)	"They bring in a witness to the child's adoption."
8	Desc. (Hy)	"Roseblushes" (Published by W. Witmark)	"Reverend Goodwin and his wife leave, et cetera."
9	Inter (African)	"Sirocco" (Published by Witmark)	"A stranger enters their door."
10	Desc. (S-Hy Rom)	"The Witching Hour" (Published by Jacobs)	Connects two and three.

PART 3.

			Bearded man in bed. Negro girl on screen.
11	Rom. Intro and Waltz	"Wedding of the Winds" (Remick)	"A week later."
12	Inter.	"Polar Star" (Published by W. Jacobs)	"The Sabbath."
13	Song	"Abide with Me"	End of singing.
14	Short Andante		"Off in search of the diamond mines, et cetera."
15	Inter.	"Curly" (Published by Leo Feist)	"A token of remembrance, et cetera."
16	Rom. Intro and Waltz	"Witches Whirl" (Published by E. T. Paull)	"The Zulu Chief, et cetera."
17	Zulu	"Ethiopia" (Published by Witmark)	Connects three and four.

PART 4.

			After natives miss chief's body.
18	Desc. (Hy)	"Sleepy Hollow" (Published by W. Jacobs)	Dorothy writes note.
19	Overture	"Caliph of Bagdad" (after first movement)	Play concert.
20	Galop (Long and Heavy)		After negro and native fight when Dorothy tied to tree.
21	Desc. (Hy. Path)	"Cantalina" (Published by Cundy, Boston)	Connects four and five.

PART 5.

			"Dorothy is introduced, et cetera."
22	Waltz	(Any concert waltz)	"Blake, now a derelict, et cetera."
23	Desc. (S-Hy)	"Silhouettes" (Published by Jos. Stern)	Restaurant scene.
24	Tango	(Any tango)	Couple stop dancing.
25	Desc. (Hy)	"Garden of Allah" (Shapiro-Bernstein)	"Fate again intervenes."
26	Waltz	(Any concert waltz)	Connects five and six.

PART 6.

			"She left here a week ago."
27	Desc. (S-Hy Leg)	"Enchantress" (Published by Schuberth)	"Armstrong accepts the invitation, et cetera."
28	Waltz (S-Hy Leg)	"Le Poeme" (Published by Jos. Stern)	Armstrong receives letter.
29	Inter.		"Memories of the past."
30	Song	"Always in the Way"	Dorothy stops singing.
31	Desc. (Hy Rom)	"Spring Dreams" (Published by Leo Feist)	To End.

NOTE.—*Reel I.*—"Always in the Way" can be sung for the opening, the picture going on screen at first chorus. No. 3 must be slow and broad, with occasional minor agitated strains. No. 4 must be a light slurred number. No. 5 again suggests the song title. No. 6 is a slow number with pathetic suggestion.

Reel II.—Nos. 8 and 10 must be similar to No. 3. No. 9 must suggest the Oriental or the Native African.

Reel III.—No. 11 must be a waltz with a slow and sweet introduction. No. 12 must be a number lightly suggesting the Oriental. No. 13 anticipates the song "Abide with Me" as sung on screen. No. 14 can be any short dramatic andante. No. 15 is the same as No. 12. No. 16 is the same as No. 11. No. 17 must be positively of African Native suggestion.

Reel IV.—No. 18 is the same as No. 3. No. 19 must be an overture with much tympani work, as fighting with natives runs through entire number. Italian in Algiers or La Dame Blanche are also good. No. 20 is a heavy galop to continue action to cue. No. 21 is the same as No. 6.

Reel V.—No. 23 is a slow number, the appeal does not necessarily have to be pathetic. No. 25 is the same as No. 3.

Reel VI.—No. 27 is the same as No. 23. No. 28 should be a slow waltz with some strains in minor keys so as to retain a romantic appeal. For No. 29 any 2/4 Intermezzo will do. This number is used to make No. 30 stand out. No. 31 must be a sweet and slow number with a positive romantic appeal. Nos. 6, 7, 8—11, and 21, 22, 23 can be appropriately played on church organ when orchestra is to be relieved.

Every number suggested in this feature is a good and valuable number in picture playing and can be used over and over again. I have tried to simplify the above plot in notes as well as I can. With my coming A B C method few notes are necessary.

I shall be pleased to hear from any who may trouble with the above plot. Remember that all cues are points where you should stop playing the number making a direct segue into the next number.

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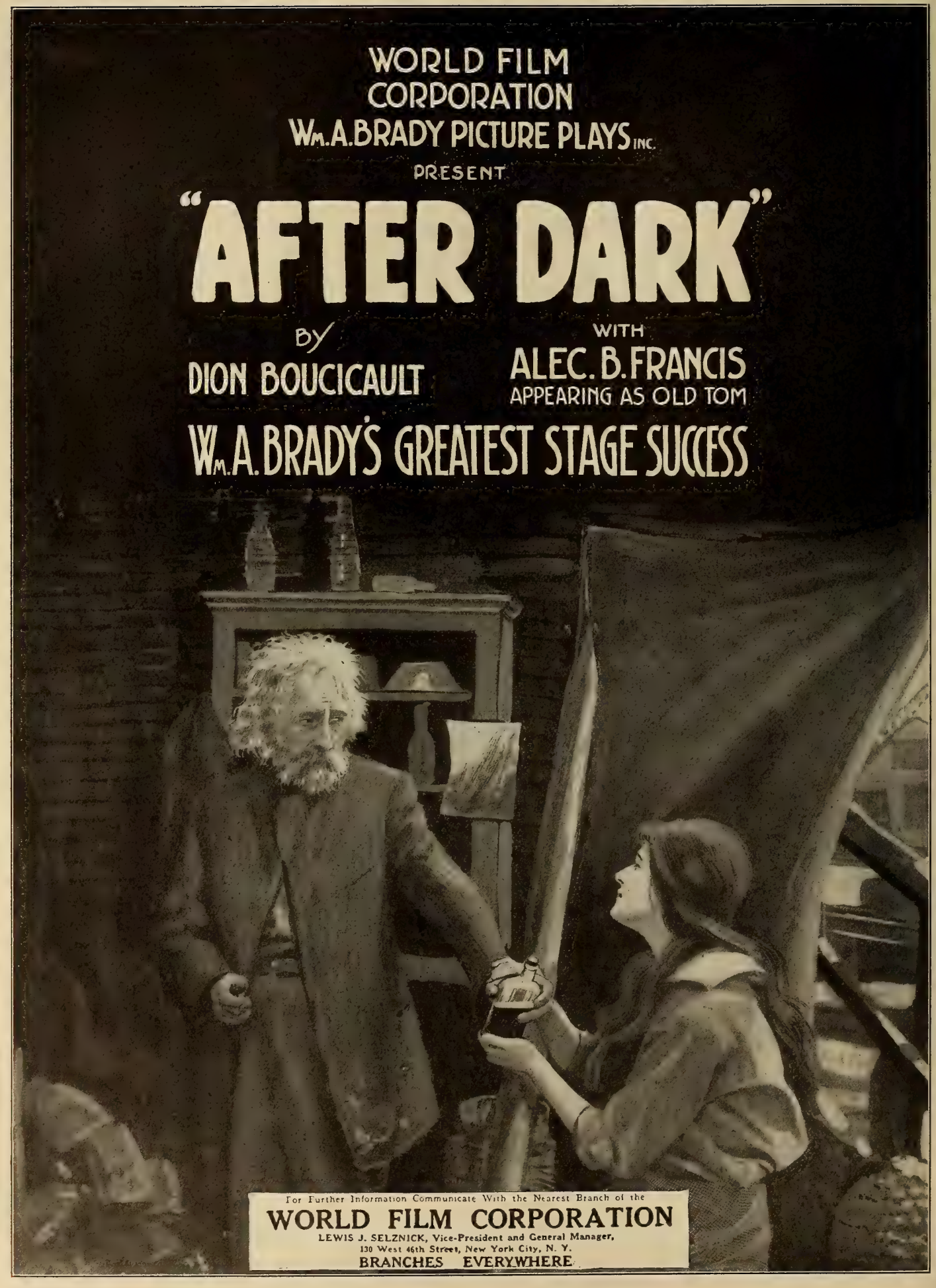
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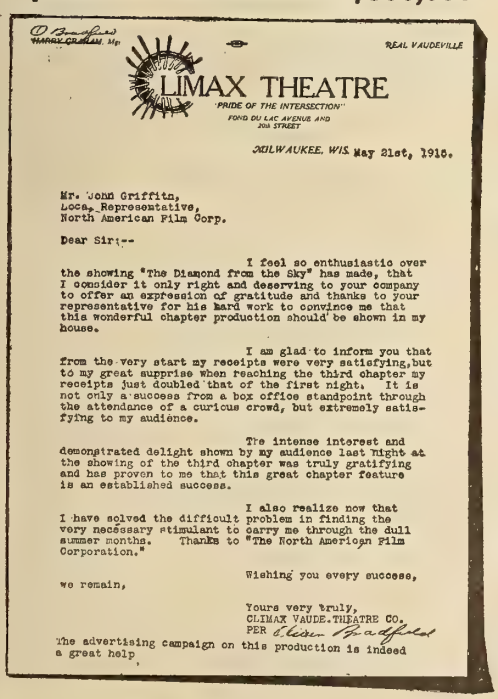
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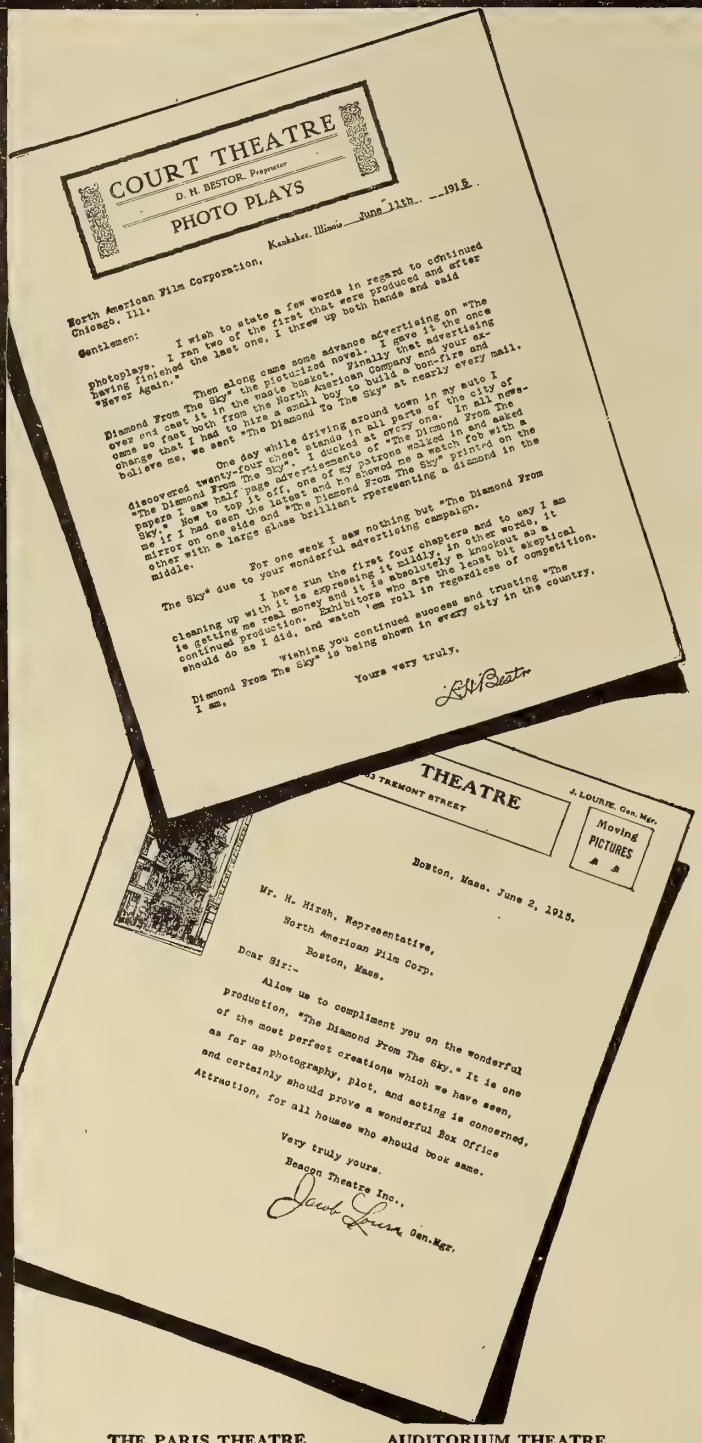
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Gentlemen:

Photoplays, I ran two of the first that were produced and after having finished the last one, I threw up both hands and said "Never Again."

Then along came some advance advertising on "The Diamond From The Sky" the picturized novel. I gave it the once over and cast it in the waste basket. Finally that advertising came so fast both from the North American Company and your exchange that I had to hire a small boy to build a bon-fire and believe me, we sent "The Diamond From The Sky" at bon-fire mail.

One day while driving around town in my auto I discovered twenty-four sheet stands in all parts of the city of "The Diamond From The Sky". I ducked at every one. In all newspapers I saw half page advertisements of "The Diamond From The Sky." Now to top it off, one of my patrons walked in and asked me if I had seen the latest and he showed me a watch fob with a mirror on one side and "The Diamond From The Sky" printed on the other with a large glass brilliant representing a diamond in the middle.

For one week I saw nothing but "The Diamond From The Sky" due to your wonderful advertising campaign.

I have run the first four chapters and to say I am cleaning up with it is expressing it mildly, in other words, it is getting me real money and it is absolutely a knockout as a continued production. Exhibitors who are the least bit skeptical should do as I did, and watch 'em roll in regardless of competition.

Wishing you continued success and trusting "The Diamond From The Sky" is being shown in every city in the country, I am,

Yours very truly,

THEATRE
TREMONT STREET
J. LOURIE, Gen. Mgr.
Moving PICTURES

Boston, Mass. June 2, 1915.

Mr. H. Hirsh, Representative,
North American Film Corp.
Boston, Mass.

Dear Sir:-

Allow us to compliment you on the wonderful production, "The Diamond From The Sky." It is one of the most perfect creations which we have seen, as far as photography, plot, and acting is concerned, and certainly should prove a wonderful Box Office Attraction, for all houses who should book same.

Very truly yours.
Beacon Theatre Inc.,
Jacob Lourie Gen. Mgr.

THE PARIS THEATRE
Santa Fe, N. M.

No. American Film Corp.

It is a pleasure indeed for me to speak a good word for "The Diamond From The Sky." Clever of theme, superbly acted and directed in addition to being perfectly photographed, this is a picture which no wide-awake exhibitor should fail to book.

W. L. Gullett, Mgr.

THE CRYSTAL THEATRE
Glencoe, Minn.

No. American Film Corp.

It is with the greatest pleasure that I wish to compliment you on your wonderful picture "The Diamond From The Sky." The settings are surely beautiful and every one of my patrons that saw the picture were very enthusiastic. We can hardly wait to see the next episode.

Jay E. Gould.

AUDITORIUM THEATRE
White Bear, Minn.

No. American Film Corp.

I wish to take this opportunity of congratulating your company upon the success of "The Diamond From The Sky," both from an artistic and a financial standpoint. The many thrilling scenes fascinate the spectators and leaves them with a desire to see more and more of it, which bids well for it from a box office standpoint.

The attendance at the second chapter last Monday nearly doubled that of the opening chapter a week ago.

E. G. Tumstall, Mgr.

ATLAS THEATRE
Cheyenne, Wyo.

No. American Film Corp.

I am running "The Diamond From The Sky" on Mondays. This feature has more than doubled our Monday's receipts.

C. A. Mulock, Mgr.

SOMERVILLE THEATRE
Somerville, Mass.

No. American Film Corp.

I may most honestly say that "The Diamond From The Sky" has proved a decided success, and the story is being followed by many with much interest and attention.

T. D. Rea

EMERY THEATRE
Providence, R. I.

No. American Film Corp.

"The Diamond From The Sky" is going very well here. Personally, I think it is the greatest continued photo-play I have ever run.

M. R. Toohey.

IMPERIAL THEATER
Chicago, Ill.

No. American Film Corp.

"The Diamond From The Sky" is one of the best money-getters and the best continued pictures I have ever seen. Any picture house manager will certainly make no mistake in booking this picture.

Jos. Pilgrim, Mgr.

BUTTERFLY THEATRE
Milwaukee, Wis.

No. American Film Corp.

I take great pleasure in informing you that your picturized romantic novel, "The Diamond From The Sky," has proven to be a wonderful stimulant in building up our Monday's and Tuesday's crowds.

Our patrons are unanimous in proclaiming it the most wonderful continued photoplay that they have ever had the pleasure of following.

Central Amusement Co.
Per (S) H. D. Graham, Mgr.

THE CHAKERES AMUSEMENT COMPANY
Springfield, Ohio

No. American Film Corp.

Please be advised that we have run two chapters of this picture. The first chapter we were a little in doubt about as we thought it would be like all others, so charged a 5-cent admission, but after running same found it to be so much better that we have changed the admission price to 10 cents and can't take care of the people.

The writer must say that the American Film Mfg. Co. deserves credit as the picture so far as we can see is far better than any one we have ever run and we have used very near every one put out by the different companies.

Will say that any exhibitor wanting to book a continued photoplay that will make the people come back again will not go wrong in booking "The Diamond From The Sky," but by all means to raise the price of his admission.

Phil Chakeres.

DREAMLAND THEATRE
Kewanee, Ill.

No. American Film Corp.

I am now running the sixth picture of "The Diamond From The Sky," and I can consistently say, from standpoint of photography and acting and drawing ability to the exhibitor, it is far ahead of anything that has run in Dreamland Theatre, and I am very well pleased to have been the first to obtain it through your office so that I can run it in Kewanee, Ill., ahead of all my competitors.

Chris. C. Taylor

ANTIGO OPERA HOUSE
Antigo, Wis.

No. American Film Corp.

The picturized romantic novel, "The Diamond From The Sky," is, in my opinion, one of the best pictures being exhibited. As to getting the crowds, it exceeds everything that has come within my career in picture operations, and the closest attention is kept from beginning to end of each chapter.

P. J. Walsh, Mgr.

East Benton, Mass.

No. American Film Corp.

"The Diamond From The Sky" is the "best ever." Heretofore, Mondays and Tuesdays of each week have been our **b'g** days at the Boulevard, but since we have been showing "The Diamond From The Sky," greater days have dawned for us and now the big, **big days** of each week are Wednesday and Thursday. "The Diamond From The Sky" is the best ever. That is what our patrons say at the Boulevard.

It is the truth that during the showing of the third chapter, in the thrilling scene where the automobile, by a hair's breadth, slips by the express train, the people arose from their seats, it was so real. Talk about thrills! It surely excels them all. I feel free to say if "The Diamond From The Sky" continues as it **has begun**, with its fine scenes and clever work, etc., it surely **will prove a** "world beater."

Our patrons know a good thing when they see it and they are looking forward to being beautifully entertained at the "Boulevard" Wednesday and Thursday evenings.

William J Cotty.

CANDY THEATRE
Stamford, Texas

No. American Film Corp.

We showed the first chapter of "The Diamond From The Sky" to one thousand people last Thursday night. Everybody was well pleased with it.

Pete Chopeles.

NEW GRAND THEATRE
Minneapolis, Minn.

No. American Film Corp.

We are exhibiting your "Diamond From The Sky" having the exclusive downtown showing, and find it to be all that you have represented in your advance heralding. We find that the "Diamond" is giving entire satisfaction with each week bringing more inquiries at the box office, regarding the new chapters.

Wm. H. Koch, Mgr.

BIJOU AMUSEMENT COMPANY INCORPORATED
Aberdeen, S. D.

No. American Film Corp.

I have given "The Diamond From The Sky" the greatest advertising campaign that I have ever given any picture in my eight years' experience. Why? Because in those eight years I have never seen another picture that would warrant the expense.

C. W. Gates.

THE NEW LYNDALE THEATRE
Minneapolis, Minn.

No. American Film Corp.

"The Diamond From The Sky" **in my opinion**, is one of the cleanest and most fascinating continued stories I have ever seen and is bringing us a crowded house every time it is shown, and I consider that it was a wise **business** move to book it.

Henry J. Hoy, Mgr.

THE HOTEL ROYAL
Fonda, Iowa

No. American Film Corp.

"The Diamond From The Sky" is one of the best pictures we have had.

Everyone who has seen it looks forward to Monday evenings when it is shown here.

Allia S. Smith.

NEW MAJESTIC
Harvard, Ill.

No. American Film Corp.

In regard to "The Diamond From The Sky" will say that the people here think it great. We had 778 paid admissions the first day and expect more next Monday. We did well for a town of 3,000.

Wm. Trieb.

MAJESTIC THEATRE
Wausau, Wisconsin

No. American Film Corp.

* * * The first chapter went big here, and if it is all as good as this, it will make all others look as if they were amateurs.

We, of course, worked hard, but after we had the crowds we didn't have to make any excuses.

Al Levenhagen

Now! You "Doubting Thomases!"

You exhibitors who have been waiting to be shown. Here is proof from exhibitors everywhere—north—east—south—west—that THE DIAMOND FROM THE SKY is the greatest money-maker ever produced. *Read every one of these letters.* Book this stupendous box office attraction! It will make the summer months a joy season in the strong box. Get busy!

North American Film Corporation

JOHN R. FREULER, President
71 W. 23rd Street, New York, N. Y.

North American Representatives at Every Mutual Exchange in America

CALL OPERA HOUSE
Algona, Iowa

No. American Film Corp.

I wish to assure you that on Wednesday I showed the first chapter of "The Diamond From The Sky" and played to big business. The opinion of all who attend is that it is the best, most interesting story yet filmed and all are anxiously waiting each Wednesday. It is a big money-maker.

H. W. Powell.

METROPOLITAN THEATRE
Prairie Du Chien, Wis.

No. American Film Corp.

It is with great pleasure that I recommend most highly "The Diamond From The Sky." The second chapter played to over 1200 people. And I am looking forward to do capacity for all three shows each week with "The Diamond."

V. M. Smrcina, Mgr.

STRAND THEATRE
St. Paul, Minn

No. American Film Corp.

I feel it my duty to write you a few lines complimenting your company on their wonderful picturized romantic novel, "The Diamond From The Sky."

It looks to me as if it will be the biggest money getter yet.

Geo. W. Granstrom.

PRINCESS AMUSEMENT COMPANY
Macon, Ga.

No. American Film Corp

"The Diamond From The Sky," judging from the first three chapters is the greatest continued picture ever made. The beautiful photography and magnificent scenery add to the great plot of this wonderful production.

A. G. Soteropoulos, Mgr.

AMUZU THEATRE
Winston-Salem, N. C.

No. American Film Corp

"The Diamond From The Sky" is without a doubt so far the greatest continued picture I have ever booked for drawing business. I hope you will be able to keep the thrills in each chapter. I am satisfied so far perfectly, and so are my patrons.

Edgar C. Pearce.

VENUS THEATRE
Ybor City, Fla.

No. American Film Corp.

This is the best continued photoplay that I have run or have seen. My patrons like it; the cast of characters is all well chosen the photography is good. A good story runs along in each chapter, making the picture more interesting —the more you see, the more you want to see.

D. E. Hicks.

KING THEATRE
Estherville, Iowa

No. American Film Corp.

The first chapter of "The Diamond From The Sky" was a terrific success, both financially and artistically. Played to the largest audiences ever in my theatre and received all kinds of congratulatory comments from my patrons as they passed out.

The attendance at the second chapter was much larger than at the first, despite a heavy downpour of rain all day and night, which certainly shows the people are displaying an extraordinary interest in "The Diamond From The Sky."

Frank G. King, Mgr.

GRAND THEATRE
Bemidji, Minn.

No. American Film Corp.

The first chapter "The Diamond From The Sky" went big. After careful inquiry I have not found one single complaint or expression of not being satisfied with it. I have great confidence that it is going to be a huge success and a money-maker.

G. S. Harding.

LELAND THEATRE
Chicago, Ill.

No. American Film Corp.

"The Diamond From The Sky" is the best picture I have had the pleasure of handling. It is getting the money, and my attendance has been larger every time I have shown it. If it keeps up, I don't believe my house will be big enough to handle the crowds by the time the final chapter is shown.

A. C. Giesenschlag.

THE ELITE THEATRE COMPANY
Galesburg, Ill.

No. American Film Corp.

Next Wednesday I will show the seventh chapter of "The Diamond From The Sky." I think this photoplay will be a drawing card, and that it will hold the attention of my patrons until the final chapter is shown. I have had a good deal of experience with pictures, and I find "The Diamond From The Sky" is second to none

H. W. Edmundson.

THE CRYSTAL CO., INC.
Raleigh, N. C.

No. American Film Corp.

"The Diamond From The Sky" I think is the greatest continued picture that has been produced. We are having very good business with it.

R. A. Davis,
Crystal Theatre.

THE NEW VICTORIA
Peru, Ind.

No. American Film Corp.

Without a doubt "The Diamond FromThe Sky" has boosted our box officereceipts far more than any other continued picture we have ever shown. I think it the best ever put before the public.

jDale Loomis.

PALMER AMUSEMENT COMPANY
Washington, Ind.

No. American Film Corp.

We compliment you on "The Diamond From The Sky." We have shown the first and second chapters to capacity houses, and our patrons are more than pleased, and we are looking forward to having banner crowds. "The Diamond From The Sky" eclipse all former records.

L. H. O'Donnell, Mgr.

REX THEATRE
Virginia, Minn.

No. American Film Corp.

I cannot help but congratulate you on "The Diamond From The Sky." It surely is the most beautiful film ever produced. It has everything to make it a big success, as it has the actors, the photography and the fine story.

J. Roman, Mgr.

DREAMLAND THEATRE
Linton, Indiana

No. American Film Corp.

The "Diamond From The Sky" is meeting with more general satisfaction than any picture ever shown in this city. I have heard more comments on it than any continued photoplay ever shown in my house.

Fred G. Wright.

PARK THEATRE
Cape Girardea, Mo.

No. American Film Corp.

We have run the Fifth Chapter of "The Diamond From The Sky" and find it to be a good drawing card. We have been running the best on the market but we find "The Diamond From The Sky" to be the best yet. The acting is as good as the best, the photography is just simply grand, and we take pleasure in recommending it to any one that wants an interesting continued photoplay that has proven to us to be a money getter.

Strain & Freeman.

THE CRYSTAL THEATRE
Burlington, Wisconsin

No. American Film Corp.

I wish to express my appreciation of the merits of the picturized romantic novel—"The Diamond From The Sky." As the "proof of the pudding is in the eating of it," so the proof of the value of the "Diamond From The Sky" is in the increasing crowds, with the increasing interest, that weekly attend "The Crystal" to see it. Thanking you for your co-operation in my securing it, I am,

Walton McNeel.

THE FOTOSHO AND AIRDROME
Miami, Fla.

No. American Film Corp.

"The Diamond From The Sky" is certainly making a hit in Miami, Fla. We had one patron who was so delighted that he insisted that we show it after hours even though he had to pay the operator for the extra time.

Jas. C. Boss.

THE EIGHTY-ONE THEATRE
Atlanta, Ga.

No. American Film Corp.

Your picture "The Diamond From The Sky" is proving a most wonderful success at ym house. On the opening day matinee I had 1,742 paid admissions, which is far ahead of anything I have ever shown before.

Chas. P. Bailey, Prop.

THE COLONIAL THEATRE
Hagerstown, Md.

No. American Film Corp.

We showed the fifth chapter of "The Diamond From The Sky" and we feel very much pleased with the results so far attained.

"The Diamond From The Sky" is a growing investment.

Fred C. Weight.

THE BROADWAY THEATRE
Muskogee, Okla.

No. American Film Corp.

It is an unusual occurrence that causes me to write you and say "The Diamond From The Sky" is in a class by itself. We played to crowded audiences all with the second chapter and our twelve hundred seats were in constant demand. It broke our record of the year.

Dan Myers.

THE GAY THEATRE
Knoxville, Tenn.

No. American Film Corp.

We like "The Diamond From The Sky" very much. It makes an exceptionally good drawing card. Our daily report shows an increase for this feature each time shown. We consider ths feature the best and quickest money-getter we have ever used.

J. E. Russell, Mgr.

THE AMERICAN THEATRE
Columbus, Ga.

No. American Film Corp.

We have just run the third chapter of "The Diamond From The Sky" and wish to say that we, as well as our patrons, are more than pleased with it.

B. E. Pasey, Mgr.

DIXIE THEATRE
Caruthersville, Mo.

No. American Film Corp.

It is with much pleasure that I write to you in regard to the excellent business that I am doing with "The Diamond From The Sky." This picture is far better than I ever expected it to be, and I am more than satisfied with the business that I am doing with it.

A. C. Thrower.

PALACE THEATRE
Santa Barbara, Cal.

No. American Film Corp.

"The Diamond From The Sky" has simply overwhelmed us and as a business-getter it exceeds anything that has come within my extensive career in picture theatre operations.

I am sure it will be a pleasure to you to know that in the trail of the "Diamond" there is a jingle that rings merrily in the box-office coffers. We have to call out the police department on "Diamond" nights. The jams got so great there had to be some direction, as our otherwise efficient attendants proved quite unequal to the ordeal. The house filled to the brim and the waiting ones thronged out to the rail—and then the motor man had to worry.

I consider the Palace theatre was specially favored by the opportunity to show exclusively in Santa Barbara, the home of the production, "The Diamond From The Sky." This continued photoplay is great in every respect and among our most interested patrons are strangers to the city who will go away and talk about it.

George M. McGuire.

OMAHA THEATRE
Omaha, Nebraska

No. American Film Cor.

I am glad to say that the claims you made as to the merits of "The Diamond From The Sky" have been verified.

Theodore Thomas.

PRINCESS THEATRE
Joliet, Ill.

No. American Film Corp.

We wish to congratulate you on your great story "The Diamond From The Sky," which we are using every week at this theatre. We feel that this is far ahead —in drawing power, story and action—of any continued story we have exhibited. It is a paying proposition for any theatr during the summer months.

L. M. Rubens,
Mgr. Ruben's Theatres

Many a packed house is directly traceable to an advertisement in the "News."

TERRIFIC!

POWER! FORCE! VITALITY!

That's the life of YOUR theatre. Your audience is critical! You've got to keep up a standard. If you do it, your patrons say "You're consistent"—and they flock to you. If you don't, they keep too far from your theatre for you to know what they say.

That's the value of consistency!

Every ounce of mental and physical energy, all the stamina of a great organization under a terrific pull is bent toward CONSISTENCY! THANHOUSER PRODUCTIONS and FALSTAFF COMEDIES are CONSISTENTLY GOOD! They don't charm you one time and then disappoint you the next. There's a standard! CONSISTENCY is the bull's-eye for Thanhouser and Falstaff brands. With unerring aim and consistent regularity every release bangs the target squarely; it rings the bell that calls your attention to CONSISTENCY—that's what keeps patrons coming to you.

ASK to SEE THANHOUSER PRODUCTIONS and FALSTAFF COMEDIES—learn what it means to be CONSISTENT! The mark "sterling" stamped on silver is a guarantee of consistency—THANHOUSER PRODUCTIONS and FALSTAFF COMEDIES are the consistent "sterling" marks of the film business.

Get them stamped into your show—"There is a standard."

Edwin Thanhouser

In presenting the following productions for the week, Edwin Thanhouser offers a pretty variety:

Two Reels—Tuesday, July 13th

"Mercy on a Crutch"

A unique character is the little girl Mercy, who is dropped as from Heaven into a frontier town where a kind work is most rare. It makes a gentle little soul a veritable spit-fire, and also gives play for some thrilling action.

One Reel—Friday, July 16th

"His I. O. U."

Showing how the simple little things of life mean so much in the years to come. A newsboy becomes Senator and grasps the opportunity to return the bread that had been cast upon the waters when he was a homeless waif. The pretty way that this story is worked out brings new charm to a human theme.

One Reel—Sunday July 18th

"Old Jane of the Gaiety"

The most lowly of stage-folk has been brought into the limelight. Ethyle Cooke is the regular good-souled old theatrical wardrobe woman, and Grace De Carlton is a new little chorus girl in the company. The kindness of the experienced wardrobe woman saves the little tendril from the usual fate that goes with the cold bottle and the bird. The warmth and sympathy of this production make it a certain winner.

Edwin Thanhouser offers for release on **Friday, July 16th,** the **Falstaff Comedy**

"Dot on the Day Line Boat"

with Mignon Anderson, Morris Foster and Arthur Bauer. It is a newspaper story with the joke turned on a dignified old financier. But the little girl who knows, proves that the bigger they are the harder they fall, and this old millionaire falls hard. It not only wins the reporter his story but knocks one of the props from under the argument that a woman's sphere is the home.

FALSTAFF FILMS

FALSTAFF TRADE MARK

THANHOUSER FILM CORP.

New Rochelle, N. Y.

THANHOUSER TRADE MARK

ON THE MUTUAL PROGRAM

American Film Mfg. Co. Presents

The Honor of the District Attorney

A Two Part "Flying A" Drama—Directed by Reaves Eason

An All Star Cast—headed by ***VIVIAN RICH.***

The story of a public servant's great sacrifice. He arrests his daughter's husband, but all ends happily. A great picture of a great story. It has *the punch!* ***Release Date—July 19th.***

His College Wife

An American "Beauty" Comedy-Drama—Directed by Archer MacMackin

Featuring the famous "Beauty" Stars

Neva Gerber and **Webster Campbell**

A succession of laughs and ludicrous situations. "Daddy" flirts and woe is his. Spontaneous fun. Dan Cupid gets all tangled up. It's a scream! ***Release Date—July 20th.***

Wait and See

A One Part "Flying A" Drama—Directed by William Bertram

Featuring Winifred Greenwood and Edward Coxen

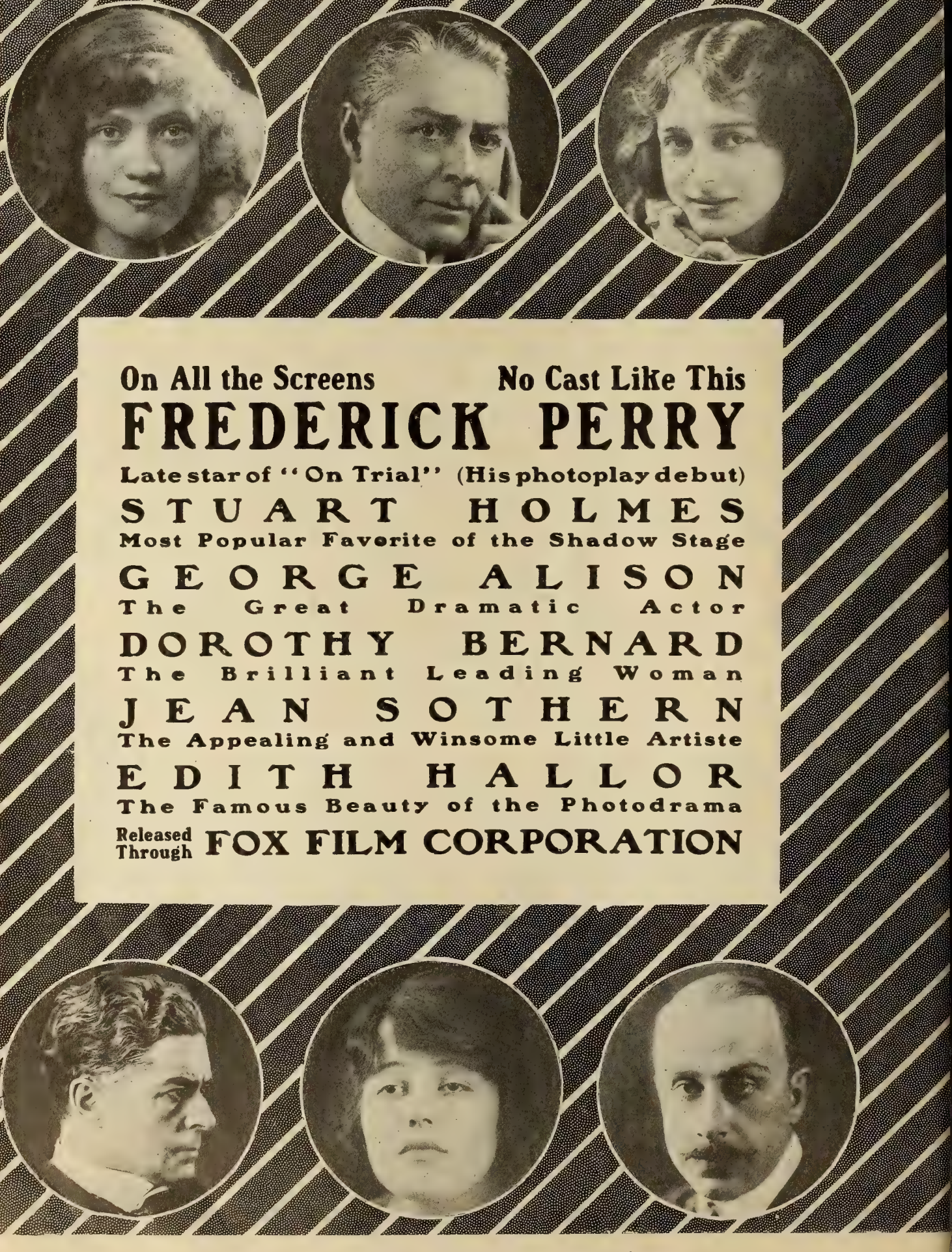
A pretty story of romance in which love triumphs over riches. Reflects the highest degree of "Flying A" excellence. ***Release Date—July 21st.***

Book American Productions—Your Box Office will Prosper



Distributed throughout the United States exclusively by Mutual Film Corporation

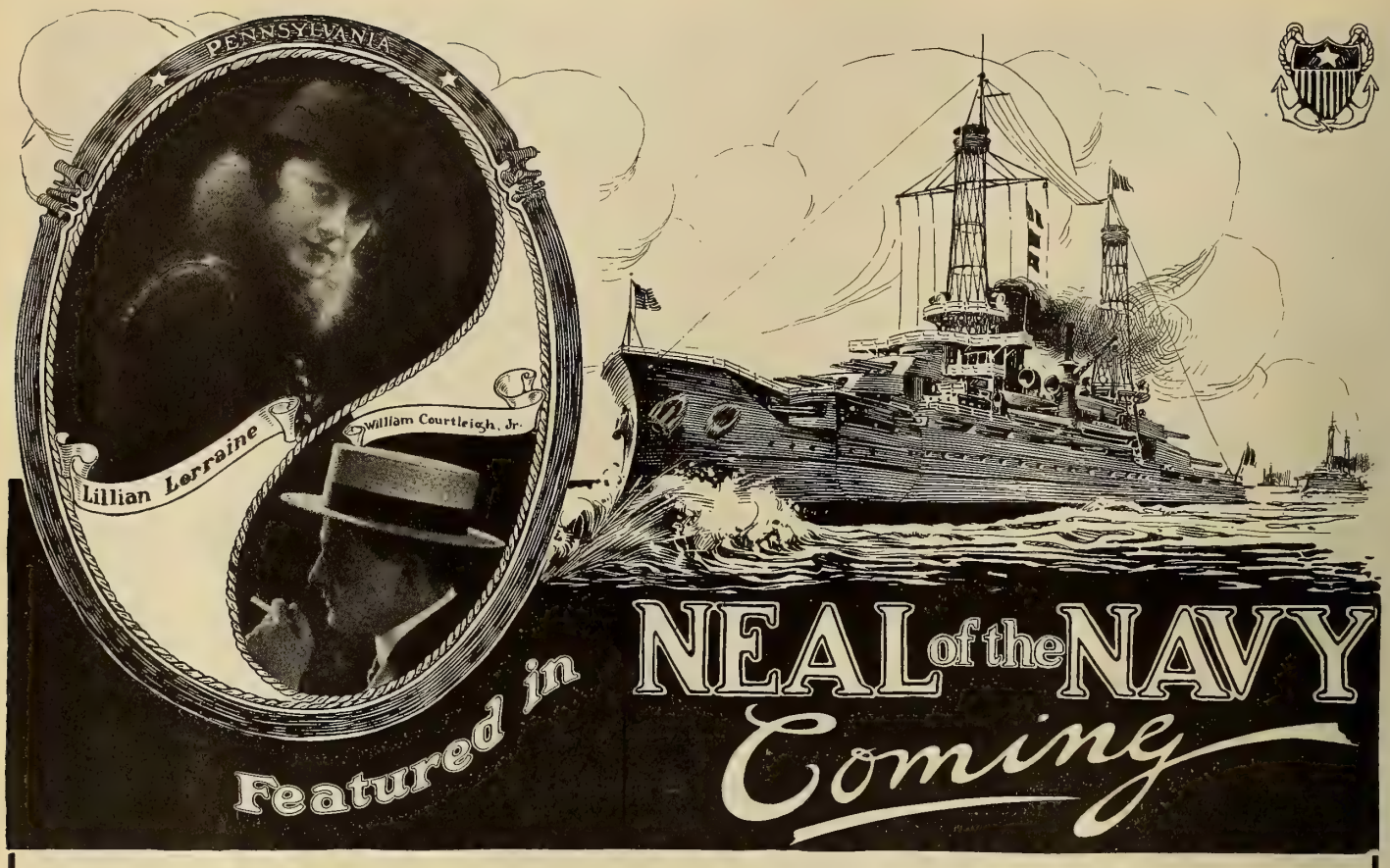
American Film Mfg. Company
Chicago, Illinois


On All the Screens
No Cast Like This
FREDERICK PERRY
Late star of "On Trial" (His photoplay debut)
STUART HOLMES
Most Popular Favorite of the Shadow Stage
GEORGE ALISON
The Great Dramatic Actor
DOROTHY BERNARD
The Brilliant Leading Woman
JEAN SOTHERN
The Appealing and Winsome Little Artiste
EDITH HALLOR
The Famous Beauty of the Photodrama
Released Through
FOX FILM CORPORATION



Rx William Fox Presents "Dr. Rameau" for run-down box offices.

by Georges Ohnet
Direction-Will S. Davis



NOTHING SUCCEEDS LIKE SUCCESS!

No serials ever made by any company have played to so much business as those prodigious

PATHÉ

successes, "The Perils of Pauline" and "Elaine." Followed by the popular "Who Pays?" series, it has convinced hundreds upon hundreds of exhibitors that the Pathé name upon a serial is a dead sure sign of unbeatable quality! That's why the mere announcement of the great

$25,000 SERIAL

"NEAL OF THE NAVY" has caused scores of exhibitors to write requesting reservations.

REMEMBER: Story by Mr. William Hamilton Osborne and to be run in hundreds of newspapers all over the country; Pictures featuring Lillian Lorraine and William Courtleigh, Jr., and made by Balboa.

The pictures of Navy life and scenes are taken WITH THE APPROVAL AND BY THE SANCTION OF THE SECRETARY OF THE NAVY.

RELEASE DATE TO BE ANNOUNCED SHORTLY

WATCH FOR IT! WAIT FOR IT! ARRANGE FOR IT!

THE PATHÉ EXCHANGE, Inc.

Exucutive Offices: 25 West 45th Street, New York

A NATION GONE,

BOUNDARIES WIPED OUT, A FERTILE LAND MADE A DESERT, A KING IN EXILE, AND THE

PATHÉ NEWS

CAMERAMEN ARE THERE!



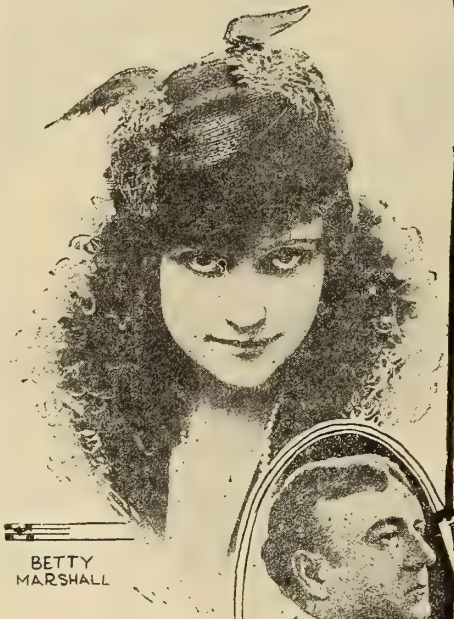
The PATHÉ EXCHANGE, INC.

· EXECUTIVE OFFICES ·

25 WEST 45th ST. · NEW YORK CITY

SMASHING!

MOVIE ACT EXPLOSION NEARLY FATAL TO TWO



BETTY MARSHALL



FREDERIC DE BELLEVILLE

De Belleville and Miss Marshall Flung Into River, Burned and Cut.

Frederic De Belleville, an actor who has appeared in thrilling melodramas in this country, Europe and Australia, since he began his professional stage career, in 1873, never has had a more realistic climax or dangerous role, than those of yesterday afternoon, when he and Miss Bettie Marshall, an actress, narrowly escaped being blown to pieces, burned to death or drowned in the Hudson River, 150 yards off the Palisade opposite Hastings.

To present the ...

across the actress's cheek, burning her so badly before she struck the water. A piece of wood cut a ... It struck him a glancing blow. ... might have resulted ...

FILM PLAYERS HURLED INTO RIVER BY BLAST

... June 17.—Frederic ... Miss Betty Marsh...

FILM PLAYERS CAST INTO RIVER BY BLAST

Frederic de Belleville and Miss Betty Marshall Blown Up on Scow at Hastings.

REAL RESCUER GETS A REAL JOB

MOVIE ARTISTS BLOWN SKY-HIGH

Dynamite Expert Lets Go Too Soon and Film Stars Register Unscheduled Ascension.

BLAST HURLS TWO "MOVIE" PLAYERS INTO THE HUDSON

Frederic de Belleville and Miss Betty Mrsahall Are Burned and Cut.

LAUNCH WITH OPERAT... ALSO UPSET...

CAST INTO RIVER BY FILM BLAST

Premature Explosion Blows U... Scow and Hurls Movie St... Overboard.

ACTOR AND ACTRESS HURT BY EXPLOSION POSING FOR MOVIES



BETTY MARSHALL



FREDERIC De BELLEVILLE

MOVIE DYNAMITE INJURES FILM ST...

Frederic de Belleville... Betty Marshall Blo... Into the Hudson.

HASTINGS, N. Y., June 1... De Belleville, a well known... Betty Marshall, ... Gotham Film ...

Premature Blast Hurls Movie Stars Into River

Betty Marshall and F. de... Burned When Boat Explo... Occurs Too S...

MOVIE DYNAMITE INJURES FILM STARS

Frederic de Belleville and Betty Marshall Blown Into the Hudson.

HASTINGS, N. Y., June 16.—Frederic de Belleville, a well known actor, and Miss Betty ... the Gotham ... lost their ... premature ... dynamite ... they were ... sun River ... the final ... The Tra... Marshall ... Belleville ... Betty Marshall and Frederick ... Belleville, heroine and hero in ... shooting the picture, were thrown ... Hudson River, off Hastings, ... yesterday by the premature explosion ... 200 pounds of dynamite ... Miss Marshall was to throw herself ... into the water. De Belleville was to ... her rescue and then the boat blew ... Something went wrong, and the boat blew ... Fortunately the two actors in the ... from the dynamite. They went ... drama were the length of the barge ... the air and then into the water. ... simultaneously with the terrific ... and a detonation that shook ... Marshall W. Taggart, ... purchased ... Film ...

FILM PLAYERS HURLED INTO RIVER BY BLA...

Hastings, June 17—Frede... Miss Betty M... players, to... motion ... prematu... dynamite ...

Premature Blast Hurls Movie Stars Into River

Betty Marshall and F. de Belleville Burned When Boat Explodes Occurs Too Soon.

...RGE BLOWS UP ...N A MOVIE PLAY; TWO NEAR DEATH

...elleville and Miss ... Cut and Burned ... Explosion.

...ure explosion of ...ite ended Actor ...llie's first performa... play. He is kept ... near Whitestone, to-d... injuries, and Miss Bett... an actress, is suffering ... and burns. Both were ... to the Hudson Riv...

...OVIE ACTOR'S CLOSE CALL...

...mite Under Old Scow is Touc... ed Off a Bit Too Soon.

...k Sun Special to The Express. ... 16.—Frederic ... ...ng woman for t... ...pany, nearly lo... ...ernoon by the pu... ...f 200 pounds of d... ...ld scow, from whi... ...o jump into the Hu... hero and heroine ... of a movie. The dea... blown to smithereen... lle and Miss Marsh... to the water unconscio... containing three came... turned. ...all was burned on h... ...dy and De Belleville has ... the top of his head. Aft... ...tment both were able ...

...IVE IN MOVIE ...RES FILM STARS

...N. Y., June 17.—Frederic ...actor, and Miss Bett... ...mpany, nearly lost thei... ...mite explosion of a... ...y were about to jump ... ...river as the hero ... ...pictures of ...

...NEAR DEATH

...of Dynamite ...to Water.

...ne 17.—Frederic ...known actor, and ... leading woman ... company, nearly ... premature ex... ...ds of dynamite ...from which they ...into the Hudson ...heroine in the ...called "The ...

FILM ACTORS BLOWN INTO HUDSON RIVER

Premature Explosion Hurls Two Leading Players and Three Camera Men Out of Boats.

HASTINGS ON HUDSON, N. Y., Wednesday.—Miss Betty Marshall and Frederick De Belliville, playing leading parts with the Gotham Film Company, came with others of the company from the city this afternoon to take part in a "thriller" in the Hudson River just under the Palisades on the Jersey side. They were to have been thrown overboard by an explosion and then rescued by men in boats, all of which was to have been pictured by three cameras.

The two hundred pounds of explosives with which it was intended to wreck an old scow went off prematurely, and the leading man and woman were thrown into the water away ahead of time, and both were cut and bruised by the flying debris. The boat with three camera men was capsized and they also were rescued, but their cameras are at the bottom of the river.

All were hurried to a boat club landing, where they were treated by a physician. After dry clothes had been given to them they were sent back to Manhattan.

FILM ACTORS BLOWN INTO HUDSON RIVER

Premature Explosion Hurls Two Leading Players and Three Camera... Men Out Of Boa...

HASTINGS on Hu...

FILM PLAYERS HURLED INTO RIVER BY BLA...

FILM PLAYERS CAST IN RIVER BY BLAST

Frederic de Belleville and Betty Marshall Blown Up on Scow

REAL RESCUE SCENE

Concussion Also Upse... Launch and Photographers Lose Their Cameras.

HASTI... -ON-HUDSON, N. Y... ... Gotham Film ... scene ... ... neighborhood for a mov... ... Secret. ... ... Trade Secret. ... ... registered on the ... ... when the ... ... yesterday ... ... together ... ... brought up ...

FILM STARS HURLED INTO RIVER BY AN EXPLOSION

Two hundred pounds of dynamite that exploded prematurely on a barge in the Hudson River, opposite Hastings, while movi... pictures were being taken ... yesterday afternoon almost cost the lives of Miss Betty Marshall and Frederic ... Belleville, stars of the Gotham Film Company. Flying debris struck Mi... woman on the head and she was thrown into the water unconscious. The ... which scenes were being photographed is called "A Trade Secret." Three ... cameras were in launches. An expert in handling explosives from the Dupont ... was on hand to set off the dynamite by means of an electrical ... The ... left the scene. ... ... boat, in which ... Belleville were floundering in the ... ...

HERE IS YOUR ADVERTISING CAMPAIGN MR. EXHIBITOR

The clippings on the opposite page were read by everybody in the United States; it has appeared in your local paper.

SEIZE THIS OPPORTUNITY TO BOOK NOW FOR

"A TRADE SECRET"

From the pen of Alfred M. Poate, which was published in Munsey's All-Story Magazine.

IN FIVE MASSIVE PARTS

Presented by

Marshall W Faggart
PRESIDENT

The Gotham Film Company, Inc.

Featuring

MISS BETTY MARSHALL AND FREDERIC DE BELLEVILLE

(The Gotham Fashion Plate) **(Broadway's Popular Star)**

RELEASED JULY 1st, 1915

THROUGH THE FOLLOWING EXCHANGES:

NEW YORK GOTHAM FILM EXCHANGE, 1600 Broadway, New York. (C. L. Brookheim, Mgr.) For Greater New York.
NEW YORK GOTHAM FILM EXCHANGE, Syracuse, New York. (C. L. Brookheim, Mgr.) For the State of New York.
NEW YORK GOTHAM FILM EXCHANGE, 1600 Broadway. (C. L. Brookheim, Mgr.) For the State of New Jersey.
BOSTON PHOTO PLAY CO., 131 Columbus Ave., Boston, Mass. For Mass., Maine, New Hampshire, Vermont and Conn.
CHADLEE FILM SUPPLY CO., 1208 Vine Street, Philadelphia, Pa. For Eastern Penn., Delaware, Maryland, Dis. of Col., Virginia.
QUALITY FILM CO., 404 Ferry St., Pittsburgh, Pa. For Western Penn. and Western Virginia.
GOTHAM WOLVERINE FEATURE FILM CO., 17 Campau Bldg., Detroit, Mich. For the State of Michigan.
FEATURE FILM SALES CO., 37 Wabash Ave., Chicago, Ill. For Northern Ills. and Wisconsin.
STANDARD FEATURE FILM SERVICE, 216 Columbia Bldg., Cleveland, Ohio. For the State of Ohio.
NO. WESTERN STATES FEATURE FILM CO., Minneapolis, Minn. For North and South Dakota.
SOUTHERN FEATURE FILM CO., Bisbee Bldg., Jacksonville, Fla. For No. and So. Car., Ala., Georgia, Florida, Miss., La., and Tenn.
WICHITA FILM & SUPPLY CO., Wichita, Kansas. For Missouri and Kansas.
WICHITA FILM & SUPPLY CO., Wichita, Kansas. For Iowa and Nebraska.
UNION SUPPLY & FILM CO., 731 So. Olive St., Los Angeles, Calif. For Southern Calif. and Arizona.
UNION SUPPLY & FILM CO., Golden Gate Ave., San Francisco. For Northern Calif. and Nevada.
GOTHAM FILM EXCHANGE, 33 State St., Seattle, Wash. For Washington, Oregon, Idaho.
GOTHAM FILM EXCHANGE, 306 Washington St., Salt Lake City, Utah. For Utah, Wyoming and Colorado.

Other release of June 1st, "THE MAN WHO BEAT DAN DOLAN," featuring Willie Ritchie (America's Lightweight Champion); houses reporting phenomenal success on this feature.

THE GOTHAM FILM COMPANY INC.

Mecca Building, 1600 Broadway, New York, N. Y.

Clarence Schottenfels, Mgr. of Sales

The more YOU read these advertisements the more useful TO YOU we can make the "News."

GEORGE BEBAN
in
"An Alien"
adapted from
'The Sign of the Rose'
Produced by THOS H. INCE

The New York dailies said:

Evening Mail:
"Caught the attention of Broadway. 'An Alien' is very much worth while."

Evening World:
"Makes a strong appeal."

The Journal:
"Huge success."

New York Times:
"Lifts you out of the seat."

The Herald:
"If there was a dry eye in the theatre it must have been a glass one."

The Evening Sun:
"From end to end 'An Alien' is ALL REAL. The film story has been produced with such care and ability that it stands alongside the spoken drama as a compeller of tears and laughter."

"The play that makes dimples to catch the tears."
Strongest appeal of any play ever filmed.
YOU should book this picture.

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PRESENTS R. C. CARTON'S FAMOUS PLAY

"LIBERTY HALL"

EDWARD TERRY'S GREAT STAGE SUCCESS

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Featuring

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"BLACK SPOT"—"VICTORIA CROSS"
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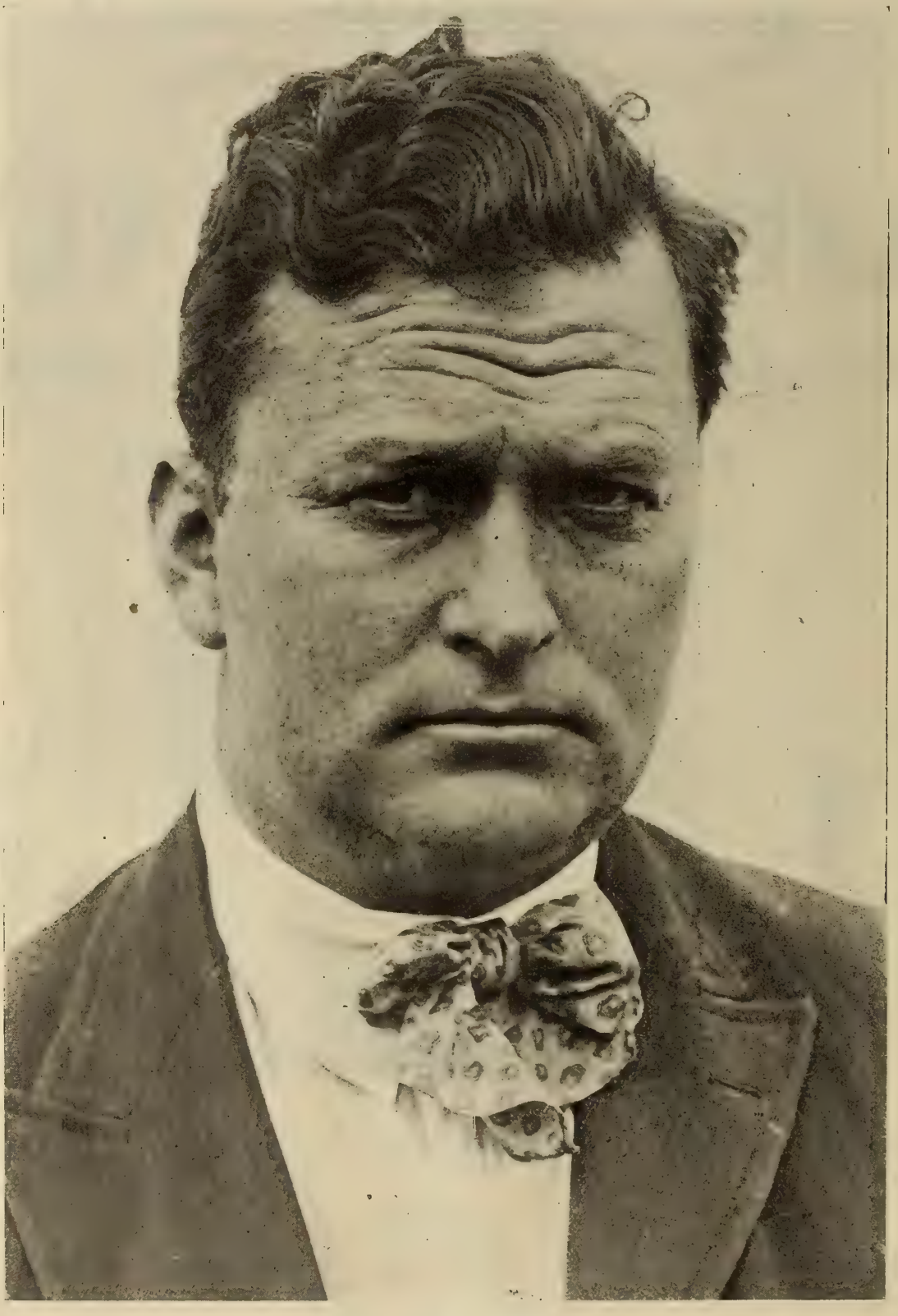
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Thomas H. Ince became a member of the big SIG combination by sheer force of genius coupled with a lifetime of hard work.

If it's anything that looms big and portentous Ince will tackle and conquer it. He's used to grappling with Brobdignagian problems. That's why he is Directing Head of the New York Motion Picture corporation and creator of a thousand wonderful film masterpieces.

Ince built a motion picture city out of a sand-blown, wind-washed, Saharan waste. He has undertaken seemingly impossible film tasks and added a notch to his fame with each.

He has had a life experience with stage lore and knows the secret of its application to pictures. He has signed up for big features the foremost actors and actresses of the legitimate stage—at almost unbelievable salaries—because they are necessary to his work.

He has yet to reach the zenith of his career. To chant here of the film productions of Ince would be a waste of time, because they are too well known. His master strokes in the visualized drama are yet to come. He is now at work on features that are bound to make an indelible impression in the film world—some of those big volatile film fabrics which unfold the drama of life in all its peculiarly interesting phases and which reflect the delicate Incian touch in each and every detail.

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MACK SENNETT

All the world bows to Mack Sennett as comedian and chief moulder of laughs for the big Keystone Film Company.

The name of Sennett bands this planet of ours like latitude and longitude, and wherever it touches human habitation, people laugh.

Each cap full of wind brings to Mack Sennett new and original ideas in comedy. Cast your eye over the flickering world of motion pictures and you will concede that he is the biggest laugh alchemist of the present generation.

Mack Sennett has been a creator of laughs for many years and is one producer who knows the exact quantity of saltpetre that each film comedy will stand.

Dim and lusterless laugh comedies are unknown to the Sennett laboratories. He has the gift for thawing down a comedy synopsis and putting in the punch where it will do the greatest amount of good.

The world is full of laughs and other things, but just the same the world flocks to a Sennett production in order to have a good laugh.

Watch the big comedy productions of Mack Sennett.



DAVID WARK GRIFFITH

D. W. Griffith—Producer of The Birth of a Nation, Chief Director of the Reliance and Majestic Companies.

It isn't the action—though every principal character is played by a star of the film drama.

It isn't the 18,000 people, the 3,000 horses, the miles of carefully laid out countryside which made the "stage" of the piece.

It isn't the brilliance and steadiness of photography, nor the wonder of its composition.

Each of these is but a *part*.

That which has made "The Birth of a Nation" is the miracle of its "direction."

The world owes to D. W. Griffith—the "director" who produced "The Birth of a Nation"—more than it can ever pay in mere dollars, which it is showering on him by hundred thousands.

The G of the S. I. G.

SMASHED

—All Booking Records Busted—

AGAIN—ONCE MORE, the mighty Universal has smashed all records for bookings on serials with the avalanche of bookings of "THE BROKEN COIN."

AGAIN we have proved to Exhibitors the world over that when the UNIVERSAL says a serial is a money getter—it IS absolutely—positively—unequivocally.

Here's a serial of 30 intensely gripping reels, with 15 consecutive weeks of wonderful photoplay entertainment, the kind that ties your audience solid.

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It's the kind of a smashing serial that holds your audience spellbound for 15 straight weeks—incident after incident. Crammed chock full of punches.

"THE BROKEN COIN" will prove a whale of a money getter for your house. It will pack 'em in week after week. It will satisfy the most critical. . . . .

We have prepared a wonderful advertising campaign book that tells you the complete story—describes the author—the producing company—the leading stars.

It shows pictures of Francis Ford, Grace Cunard, Emerson Hough—all the actors—this book describes and shows you all the big advertising punches, posters, etc.

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"The Scarlet Sin"

Featuring HOBART BOSWORTH and a magnificent supporting cast

BOSWORTH

"'The Scarlet Sin' is beyond doubt one of the greatest features I ever made."—Hobart Bosworth.

Direction of Otis Turner

Says: "'The Scarlet Sin' is without doubt one of the greatest features I ever made"

—this statement alone is sufficient proof that this wonderful feature is a masterpiece. Bosworth's tremendous histrionic ability as an actor; his marvelous success as a producer of startling feature films, have permanently placed his name among the most brilliant stars in the film firmament. Again we call the Exhibitor's attention to the fact that when "The Universal does it—it's huge" and when "The Universal says it, it's true." If YOU haven't already secured the mighty Universal Program, that includes all these magnificent Broadway Universal Features, write or wire your nearest Universal Exchange now. It means your future success.

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Universal Film Manufacturing Co.

Carl Laemmle, President

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Released on the Regular Universal Program August 2

We Announce the Formation

OF

Film Producers Incorporated

Capital - $1,000,000

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R. E. NATHANSOHN, *Vice-President*
HAROLD A. PARKER, *Secretary-Treasurer*

Composed of

MASTERPIECE FILM MFG. CO., Los Angeles, Cal.
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ROBERT LEVY AND ASSOCIATES, Hollywood, Cal.

Mr. Levy has been manager of production of the Eclair Company for the past three years, superintending the making of this brand on the Universal and United programs.

And Other Producing Companies to Be Announced Later

FIRST RELEASE WILL BE MADE BETWEEN SEPTEMBER FIRST AND FIFTEENTH, CONCERNING WHICH DEFINITE ANNOUNCEMENT WILL BE MADE DURING AUGUST.

Film Producers Incorporated

1110 Van Nuys Building LOS ANGELES, CAL.

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Largest aggregation of genuine talent of any motion picture concern in the United States. Read this imposing list:

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And these actresses whose names are known to screen fans everywhere:

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In Pictures Balboa Means the Standard of Excellence

No manufacturer of motion pictures in this or any other country has made such tremendous strides as the Balboa Company. Its productions are a year ahead of the times in original brain thought, in direction, in interpretation, in scenic splendor and in photography.

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Executive Offices and Studios: Long Beach, Calif.

Balboa Feature Films Are Supreme

So great has the reputation of Balboa Features become that the demand has forced the company to more than double its productive capacity.

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The Balboa Company has signed a contract with Pathé-Freres by which that mighty motion picture corporation secures all Balboas for a period of five years.

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The Pathé-Inc. Exchanges are now booking the twelve marvelous human interest dramas—those exceptional photoplays that are arousing hurricanes of enthusiasm and causing money to deluge box offices in all sections of the United States, Canada and Europe outside of the war zones.

Foreshadowings of Big Balboa Events

The next big undertaking is the serial "Neal of the Navy," for Pathé, in fourteen episodes, with Lillian Lorraine, William Courtleigh, Jr., and William Conklin. Directed by Harry Harvey and photographed by Joseph Brotherton. At the same time the Balboa Co. will produce for Pathé "Comrade John," a five-part picturization of the world-famous novel by Samuel Merwin and Kitchell Webster, with William Elliott and Ruth Roland. Directed by Bertram Bracken and photographed by William Beckway. Jackie Saunders, the fascinating Balboa girl, will appear in a series of powerful heart interest dramas especially for Pathé and these pictures will be exhibited in multi-colored films, the very latest and most marvelous process that has ever been invented—so far ahead of any other colored pictures that there is absolutely no comparison. Other competent companies are appearing in important three and five reel special features that will command world-wide attention when released.

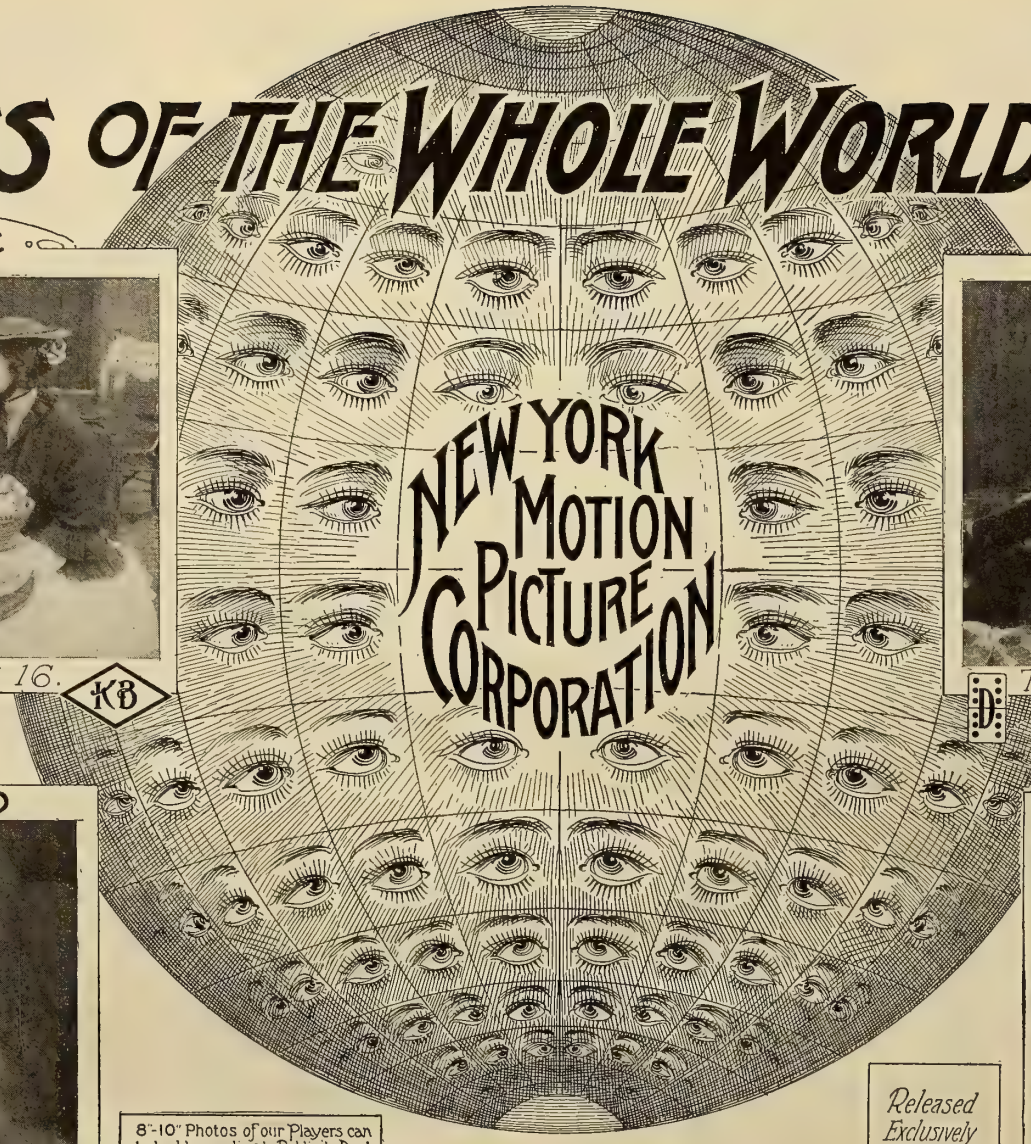
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KAY-BEE



FRIDAY, JULY 16.

Estelle Allen & Gertrude Claire
The Tide of Fortune

KB

BRONCHO



WEDNESDAY, July 14

Wm. S. Hart IN **The Ruse**

DOMINO



THURSDAY, JULY 15

Walter Edwards, Barney Sherry & Leona Hutton
IN **THE Burglars Baby**

D

KEYSTONE



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MONDAY, JULY 12.

Chester Conklin, Mack Swain & Viva Edwards
IN **When Ambrose dared Walrus**

8"-10" Photos of our Players can be had by sending to Publicity Dept
15 Cents for one - 50 Cents for set of 4
A WONDERFUL LOBBY DISPLAY
22"-28" Photo layouts in Character makeup of Mabel Normand & Roscoe Arbuckle
20 Cents each

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TO-DAY
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WILLIAM FAVERSHAM
IN
"THE RIGHT OF WAY"
ROLFE-METRO

CHICAGO TRIBUNE
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ALL THIS WEEK
METRO PICTURES
PRESENT
MARY MILES MINTER
IN
"ALWAYS IN THE WAY"

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"THE MIDDLEMAN" "HER OWN WAY"
"FOUR FEATHERS" "THE FLAMING SWORD"
"FIGHTING BOB" "MY BEST GIRL" "ALWAYS IN THE WAY"

— COMING —
(JULY)

5TH EMMETT CORRIGAN.....IN "GREATER LOVE HATH NO MAN"
12TH EDWARD CONNELLY.....IN "MARSE COVINGTON"
19TH WILLIAM FAVERSHAM.....IN THE RIGHT OF WAY"
26TH FRANCIS X. BUSHMAN & MARGUERITE SNOW IN "THE SECOND IN COMMAND"

— (AUGUST) —

2ND DOROTHY DONNELLY.....IN "SEALED VALLEY"
9TH Mme PETROVA.....IN "VAMPIRE"
16TH ANN MURDOCK.....IN "A ROYAL FAMILY"
23RD EDMUND BREESE.....IN "THE SPELL of the YUKON"
30TH RALPH HERZ & LOIS MEREDITH....IN "THE PURPLE LADY"

— (SEPTEMBER) —

6TH ETHEL BARRYMORE.....IN "THE SHADOW"
13TH FRANCIS X. BUSHMAN & MARGUERITE SNOW...IN "THE SILENT VOICE"
20TH EMILY STEVENS & HAMILTON REVELLE.....IN "THE LIARS"
27TH GAIL KANE.....IN "HER GREAT MATCH"

— (OCTOBER) —

4TH Mme. PETROVA.....IN "MY MADONNA"
11TH EMMY WEHLEN.....IN "WHEN A WOMAN LOVES"
15TH HENRY KOLKER.....IN "THE BRIDGE"

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ONE A WEEK.....NOT ONE THAT'S WEAK

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IN
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OF A TRUE SOUTHERNER
"MARSE COVINGTON"



NOT A PENNY - NOT A FRIEND-
THEY DRAW CLOSER TOGETHER

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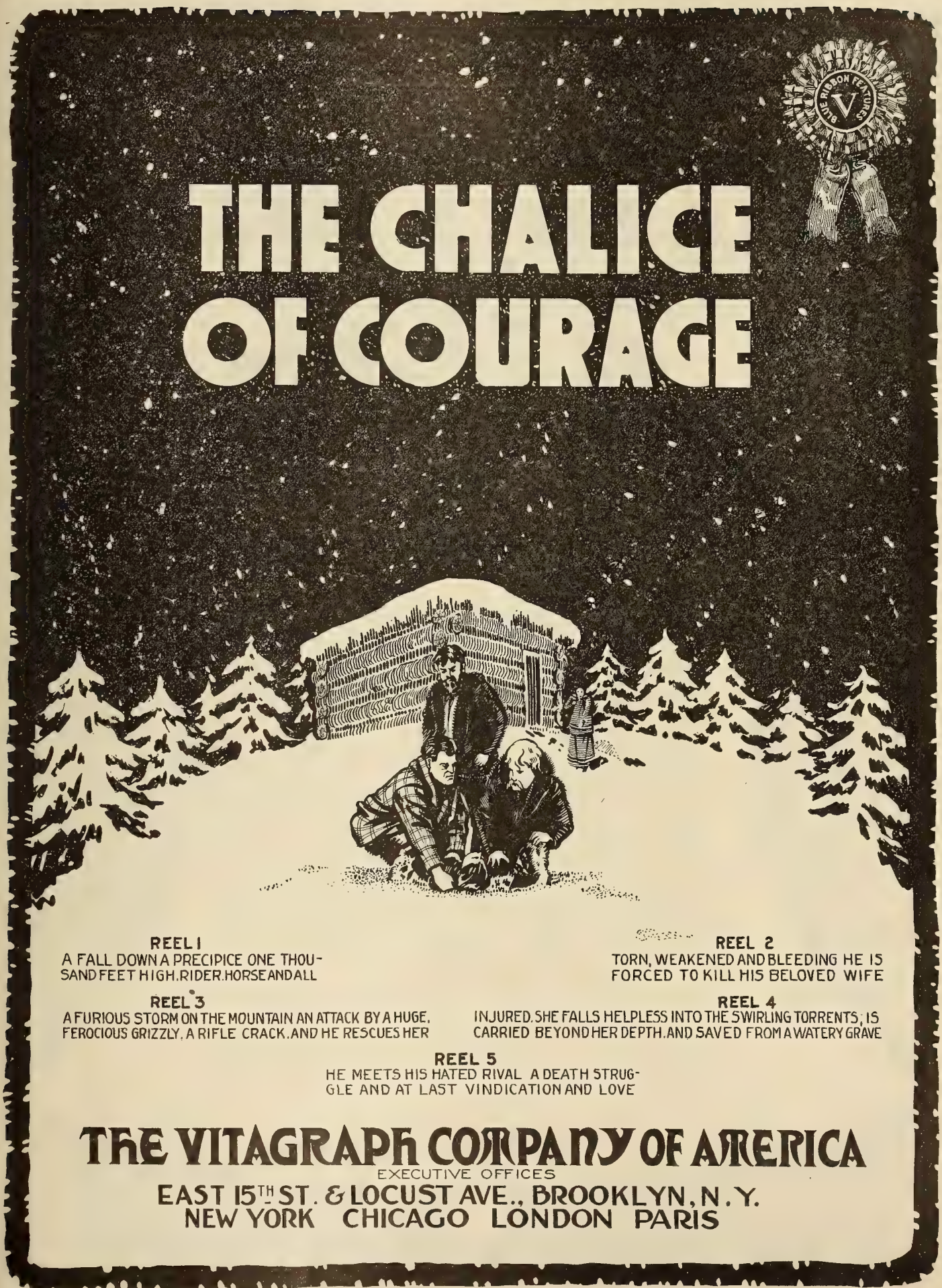
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THE CHALICE OF COURAGE
REEL 1
A FALL DOWN A PRECIPICE ONE THOUSAND FEET HIGH. RIDER. HORSE AND ALL
REEL 2
TORN, WEAKENED AND BLEEDING HE IS FORCED TO KILL HIS BELOVED WIFE
REEL 3
A FURIOUS STORM ON THE MOUNTAIN AN ATTACK BY A HUGE, FEROCIOUS GRIZZLY. A RIFLE CRACK. AND HE RESCUES HER
REEL 4
INJURED. SHE FALLS HELPLESS INTO THE SWIRLING TORRENTS; IS CARRIED BEYOND HER DEPTH. AND SAVED FROM A WATERY GRAVE
REEL 5
HE MEETS HIS HATED RIVAL A DEATH STRUGGLE AND AT LAST VINDICATION AND LOVE
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NEW YORK CHICAGO LONDON PARIS

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Selig

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The Exhibitor who digs down and pays out his good, hard earned cash for doubtful film, resembles the telegraph pole. **He stands still!** His eyes deceive him; he is buying stuff that really is stationary in the march of progress.

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Don't be a stick; be a live wire. The wires strung along the poles do the business; they furnish the essential spark.

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Don't count the poles! Figure on material advancement. Selig Red Seal Plays released regularly through V-L-S-E, Inc., are the **live wires!**

"A Texas Steer," with Tyrone Power, released July 26th, is **dependable.**

It is Charles Hoyt's rollicking romance, in five reels, a refined comedy guaranteed to make 'em laugh and grow fat. "The Rosary," is another Red Seal Play, released June 28th, that is crowding the theatres. Kathlyn Williams enacts her greatest part.

"The Millionaire Baby," a Selig Red Seal Play in six reels, features Mr. Harry Mestayer and Miss Grace Darmond. An adaptation of Anna Katherine Green's best novel. Released May 31st.

Every Selig Red Seal Play is enjoying long runs and return bookings. "The Carpet From Bagdad," released May 3rd is no exception.

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Other Red Seal Plays coming include: "The Circular Staircase," September 20; "Whom The Gods Would Destroy," October 18; "The Ne'er-Do-Well," November 15th.

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It tears away the blinders of ignorance from her eyes and sheds the light of clear vision on the path that leads to a glorious womanhood and motherhood.

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Think of a Series containing all the sensational action of our "Hazards of Helen Railroad Series," plus the wonderful dramatic qualities which have characterized the best Kalem productions! Here in a few words, is a description of "The Mysteries of the Grand Hotel."

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"THE BLINDNESS OF VIRTUE"

In 6 acts. By Cosmo Hamilton.

"THE WHITE SISTER"

In 6 acts. By F. Marion Crawford.

"THE SLIM PRINCESS"

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These features have the triple merit of being world masterpieces written by leading authors, with the greatest players of the country in the casts and produced by Essanay's matchless system of perfection. They are being booked through all the branch offices of the V. L. S. E., Inc.



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Released July 13 through the General Film Co.

A WONDERFUL emotional drama which gives play to all his great genius in interpreting the human passions of grief, love and hate. Mr. Walthall will appear in Essanay's regular program released through the General Film Co. and its great multiple act features released through the V. L. S. E. Inc.



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A thrilling and strikingly original drama, featuring Edna Mayo and Bryant Washburn. Released July 24.

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Motion Picture News

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Volume XII JULY 17, 1915 No. 2

Half Way Through the Year

IN compiling this convention issue of MOTION PICTURE NEWS it has been our aim to make it a ready reference issue of lasting value.

The same policy dominated the west coast issue of MOTION PICTURE NEWS, date of April 3, 1915, a remarkable issue of 220 pages, constituting the first full recognition by a trade journal of the large influence of the Pacific coast in this industry and so replete with authoritative data that it has become a standard reference volume within the trade.

* * *

IN this convention issue we have outlined in succession the past six months' activities of each of the important producing companies. Other interesting and necessary information is given in these resumes.

In addition we have tried to forecast in the instance of each firm, its general policy for the ensuing six months of the year. We regret that in most instances this forecasting is vague; however, it seems inevitably so.

For reasons of competition the producing company will not divulge its plans far in advance. We have been told of some in confidence. They are of interest and importance. But in these and in all cases we are informed that these future developments will be announced in their proper time in the future advertising pages of MOTION PICTURE NEWS.

* * *

WE regret that we cannot give this important information farther in advance, because there is a very serious demand for it.

We are constantly in receipt of letters from exhibitors, in particular from the many small town exhibitors who play an important part in this industry, asking this information.

"Can you give us a line upon what's going to happen?" they write. "We want to know what to expect."

They "want to know what to expect" simply so they can make their own plans in advance, just as the producer does—plans often involving building, remodeling re-equipment and the like.

* * *

WE endeavored to help fill this want with our series of "Weak Spots in a Strong Business" articles, which have been running throughout this year, and in which grievances were aired, corrections pointed out and all in all perhaps the most definite and down-to-the-ground statements thus far made were issued by the producers.

They served, at least, to let considerable light in upon the very chaotic condition which has prevailed in this industry since the advent of the feature.

* * *

IT is difficult for anyone to forecast the trend of this remarkable business.

A new and clear analysis is given very briefly elsewhere in this issue. The production of pictures, says the writer, is an art. The distribution of pictures is still largely a game.

In other words, we have come to a full realization of the fact that motion picture production is an art and science in itself, and all itself. It is not at all a game for the speculator. It is a very risky venture for the tyro.

It demands organization, equipment, experience, ability, capital—all upon a very considerable scale. Good pictures demand all this groundwork, and a man is a fool today not to make good pictures for the present big and discriminating public.

* * *

WE know this much—it is a great deal—about the making of pictures; and we know these facts also:

That high class comedies are widely wanted and will be made. Comedies as far removed from the slap-stick as are feature successes from cheap melodramas; comedies made as seriously and with all the preparation, expense and talent now devoted to dramatic features.

* * *

THAT short pictures will come back into their former prominence, but will greatly exceed their former quality. Mere footage, the making of reels, not pictures, has been as common and harmful in feature making as it ever was in the making of daily-change programs. We shall have short features as great or greater than the best six-part features; and they will have the recognition from exhibitor and public alike.

And finally we shall see—and this very shortly on a general scale—the full recognition of the story as the most important factor in the making of the picture.

* * *

SO much, and briefly, for production. But the distribution of pictures is largely a game—a game of checkers with the moves still to be plotted.

We know that important changes must come. They may be radical. There is too much distribution expense. It is milking the business of millions. Producer and exhibitor alike are feeling it. It is adding a cost today which had better go into the picture or into the box office.

Again, the mere peddling of pictures will cease. Anyone can do this, and the slick salesman can often "get the money." But successful distribution will become a matter of giving service with the picture and not of simply "getting the money" for it.

We shall continue in future issues to discuss the business from these and similar angles.

* * *

IN conclusion, we have simply to refer to the complete convention information in this issue, to the detailed program of entertainment, the sight-seeing trip through Los Angeles, and the valuable key maps and information in the loose supplement.

WILLIAM A. JOHNSTON.

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES
Published on Thursday Every Week by

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Vol. XII July 17, 1915 No. 2

The Church, the Saloon, the Politician and the Picture

THE exhibitors' convention in San Francisco this year will be more fortunate than any that preceded it in at least one respect—they will enjoy a freedom from petty political turmoil that will permit the exhibitors to give their attention to the numerous important business problems which must accumulate in the course of a year in a field as rapid in its change and expansion as that of the motion picture.

Many problems will arise in the mind of every exhibitor as of sufficient importance to demand the convention's attention.

* * *

BUT there can hardly be a question that, of all the crises which can be and must be met largely or solely by the exhibitor, the independence of the motion picture from ill-considered, selfish and predatory legislation is the most acute.

The motion picture industry is in the position today of being the only one of the leading industries of this country which is victimized and preyed upon from without at will and has made no organized attempt to defend itself.

It is an unique position, and a thoroughly inexcusable one. The responsibility for such a state of affairs rests upon all members of the business alike, but most seriously, we think, upon the exhibitor.

* * *

THE motion picture has three very powerful and very aggressive adversaries—the church, the saloon and the politician.

Of these, the church and the saloon are hostile to the motion picture solely for business reasons—*because the motion picture appeals to the same people for whose patronage they are bidding.* The picture, the preacher and the publican are direct competitors.

THE minister and the manager of a picture theatre are, in fact, on exactly the same footing. *Both depend, for the success of the institution they are conducting, upon the number of people who come to their place of business.*

The chief difference is that the minister takes his audience's money after they have entered his edifice, and the theatre manager makes them pay before they get in.

* * *

FOR years the clergy have been combating the saloon. Now, to their dismay, they find themselves confronted with an even more formidable competitor.

The ironical phase of the situation, however, is that the saloon has been as hard hit by the newcomer as the church. And without realizing it, the church and the saloon, ancient foes, have unconsciously lined up together and are fighting the picture with the same weapons.

* * *

AS for the politician, he is "neutral"—he doesn't care which side wins as long as he can manage to get something out of it for himself.

He does realize, however, *that the churches and the saloons each control a very powerful section of public sentiment, and can deliver it in the form of votes at election.*

The result is, that when a body of churchmen or a body of saloon sympathizers point out to him the menace of the motion picture and urge upon him the necessity of using his law-making power to protect the public against it, he is predisposed to see the matter through their eyes.

* * *

THE politician, good or bad, knows little or nothing about the business of making motion pictures. He has little or no conception of the power of the screen.

He has been told that fortunes have been and are being made in the new and wonderful business. He has been told that many of them are detrimental to public morals and to the young. He has never taken the trouble to ascertain the truth in either instance. And the motion picture men have rarely ever taken the trouble to tell him the truth.

* * *

AGAIN we repeat, the fault is largely with the motion picture men. The average politician is not stubborn nor stupid. He can appreciate the force of an argument, properly delivered and backed up with the kind of organization he has been accustomed to command and obey.

Other businesses have learned this. They are prepared to meet the conditions. They have learned to deal with facts. Every business of any importance in the United States has its defensive organization, except the motion picture business. Why?

* * *

IN the autumn the National Congress will convene.

The bill which was introduced at the last session by Congressman Hughes of Georgia, providing for a Federal Motion Picture Commission, will come up before the national body for passage.

WHAT ARE YOU GOING TO DO ABOUT IT?

* * *

ARE you going to procrastinate, as in the case of the war tax, until it is a matter of hours, then wait for a few men to step into the breach, and afterward complain because they did not do for you what you should have done? The time to begin to fight the bill is NOW.

* * *

PREPARE to let Congress know that you do not need such a law, and WHY you do not need it. Engage men who know how to command attention and put your case in their hands.

If you do nothing else, you will have accomplished ten times as much as all previous conventions put together.

FIFTH LEAGUE CONVENTION WILL SURPASS ALL PREVIOUS FILM EVENTS

Committee of Arrangements Expects an Unusually Large Attendance on Account of Great Numbers Who Wish to Take in World's Fair at the Same Time—Geraldine Farrar Will Lead the Grand March with Governor Johnson of California—Huge Roster of Space Holders Indicates Widespread Trade Interest—Parade of Stars, Addresses by Prominent Producers, Sightseeing Tours, and Brilliant Ball Are Among Features of the Week

Special to MOTION PICTURE NEWS

San Francisco, July 7.

THE plans for the fifth annual convention of the Motion Picture Exhibitors League of America at San Francisco have been completed, the stage has been set in the midst of the greatest exposition the world has ever witnessed, and there is every indication that the gathering will be the most successful of any in the history of the industry, from the standpoints of attendance and practical results. The feature of the convention will be Geraldine Farrar and Governor Johnson leading the grand march the night of the ball. It has been no easy problem to plan this convention so far removed from the places where it has been held in the past, to make arrangements for exhibits, to arouse the interest of exhibitors to such an extent as to attract them across the continent, but all this has been done with a high degree of success by those who have been placed in charge of the work, and visitors will find a program arranged for them that is at once interesting and instructive.

The holding of the convention in San Francisco this year will result in a much greater attendance than could have been possible at any other time, owing to the attraction of the Panama-Pacific International Exposition. Many exhibitors were planning to come to California anyway, and the opportunity of visiting the fair and attending the convention on the same trip is one that appeals to the most of them.

The exposition in itself is a wonderful study for those interested in the moving picture industry, for aside from the exhibits of machines and equipment, moving pictures have been utilized for educational purposes as never before. More than sixty machines have been installed in miniature theatres on the grounds, some of these in model operating booths, and all operated under the strictest rules of fire prevention.

To both exhibitors and producers the lighting effects that have been produced at the exposition will be of intense interest. The buildings, towers and courts are bathed in a soft light of varied colors from concealed sources. Masked shell standards illuminate the cornices of buildings, producing a twilight effect, and electric cauldrons give rise to mysterious vapors which add mystery to the many fountain groups. A warm amber glow is diffused over wide areas, and colored red and yellow lamps illuminate the great arches. A week's time could be spent profitably by the visitor in studying the lighting features alone.

Convention Almost Part of Exposition

The convention will be held in the great Civic Auditorium, which is a part of the Panama-Pacific International Exposition, although erected at the civic centre, and which is one of the most wonderful buildings of its kind in the world.

The seating capacity of its main hall is about 12,000, while there are a number of minor halls, which can be opened into the main one, and which have seating capacities ranging from 300 to 1,200.

The convention meeting and the exhibits will be housed in these smaller halls, while the main one will be used for the grand ball. This great hall has an unobstructed floor area of 38,380 square feet and the dome of the building rises 120 feet above the floor level.

The demand for floor space at the exhibition hall has been very heavy and additional room has been secured as a result. The booths have been decorated in a uniform style and the entire salon presents a very pleasing appearance. Three miniature theatres have been installed, each equipped with the very latest in the line of machines, screens and chairs, and feature productions will be shown here throughout the convention.

Among those who have installed exhibits are: The Paramount Pictures corporation, the Universal Film Manufacturing company, the Morosco-Bosworth company, the Jesse L. Lasky Feature Play company, Metro Pictures corporation, World Film corporation, the William Fox corporation, Pathé, V-L-S-E, MinA films, American Film Manufacturing company, New York Motion Picture corporation, Nicholas Power company, Precision Machine company, Enterprise Optical company, National Carbon company, the General Electric company, Charles L. Kiewert company, Pacific Gas and Electric company, American Photo-player company, Rudolph Wurlitzer, George Breck, G. A. Metcalfe, Heywood Brothers and Wakefield, and A. H. Andrews company. Others will probably install displays before the opening of the convention.

Meeting of Executive Committee

Many of the delegates will arrive in San Francisco several days in advance in order to visit the exposition before the opening of the convention, as at least a week's stay is necessary to give this even a casual inspection. The national executive committee, consisting of President M. A. Pearce, W. R. Wilson, Peter J. Jeup, A. P. Tugwell and M. E. Cory, will meet on the afternoon of July 12 for a short conference. At eight o'clock that evening the exposition salon and the theatres at the Auditorium will be opened to delegates in an informal way.

The formal opening of the convention will take place at ten o'clock on the morning of Tuesday, July 13, with addresses of welcome by Governor Hiram Johnson of California and Mayor James Rolph, Jr., of San Francisco. The annual address of



OFFICERS OF MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA. LEFT TO RIGHT—T. FINNEGAN, M. S. PEARCE, PETER JEUP, M. E. CORY, W. R. WILSON

President Pearce will then be given, and following this the appointment of committees will be announced by the chair.

In the afternoon the various committees will meet in conference and the other delegates will inspect the exhibits or attend the exposition. In the evening a special program of entertainment will be given in the theatres and in the exposition room in the Auditorium.

Business will be resumed at ten o'clock on July 14, a feature of the morning session to be an address by W. W. Hodkinson, president of the Paramount Pictures corporation. In the afternoon the visitors will be taken on a sightseeing trip, which will give them a good idea of the rebuilt city of San Francisco and the beauty of its outlying districts. In the evening there will be special exercises at the Auditorium, including an exhibition of fancy dancing by leading moving picture stars.

The features of the Thursday morning session will be the annual election of officers and an address by D. W. Griffith on "The Rise and Fall of Free Speech and Personal Liberty in America." In the afternoon the entire delegation will be taken to the Panama-Pacific International Exposition, this day having been set aside by the exposition officials as Moving Picture



MILTON BRYLAWSKI, SECRETARY M. P. E. L., WASHINGTON, D. C.

Day. Special exercises will be held there and the entire afternoon and evening will be spent on the grounds. One of the most spectacular features of the program for the evening will be an aeroplane flight at night, when Art Smith, the famous Fort Wayne aviator, will write the word "Movie" in the sky with his illuminated machine and perform his wonderful loop the loop stunts.

Stars in Parade

The business session will be resumed at the regular time on Friday morning, and at this gathering addresses will be made by Col. W. N. Selig and P. A. Powers. On Friday afternoon at one o'clock an automobile parade of screen stars who will attend the ball in the evening will be held on Market street, and this will be followed by a luncheon at the Portola-Louvre. In the afternoon the picture players will be tendered a reception at the Auditorium.

In the evening the grand ball will be held, and this promises to be the greatest event of its kind ever held. The grand march will be led by Governor Hiram Johnson and Mayor James Rolph, Jr., and will be participated in by more than forty



MARION S. PEARCE, PRESIDENT M. P. E. L. OF A.

of the most prominent moving picture players from California and Eastern studios.

M. E. Cory, chairman of the convention committee, recently visited Los Angeles and other producing centers and secured a bewildering array of talent. The presence of the following list of screen favorites is assured, and in addition there will be many others from nearby studios: Blanche Sweet, Ruth Roland, Katherine Williams, Mabel Normand, Mary Alden, Mae Marsh, Lillian Gish, Dorothy Gish, Myrtle Gonzales, Bessie Barriscale, Margaret Thompson, Grace Cunard, Ella Hall, Anna Little, Cleo Madison, Margaret Snow, Beatriz Michelena, Francis X. Bushman, Carlyle Blackwell, Raymond Hitchcock, Owen Moore, Charles Chaplin, Ford Sterling, William Hart, House Peters, William Allen Rector, Francis Ford, Bob Leonard, Herbert Rawlinson, William Duncan, Warren Kerrigan, G. M. Anderson, Harry Todd and Victor Potel.

Headquarters for the convention have been established at the Clift hotel and Hotel Manx, two splendid hostelries in the heart of the downtown district. Special rates have been secured for visiting exhibitors and the accommodations will be of the very best. The convention committee and reception committee will make their headquarters at the Auditorium.

The Committees in Charge

The local committee having the task of arrangements in charge consists of M. E. Cory, H. L. Beach, Robert Abraham, Ralph L. Marks, I, Oppenheimer, A. Goldberg, Louis Greenfield, J. A. Partington, H. J. Gosliner, Joseph Huff, E. B. Johnson, Eugene Roth and Frank R. Macauley. The advisory committee consists of the officers of the state league, as follows: H. L. Beach, president; A. P. Tugwell, vice-president; Ralph L. Marks, secretary; C. L. Mehrten, treasurer, and C. H. Schmidt, sergeant-at-arms.

The convention has been given wide publicity through the press and through the medium of posters that have been sent to exchanges throughout the entire country. The grand ball has been extensively advertised through northern California by the posting of a large number of 24-sheet posters in the leading cities.

Among some of the interesting features of the regular convention program will be an address on the use of electricity in motion picture houses by an expert from the Pacific Gas and Electric, and a talk on music for picture exhibition by an authority in this line.

M. L. LANGHORST.

Animal Vaudeville Show Awaits You at Los Angeles

When You Go to Producing Center After Frisking Around the Convention Hall in Frisco, Col. Selig Has a "Get Acquainted Hour" in Store for Visitors

MEMBERS of the Photoplay Authors' League of America will play an important part in the entertainment of visitors who come to Los Angeles on the Selig special, and the exhibitors who come to the film producing city after attending the convention at San Francisco.

The board of control of the league has now arranged a complete program for the entertainment of the Selig special visitors on the evening of July 15. This program provides that the party shall spend the evening at the Selig jungle zoo, where Colonel W. H. Selig will personally aid in making the event one of the most pleasant of the trip.

The afternoon and evening will have a program, first, of a "Get-Acquainted Hour," then refreshments, which will be followed by an animal vaudeville program. During the latter part of the evening, a dance will be given at the jungle-zoo pavilion.

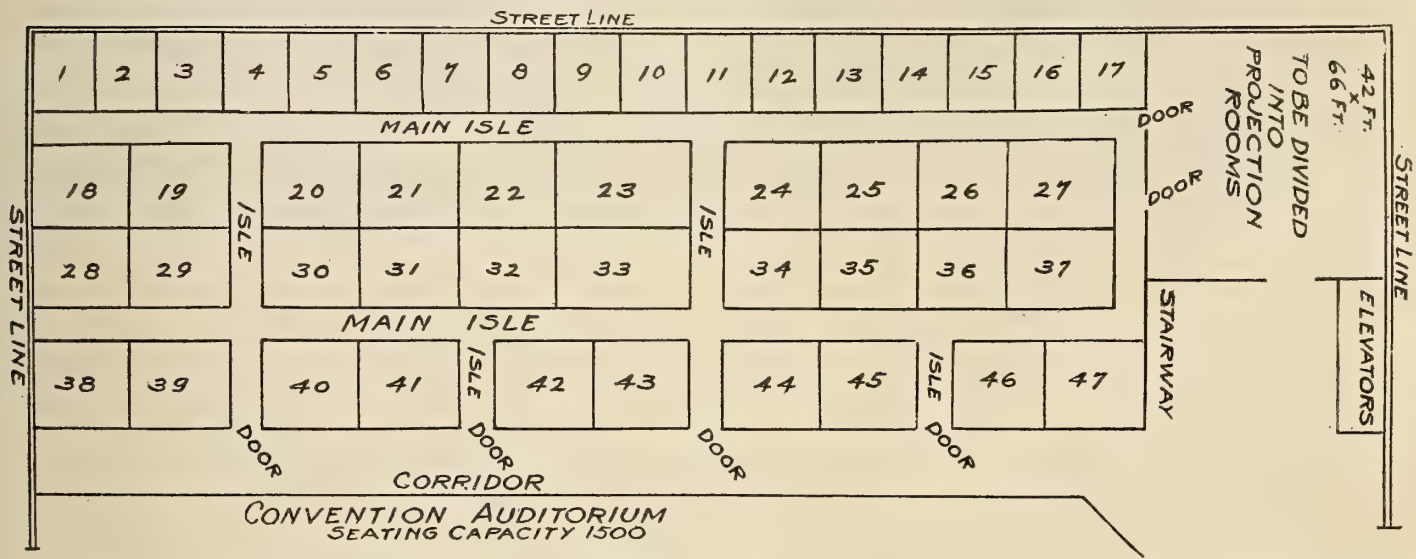
John Robinson, superintendent of the Selig Jungle Zoo, known around the world as the result of his connection with the famous John Robinson's Circus, will supervise the animal vaudeville show and see that his pets do their best for the distinguished visitors. Carlos Bernardo will put his scholars, composed of lions, leopards and panthers, through a very unusual act.

Princess Olga, just home with her five leopards from a tour over a big time vaudeville circuit, will give the second number, and Anna May will, by the aid of her four elephants, give the ladies who attend some new tips on "housekeeping." This act, by a vaudeville manager, is considered one of the best of a comedy nature in which animals take part.

An important feature of the "Get-Acquainted Hour" will be a number of impromptu talks in which it is hoped the visiting writers, publicity men and others will aid in the betterment of film story writing.

Surprises "Ready for Release" at Convention

Many Forms of Entertainment Remain Tantalizing Secrets, but Others Have Become Known, Like the Exhibition of Selig Animals, and a Barbecue (Not Involving, However, the Cooking and Serving of the Colonel's Zoo Inmates) and Auto Sight-Seeing Trip for the Ladies



WHILE the usual number of surprises are being held in reserve by the various motion picture companies that will participate in the convention at San Francisco, many of their plans are "now ready for release."

Both Carl Laemmle, president of the Universal Film Manufacturing Company, and P. A. Powers, the treasurer, will make their third transcontinental trip of the year to be present. They will be accompanied by Joe Brandt, general manager; Nat Rothstein, advertising manager; and Paul Gulick, publicity manager, all of the New York office.

M. L. Markowitz, manager of the California Film exchange of San Francisco, which handles the Universal's business in northern California, and Harry P. Caulfield, general manager of Universal City, will be there with M. C. Jonas and Ford Reebe, of the Pacific coast publicity department.

Among the Universal players who will be present are: J. Warren Kerrigan, Cleo Madison, Grace Cunard, Francis Ford, Herbert Rawlinson, Anna Little, Robert Leonard, Ella Hall, Lois Weber, Phillips Smalley, Eddie Lyons, Lee Moran, Victoria Forde, Julia Dean, Nat Goodwin, Marie Tempest, Frank Keenan, Helen Ware, Hobart Bosworth, Max Asher, Sydney Ayres, Hobart Henley, Marie Walcamp, and Frank Lloyd.

A Barbecue—Eh, What!

Harry Leonhardt, general western representative, and William Citron, manager of the San Francisco exchange, will represent the Fox Film corporation. Exhibitors are invited to register at the Fox office at 107 Golden Gate avenue, San Francisco. Among other things, Mr. Leonhardt and Mr. Citron will probably run a barbecue for the visiting exhibitors.

Mrs. Leonhardt and Mrs. Citron will assist in entertaining the visitors' women folks. Mrs. Leonhardt will conduct a sight-seeing trip for the ladies. A. T. Lambson, manager of the Fox Los Angeles office, will entertain such visitors as may come his way.

July 15 will be Metro day at the Panama-Pacific exposition. Sol Lesser, the exchange man who handles Metro pictures on the coast, will act as host, assisted by Harry L. Reichenbach, the Metro publicity man, who will make the trip from New York to direct the Metro activities.

On that day Francis X. Bushman and Marguerite Snow will receive. The directors of the fair will award gold and silver medals to the Metro players. The likenesses of Miss Snow and Mr. Bushman will be displayed in pyrotechnics and scenes from their first picture, "The Second in Command." It will be given on a special platform fronting the auditorium building. Metro souvenirs will be distributed. Oil paintings of the Metro players, done by artist Kassel, will decorate the Metro booth in the exposition building.

The Selig exposition special will arrive at the exposition, bringing a load of Selig stars. The million dollar Selig jungle-zoo at Eastlake, near Los Angeles, will be open with Selig western players in attendance, including Kathlyn Williams, Thomas Santschi, Bessie Eyton, Wheeler Oakman, Tyrone Power, Tom Mix, Edith Johnson, Stella Razeto and Guy Oliver.

Some of the Selig wild animals will be on view at the San Francisco fair. The exhibitors on the Selig special, together with the scenario writers and players, will find themselves the subject of a photoplay, some of the scenes of which will be taken en route from a specially written scenario.

Reliance-Majestic in Force

Reliance-Majestic will be out in force. D. W. Griffith is already pledged to address the convention on censorship, while the Gish sisters, Mae Marsh, Fay Tincher, Charles Clary, Robert Harron and several others will uphold the photoplayers' end of the delegation.

Perhaps the most distinguished array of stars which will greet the visitors is the honor role of the Jesse L. Lasky Feature Play company. Geraldine Farrar, who will lead the grand march at the big ball, heads the list. Others will be Blanche Sweet, Carlyle Blackwell, Fannie Ward, Charlotte Walker and Lou Tellegen.

The Lasky stars will be present all through the exposition. In addition there will be experts at the Lasky exhibit to explain the effects obtained in Lasky pictures by Cecil B. De Mille and his co-workers. To aid exhibitors there will be on display a tabulated list of coming Lasky features and striking pictures from recent Lasky plays, together with beautifully colored photographs of the players.

"NYMP" Prepares Big Exhibit

The New York Motion Picture corporation will have, at Booth 36, one of the biggest displays of the exposition with Eugene H. Allen, business manager of the west coast studios, in charge. The booth will be arranged like a "drawing room set" for a motion picture. The walls will be covered on the outside with handcolored portraits of the members of the stock company.

Thomas H. Ince and Mack Sennett will be present, accompanied by Kenneth O'Hara, the west coast publicity man. Among the players present will be Bessie Barriscale, William S. Hart, House Peters, Margaret Thompson, Clara Williams, Rhea Mitchell, Elizabeth Burbridge, Arthur Maude, J. Barney Sherry, Enid Markey, Louise Glaum, Walter Edwards, Howard Hickman, Herschel Mayall, Richard Stanton and Thomas Chatterton.

Among the features likely to be shown are "The Iron Strain," the five-reel fea-

THE SELIG JUNGLE ZOO, AT LOS ANGELES, WHERE ALL EXHIBITORS WILL BE WELCOME NEXT WEEK



ture in which Dustin Farnum appears as star. Possibly "Matrimony," too, will be sent to the Bay City for projection. In "Matrimony" Julia Dean handles the stellar role. Other features likely to be exhibited are "The Last Act," starring Bessie Barriscale, and "The Disciple," starring William S. Hart.

Morosco Stars on Private Yacht

The stars of the Oliver Morosco Photoplay company will take in the exposition



WATTERSON R. ROTHACKER, PRESIDENT OF THE INDUSTRIAL MOVING PICTURE COMPANY OF CHICAGO, WHO IS ATTENDING THE MOTION PICTURE EXHIBITORS' LEAGUE CONVENTION IN SAN FRANCISCO

as guests of the company, and will be entertained on the yacht of Frank A. Garbutt. The players will include Maud Allan, Marjorie Rambeau, Myrtle Stedman, Lenore Ulrich, George Fawcett and Maclyn Arbuckle.

The Morosco company does not plan any pretentious display at the exposition but will let its stars speak for themselves. Mr. Morosco himself will be present, a fact which assures activity.

Bosworth, Inc., which is associated with the Morosco company, will offer a novelty in the shape of the ship which figured in its production of "The Sea Wolf," "Martin Eden" and "Peer Gynt," with a projection machine and room installed in the cabin for private exhibitions.

The MinA booth will be in charge of Harry Tudor, assisted by Capt. Jack Bonavita. Captain Bonavita will talk on the subject of wild animal training. Booklets detailing MinA plans will be distributed.

United Photo-plays company will be represented by Wilbur Wynant, the president, and Franc R. E. Woodward, Hunter Bennett, the supervisor of exchanges, will also be on hand.

A special display will be made of the posters of the Dr. George A. Dorsey expedition pictures. These posters, specially designed by Mr. Wynant, include twelve, six, three and one sheets.

Rothacker on Hand

George Breck, the California representative, will be in charge of the Kraus Manufacturing Company booth. The display will include life-size paintings for lobby display, various styles and sizes of glass transparencies, and art publications ranging in size from postcards of six hundred players up to one sheets.

Watterson R. Rothacker, president and general manager of the Industrial Moving Picture company, of Chicago, will be on hand. This concern made all the pictures shown in the Illinois building at the Panama-Pacific exposition. The pictures being shown by the H. J. Heinz company in the Pennsylvania building were also made by this concern.

The Westinghouse Electric and Manufacturing Company will have an elaborate display. Mercury arc rectifiers and motor generators for use in projection rooms will be shown. These are on exhibition in the central portion of the Palace of Machinery building.

The Nicholas Power Company also has a display in the Palace of Liberal Arts, which shows a Westinghouse motor generator, switchboard and rheostat in actual operation with a Power machine. W. W. Cope, P. H. Harrison and J. A. Nadon represent Westinghouse at the exposition.

Two Simplex machines are installed in the Precision Machine Company's display at the fair, where pictures are shown with their aid at a special demonstration theatre, fitted with a model operating room.

Details of the exhibit will be found in the Accessory News Section of this issue.

World Film at the Convention

World Film Corporation, at the Motion Picture Exposition and Convention of the Motion Picture Exhibitors League of America, at San Francisco, will participate to the limit of its opportunities.

W. W. Drum, the Western Division Manager of World Film, will have charge of the managements for assuring that all the branches in his division will be represented. These branches are San Francisco, of which R. H. Clark is manager; Los Angeles, of which C. L. Theuerkauf is manager; Seattle, George P. Endert; Denver, W. E. Knotts; Salt Lake City, Chas. R. Gilmour.



AUTOMOBILE ROW AT RELIANCE-MAJESTIC STUDIOS, LOS ANGELES

These live wire western film men will be at the convention and exposition all the time, ready and prepared to extend a welcome to all motion picture exhibitors in general and those who show World Film in particular. At the World Film booth, Mr. Drum and his managers will have a line of paper of all the World Film releases as well as portraits, and other illustrations of the famous stars, who are seen in World Film pictures, such as Clara Kimball Young, Robert Warwick, Vivian Martin, Alice Brady, Holbrook Blinn and others. The booth will be decorated in the most artistic fashion, and it will provide a rendezvous for all those exhibitors who may care to be present, and get acquainted with Mr. Drum and his managers.

The new catalogue of World Film features, which is fully illustrated, will be distributed among all those who may care to avail themselves of the opportunity of obtaining a copy.

Early in the year Lewis Selznick, vice-president and general manager of World Film, had the honor of being a personal guest of President Moore of the Exposition. The film "The Vauderbilt Cup Race," taken in the grounds of the Exposition, proved a popular World Film feature.

World Film desires to go on record as being heartily in sympathy with the ambitions and objects of the Motion Picture Exhibitors' League of America.

The Thanhouser organization of New Rochelle gave its convention delegates a rousing send-off on Wednesday, June 30. Peggy Burke, the popular jolly little ingenue, and Harry Benham, the Thanhouser leading man, are the lucky ones. It was decided within twenty-four hours that they should go to the San Francisco convention, and go they did.

Miss Burke will meet the exhibitors with one of the most novel ideas ever exploited.

They will be divided into groups according to the cities they come from, and the exhibitors from the respective cities who are at the convention will be tabulated correspondingly. A big sightseeing car will be used to round the folks up in these groups, and then a moving picture will be taken of each group separately, together with Peggy Burke and Harry Benham.

When the convention is over and the exhibitor has gone back home, he will receive a print of the film with the compliments of Edwin Thanhouser. It will show him at the exposition in the company of Miss Burke and Mr. Benham, surrounded by those people of his city who were visiting the exposition.

Mr. Thanhouser has arranged to send up a series of captive balloons, piloted by Aeronaut Phil Thomas, of Eiffel Tower fame. Each day for four days a differently named balloon will ascend, named, "The Florence La Badie," "The Mignon Anderson," "The Lorraine Hueling" and "The Peggy Burke."

From them miniature balloons will be dropped in thousands, each bearing a picture of the player named. On the last day of the convention twenty-one great gas-bags will float up, each bearing one letter, all of them reading "Thanhouser Consistency."

Harry Benham will handle the arrangements, and his work will also include the inauguration of a Thanhouser Day at six of the biggest children's institutions in the exposition city. He will give them each a free show, consisting of Falstaff comedies, and leave with the kiddies as souvenirs little picture books containing comical drawings by the Falstaff film makers, Riley Chamberlin and Carey Hastings, and the Thanhouser Kidlet, the Fairbanks Twins, Morgan Jones and others.

The entertainment will not fail to make a hit.

FRISCO SCREEN CLUB WILL ENTERTAIN VISITORS

Officers and members of the Screen Club of San Francisco, with their newly furnished home in the Tivoli Theatre building, 70 Eddy street, are planning to entertain all visitors royally, and announce the latch string has been strengthened for convention week—assuring that there will be no danger of it being broken off.

The clubrooms are handsomely and comfortably furnished and will offer to the visitors a very convenient place to meet friends or acquaintances. The officers are: Sid Grauman, president; Charles Stillwell, vice-president; Ralph L. Marks, secretary; and Joseph A. Huff, treasurer.

The directors are: Leon Bories, O. V. Traggardh, Sol. L. Lesser, H. J. Gosliner, A. Goldberg, N. K. Herzog and R. B. Quive.

LESSER AND ASHER PLAN NOVEL SHOW FOR CONVENTION

Sol Lesser and E. M. Asher, general manager and publicity expert, respectively, of the All Star Feature Distributors and Golden Gate Film exchange at San Francisco, have planned and will give the visiting exhibitors a very novel entertainment at the exposition one evening during the convention.

The exact nature of the big event will not be disclosed until the evening it occurs, but the two men who will be hosts on this occasion promise every visitor that it will be the most sensational performance he ever had the good fortune to witness.

Los Angeles Will Entertain Visitors Royally

Studio Managers, Exhibitors and Exchange Men Imbued with the Spirit of Open-Handed Hospitality, Universally Known as the Chief Characteristic of the Inhabitants of the Pacific Coast, Plan Diversions for Film Guests That Will Stamp Events as Memorable

LOS ANGELES studio managers, exhibitors, exchangemen, civic organizations and city officers have combined in planning entertainments for the exhibitors who come to the film producing metropolis, and the days spent here will surely be one continuous round of pleasure.

Advice from chairman M. E. Cory of the convention is to the effect that all visitors will be entertained at the Panama-Pacific Exposition on Saturday, the day following the close of the convention, July 17, which is to be one of the biggest days of the year, known as Liberty Bell Day.

It is planned that visitors will leave San Francisco for Los Angeles on Sunday morning at eight o'clock, reaching Santa Barbara late in the afternoon and spend two hours there, and arriving at Los Angeles about ten-thirty. The same trains will bring back to Los Angeles the stars of filmdom who participate in the exhibitors' ball to be given in Civic Auditorium pavilion on Friday evening.

No plans are being made for demonstration to welcome the exhibitors to Los Angeles, it having been decided that it would be far more enjoyable to the visitors if the money be spent in entertainment.

The program will begin on Monday morning at nine o'clock when in special traction cars all will be transported to Universal City, where they will remain until after a luncheon is served in the very handsome cafe, a part of the largest film producing plant in the world.

800 Expected on Jaunt

In the afternoon the party, which it is expected, will number six or eight hundred, will be taken by traction cars to the home of Griffith subjects, as well as all Majestic, Reliance and Komic releases. After two hours here the party will go by special cars to the Selig jungle zoo, where special features, including filming of big scenes, animal acts, a "Dutch lunch," and dancing in the evening will be enjoyed. Colonel Selig is planning on being present and seeing that every detail of the entertainment here is pleasant.

Tuesday is to be Inceville and Beach Day. Arrangements are being completed for carry-all automobiles with capacity of thirty or forty each to take the exhibitors and their friends to the most picturesque studio in the world, that of NYMP subjects, known around the globe as Inceville. Director General Thomas H. Ince, Business Manager Eugene H. Allen, and Publicity Manager Kenneth O'Hara, are preparing a program which will consume the remainder of the forenoon and permit the exhibitors to give the entire plant the once-over during afternoon.

Before returning to Venice, Ocean Park, and Santa Monica, there will be special events at the greatest pleasure grounds west of New York, the Motion Picture corporation studio. Dinner will be arranged for in the famous resorts including the Nat Goodwin Cafe, Ship Cafe, Sea Gull Inn and other cafes. The party will return to

their hotels in Los Angeles late in the evening as they will surely find many pleasures to keep them at the numerous beaches.

On Wednesday morning all are invited to the Bostock jungle and arena at Washington and South Main streets, where they will be guests of David Horsley, owner of this magnificent producing plant and place of amusement. All of the 104 animals will take part in a special performance in the arena, and there will be filming of animal scenes in the newly devised six-part animal studio. At twelve o'clock on Wednesday, there will be a special meeting of the exhibitors' league in honor of the visitors, following which there will be a luncheon by the members of the Film Exchange Men's Board of Trade at Levy's Cafe.

Horkheimer to Entertain

H. M. and E. D. Horkheimer, owners of the Balboa Amusement company, Sixth street, Long Beach, are arranging to entertain the visitors at their studio Wednesday afternoon. Cars will be taken at the Sixth street Pacific Electric station following a luncheon for Long Beach, and Messrs. Horkheimer are arranging with the traction company to have cars on the Seventh street line to transport people to and from their studio, and also give them an observation trip over the principal streets of Long Beach. If present negotiations are completed this entertainment will be furnished by the Chamber of Commerce of Long Beach.

Studio managers, exchangemen, officers of the exhibitors' league, civic organizations, and of the city, are negotiating with the 1915 entertainment committee of Los Angeles for the entertainment of motion picture industry visitors, and while all plans have not been completed, those taking part in planning the event feel sure that the Los Angeles entertainment committee will take care of all transportation to and from the several studios about the city.

The officers of the Chamber of Commerce fully appreciate the great value of motion picture industry to Los Angeles, and will do everything in their power to make the "dealers" of the Los Angeles manufacturers enjoy their stay in the coast city.

The arrangements for the entertainment of the visitors in Los Angeles has been turned over by Chairman Cory to J. C. Jessen, manager of the Los Angeles office of Motion Picture News, and a meeting has been called for an evening the latter part of this week, where all plans will be perfected.

This will be attended by all studio managers, exchangemen, many of the principal exhibitors, officers of the Chamber of Commerce of the City of Los Angeles, as well as representatives of the 1915 Los Angeles entertainment committee.

Floral Parade a Big Event

One of the big events of San Francisco during the convention week will be the floral parade on Friday morning, July 13, now being arranged by the members of the convention committee and the entertainment committees of the various civic organizations of San Francisco.

The flower-bedecked cars will meet the train from Los Angeles bearing the leading players of the Los Angeles studios who go to San Francisco to attend the exhibitors' ball on Friday evening. The train will arrive at nine forty-five at the Southern Pacific station. From there they will pass through the principal streets on their way to the convention Hall in the Civic Auditorium, and later to the Manx hotel, which will be one of the official hotels of the convention.

The parade proper will not occur until twelve-thirty o'clock, when with bands and numerous beautiful floats representing various features of the exposition, the photoplayers will pass through the principal streets to the Portala-Louvre cafe, at the corner of Market and Powell streets, where luncheon will be served to the actors and actresses of the films as well as to the exhibitors and others who attend the convention. The management of the cafe are making plans to make this a "regular feed," to use the words of Chairman Cory, and it will be one of the pleasant affairs of the convention.

During the entire afternoon there will be a reception tendered the visiting artists at the booths by their respective companies in the Exposition Hall of the film convention. This part of the entertainment will last from two until five o'clock.

The grand march at the exhibitors' ball will be a very dazzling event. The ball room has been specially wired so that it will be illuminated light as day so that filming of this climatic event will be possible.

All the visiting stars will make their entrance to the hall over the stage in the mammoth auditorium. At the footlights they will be introduced by Governor Hiram Johnson of California and Mayor Rolfe of San Francisco.

Governor Johnson and Mayor Rolfe Present

Later Governor Johnson and Geraldine Farrar and Mayor Rolfe and his wife, will lead the grand march participated in by the greatest number of film and legitimate stage stars ever gathered together at a single event.

An orchestra of forty pieces, composed of the best dance musicians of the bay cities will furnish the music for the ball from a platform in the center of the floor, which is one hundred and ninety feet square. The galleries and other seats about the auditorium will accommodate fifty-two hundred people, and there will be specially provided booths for the film artists where the exhibitors and other guests may meet them personally.

The committee on arrangements of the convention have purposely placed the great event of this big meeting on the evening of the last day in order to induce all who attend to remain throughout the entire convention.

The film stars will return to Los Angeles on the special trains which bring the exhibitors to the motion picture producing city.

Chaplin Popularity Means Longer Strips of Film

Gloom-Chasing Comedian Is Working on Six-Reeler, Scheduled for Early Release as Special Feature, and Will Produce Multiple Subjects Regularly

CHARLES CHAPLIN and his company have moved from the temporary plant on Court street, Los Angeles, Cal., to the new Essanay studios on Boyle Heights. The Essanay-Chaplin company has been augmented by several new players.

Besides the regular releases of one two-reel comedy every three weeks through the General Film company, Mr. Chaplin will now produce a multiple-reel feature. He is at present working on a six-reel comedy which will be released as a special feature shortly.

The extra number of players were secured largely to take part in the special features, though they also will appear in the regular releases. The special comedies will not interfere at all with the other releases.

Edna Purviance is playing opposite Mr. Chaplin and has sprung into prominence with unusual rapidity, both because of her beauty and ability in mimicry and comedy work.

Billy Armstrong is a recent addition to the company. He was secured in London where he was playing on the speaking stage. Marta Golden, who played with Ferris Hartman, the well-known musical comedy star, is working in character parts with Mr. Chaplin. Miss Golden also worked in Marie Dressler's place in San Francisco at the Gaiety in "The Merry Gambol."

Other prominent members of the company are Paddy McGuire, Bud Jamison, Margie Reiger, Leo White, Harry Pollard, Jack Cherry and Ernest Van Pelt.

Six more Essanay players have gone East to join the company of Essanay players headed by Joseph Byron Totten, to take scenes for plays requiring an Eastern atmosphere, especially along the coast. The players who have just left the Chicago studios are June Keith, Richardson Cotton, Ben Hendricks, Jr., Alfred Gronell, Hazel Daly and Marian Sullivan.

June Keith will play leads in the company. She recently finished taking a leading part in "A Bunch of Keys," the five-act comedy written by Charles Hoyt, which will be released through the V-L-S-E. She also played for a short time with the Essanay company at Chattanooga, Tenn., before going East.

The company is taking several scenes at Pendleton Hill, Conn. The tour of the coast will last all summer.

VITAGRAPH STUDIOS IN HOLLYWOOD MAY BE ENLARGED

Manager W. S. Smith, of the Western Vitagraph studio at Santa Monica, Cal., has been negotiating with property owners in Hollywood and Glendale for a site for a new studio much larger than the one now used by this organization.

All matters pertaining to this have been forwarded to the New York office of the company, and it is very probable that selection will be made and work commenced on the construction of the new studio by the time this appears.

SCENES INSIDE AND OUTSIDE SOME OF THE SAN FRANCISCO AND LOS ANGELES EXCHANGES



1—Office Los Angeles Mutual Exchange. 2—Reception Room Progressive-Paramount Exchange, San Francisco. 3—Golden Gate Exchange, Los Angeles. 4—Los Angeles Fox Film Exchange. 5—Pathé Exchange, Inc. 6—Private Office of Manager H. M. Orcatt, Pathé Exchange, San Francisco. 7—Private Office West State Representative Fox Film Cor. Harry Leonhardt. 8—California Film Exchange of Universal at San Francisco. 9—Entrance Mutual Film Exchange, Los Angeles.

SEEING LOS ANGELES FILM STUDIOS THROUGH THE MEGAPHONE; A "TRAVEL AND SCENIC"

Being Concise Directions by the Rubber-Neck Wagon Orator as to the Convenient Way of Reaching the Photoplay Producing Plants of the West Coast, Reduced to Script by the Editorial Staff of the Exhibitors' Convention Daily Edition of "Motion Picture News," Composed of Ford I. Beebe, Universal Publicity Department; Kenneth McGaffey, Lasky Publicity Department; Bennie Zeidman, Reliance and Majestic Publicity Department; C. W. Pope, Representing New York Telegraph; Kenneth O'Hara, NYMP Studio Department; George Bellman, Seattle Correspondent of "Motion Picture News" and Photoplay Editor, Seattle Times, Motion Picture Department, and J. C. Jessen, "Motion Picture News."

LADIES AND GENT'MEN:

We selected Central Park as our starting point, as it is the hub of the great city of Los Angeles. For the sum of one nickel, half a dime, a jitney—the California state seal—we will conduct you around the great motion picture studios of Los Angeles, where all the motion pictures seen in the world and your home town are made. We will show you the great artists on their native heath, show them both before and behind the camera, show you the wild untamed directors, the skinny-legged ingenues and the proud and haughty leading men all, ladies and gentlemen, all, all, afflicted with sports shirts.

Step up, get aboard, it is only one jitney and see the actors at work. Your only chance to see them doing anything. The young lady on my left will sell the tickets. Have your money in your hand and don't crowd. Keep back there, lady, you will have a chance. Come one, come all. James, crank the car.

We are now passing north on Hill street, which should be spelled with an "e." If you don't believe it ride over it in a Ford. On the left, the noisy place filled with rattle is not the Los Angeles Ford factory, but the station of the Pacific Electric traction company. This is where the 'xtra players and ordinary people take traction cars to the Hollywood "fillem foundries." The extraordinaries ride in those champion noise producers of thirty candlepower.

Our first collision will be that with Bunker Hill, at the head of Hill street. On the tipmost topmost point of this earthen mound is the L. A. Film corporation, where the two-reel laugh maker, "Work," and other Chaplin comedies were made. It is sad to relate, but Charlie was hard on the furniture, and he left before being given an invitation. Now the Rolin Film company keep up the record in the making of comedies for Pathé Frères, under the direction of Hal Roach. The bush just visible over the crest is the mustache of the treasurer, Dwight Whiting.

Friendly Broadsides for Griffith

If our wheeze wagon does not break its back negotiating some of the curves of Sunset boulevard we will soon reach the Kalem Hollywood studio, 1425 Fleming street, in time for a breakfast on "Ham" comedies. This is the workshop of Ham and Bud, who harken to the hog-calling voice of Reub Miller. Miss Gibson is the manager here, and all the players love her, for she hands out checks of value.

Swinging back to Sunset boulevard we will pass westward to 4500. The Birth of a Nation occurred here and Frank E. Woods is accredited with being the god father. David Wark Griffith wore all the grass off the lots at our right in the making of the thrilling Ku Klux Klan charges and discharges.

The censor board aided and abbetted the discharges. Mr. Griffith has never been able to understand why sense was ever put in censor. That is supposed to be an allegory or at least a fade-in. The handsome street scene is for Mr. Griffith's next production, "The Mother and the Law," and the adobe shells in the rear are all that remains of the famous Texas Alamo.

Christy Cabanne brought them in his suitcase to use in "Martyrs of the Alamo." Spottiswoode Aitken is the tall man of mature years yonder telling Mae Marsh of his trouping days in bonnie Scotland. Yes, he's a minister's son. The nine hundred and one buildings on the lot are all additions. The original and first one ever constructed is now being worn as a watch charm by Mr. Epping, who every Saturday slips the elusive shekel to the lowly thespians.

The next stop is the Quality Studio, where the famous movie "idle" Francis X. Bushman, daily cavorts before the festive camera. The busy man is Charlie "Feature" Abrams. Fred Balshofer is today serving on the reception committee.

Led Out of the Wilderness

To our left is the former home of the Universal. From this prison, Carl Laemmle led them to the promised land. There were a lot of promises made. At the farther end of the lot is the historical spot where Billy B. Van was offered five dollars a day to work before the camera, and think of it, he refused the opportunity to become a millionaire. Billy Ritchie, here daily twists his mustache of crepe hair.

Harken, list, I prithee, gadzooks! We are nearing Vine and Selma streets. Hear the sounds of sweet music on the air, 'tis Geraldine Farrar, singing as she works. No wonder she sings, for she receives two dollars a minute for each minute she works. This is the Lasky studio on our right. The selection Miss Farrar is singing is from "Carmen." Will the chauffeur please take up a collection of twelve dollars each for grand opera tickets.

The halation in the distance is caused from the lack of a diffuser over the unprotected dome of Cecil B. de Mille, producer general. The Lasky studio is this morning holding a celebration because Blanche Sweet has arrived on time, the first time in weeks.

We are now on the way to Universal City. This great gash in the foothills is referred to on maps as Cahuenga Pass. Since we are crossing the city limits we will stop here, and following the dictates of E. H. Harriman's conscience, collect another jitney.

This colossal collection of concrete creations is known to the world as Universal City. On the right you will note with pain, the administration building. From this building a storm recently blew three towers of e-e-normous size. There was never more than one tower on it, but we know that three were blown off because Joe Brandt, of the New York publicity office, said so in an exclusive interview to seventeen dailies and four trade journals.

The Smile That Stays

The gentleman with the cherub smile is not advertising somebody's chewing gum with a smile that won't come off, but instead delivering a straight from the shoulder talk to exhibitors. This gentleman is Carl Laemmle, president of this the largest motion picture producing company in the world.

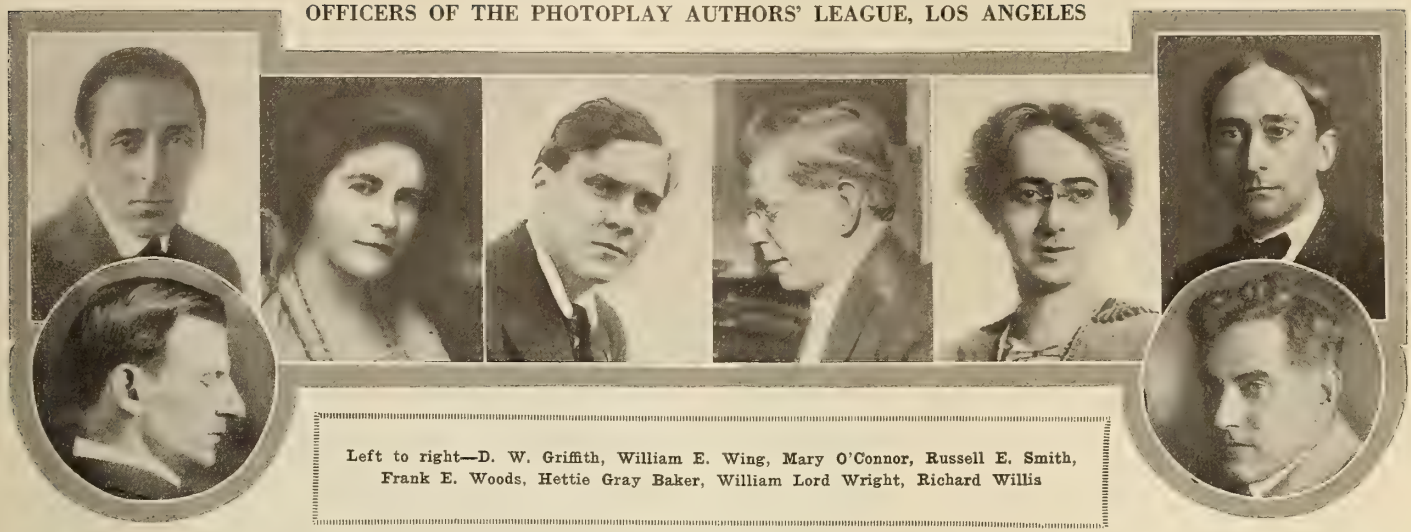
At our left is the largest stage in the world, at the rear of which are the dressing and undressing rooms. But half of the wonders are on this side of the foot hills. Beyond is the zoo containing everything from fleas to Charlie the mammoth elephant. Little Egypt is built here on a moment's notice, and an investigation of the confines will reveal locations from every part of the known and unknown world, and those far off points discovered only by the publicity experts.

Do not wet your feet as we cross the Los Angeles river to the Philippino village. This main thoroughfare is known as Laemmle boulevard. On this hill "The Deluge" was staged with Cleo Madison's tears.

Moved by the predominating spirit of the Native Sons of California we will collect another fare at the city limits. We are now bound for Gower street at the intersection of Santa Monica boulevard. This delightfully homey place is the Oz studio, the present home of the National Film corporation. William Parsons, Bruce Mitchell and Dewey Caldewey form the reception committee here as well as the makers of parlor comedies. A fine will be imposed if you attempt any slap stick joviality.

Bumping the bumps along this avenue we will jolt over to 1702 Alessandro street, the bruise factory of Mack Sennett. Ray-

OFFICERS OF THE PHOTOPLAY AUTHORS' LEAGUE, LOS ANGELES



Left to right—D. W. Griffith, William E. Wing, Mary O'Connor, Russell E. Smith, Frank E. Woods, Hettie Gray Baker, William Lord Wright, Richard Willis

mond Hitchcock is now juggling a flock of bricks—that is the reason they keep up the "Danger! No Admission" sign. Mabel Normand is now bedecking herself in a handsome new gown and as soon as a certain German face decoration is placed in position a certain comedian will put in an appearance and say "I ———." The great splash just then was caused from Roscoe Arbuckle falling into the sixty foot tank. There is a studio on each side of the street so that players of different companies will not delay production in consoling each other for slight contusions. Look out for the pie!

Their Silver Finish and Sterling Worth

On the left is the Albuquerque company, where Luna comedies are worked out by G. P. Hamilton. This company does not work except during the light of the moon.

On the next corner, 1901 Alessandro street, is the Selig Edendale studio where Colin Campbell works night and day, and two other producing companies make subjects for the General program.

As it requires traveling on the cars of the two traction companies to cross town and no universal transfers are given, we will now collect another jitney for the need of gasoline will become very apparent when we attempt to make the hill in the distance.

We are bound for the famous Selig million dollar jungle studio. That is not a patrol wagon passing up North Broadway, but the red automobile of William Persons, manager of the Selig place of wonders. Watch your step and hold your watch, for on our left is an ostrich farm. Immediately in front of us, at 3800 Mission road, is the $75,000 entrance to the zoo. Don't get lost in the maze of jungles. See the tank town labeled "Bloom Center" from which a series of comedies will soon emanate. The hyena is not laughing today because of a temperamental spasm.

Director Tom Santschi spoke harshly to this address yesterday. The golden light in the distance is caused by the sun playing on the silken tresses of Kathlyn Williams. The small man is John Robinson (Yes, he owned the circus), whom all the animals love. The car will stop here thirty minutes in order that you may have plenty of time to get acquainted with all the leading players of the wild animal dramas and comedies. There are only seven hundred here.

A Few Moments with Chaplin

Jolting over Mission road to Brooklyn avenue, we will swing up the hill and around Fairview avenue to No. 651. The green fence encloses Charlie Chaplin and his warriors who drive away gloom. The management adheres strictly to the "keep out" sign and not even trade paper men may enter the studio.

The fireproof, burglarproof, airtight vault in the center of the grounds was constructed for the protection of Charlie's mustache, his fifty thousand dollar shoes, his English walking coat of the vintage of '59, that cute little bamboo cane, and his million dollar salary.

Charlie is some boy in the picture game, for he writes his own scenarios, produces the picture, plays the whole show and gets away with it in three hours' work each day. This secluded spot was selected for a studio as it is sufficiently far enough away so that no one will be distracted by the falling of bricks, and so forth.

This is the Bostock jungle where MinA comedies are made, Washington and South Main street. The pleasant gentleman in the door is not the mustached villain of a coming production, but allow me to introduce David Horsley, a very genial gentleman. He brought all these roarers from England and is introducing them in the celluloid amusement. There is enough inside these walls to amuse you for weeks.

Ride Tweedle Dee and Tweedle Dum and fight with the boxing kangaroo. If you should wander into the animal stage arena, you can escape from any beast that attacks you by diving into the water at the edge. All actors on the lot are now good swimmers as a result of this practice.

The collection of freaks here number one hundred and ten, every one of which does his respective turn each day. You must be educated if you would remain here. The same applies to all actors and actresses.

If you would care to see Inceville, the marvelous studio of NYMP brand of pictures, take a Santa Monica car to Second street station and there barter with the stage-coach man for a ride of four miles along the beach road. Inceville is in the pocket of the coast range of foot hills and has the conveniences and advantages of a regular studio in addition to being able to add atmosphere to all its sea pictures by canning the ocean breeze.

Thomas H. Ince has a patent on this process. William S. Hart will greet you with his band of western bad men and a visit to this point will add immense value to your store of motion picture information, providing you will read all the stories that emanate from the publicity department of the lot.

Town of Long Haired People

E. D. and H. M. Horkheimer have their Balboa studio at Long Beach. Take a traction car at Sixth and Main for a ride to this town of long-haired individuals. (Pardon me, the Horkheimer brothers have a barber of their own). Pathé subjects are made at this studio with clockwork precision, and C. M. Peck conducts the plays upon department store ethics. No! There are no bargains there. Go down and see them and you will find out "Who Pays."

Hazardous Helen Holmes has a real-for-sure railroad train and cars to play with at the Kalem-Glendale studio. Take a west bound car at Sixth street, if you would care to see a successful equal suffrage railroader. She holds every position on her individual line from president down to section man.

In addition to the studios referred to by our orator friend above, there are numerous others. The Crown City Film Manufacturing company's plant is located at 40 West Mountain avenue, Pasadena, where Harold Parker resides as general manager. The production here is in charge of Donald MacDonald.

At the extreme southern end of the city, 5821 Moneta avenue, is the work place of D. L. Burke who perfects the Deer brand subjects released on Pathé and other programs.

Far out beyond Edendale, over hills and through valleys and in a decidedly western atmosphere is the Navajo Film Manufacturing company's studio. Here

also, are made the Banner Film company's comedies.

The studio of the America-Europa Film company, which has produced for export trade only, has its office in the San Fernando building and studio at Alessandro avenue and Mojeska street.

At the present time the Mammoth Biograph company at Girard and Georgia streets is closed. The entire producing plant of this company comes west January 1 and returns to the eastern studio the first of July of each year.

One of the most complete studios of the west coast is that of Bosworth Incorporated, where Bosworth and Oliver Morosco feature photoplays are made. The studios, laboratories and offices are located at 201 Occidental Boulevard and can be reached by the Temple street yellow car line. Charles Eyton is studio manager and Waldo Walker deals out the publicity.

The Masterpiece Film Manufacturing company has just completed the rebuilding of its studios at 1630 Gordon street, Hollywood, and are planning to begin operations within a short time.

E and R Jungle Has Rare Animals

On the eastern side of Eastlake Park, is the studio and zoo of the E & R Jungle Film company. This organization has made a wonderful collection of rare specimens and are now using them in pictures. Napoleon, the roller skating, bicycle riding, auto driving chimpanzee familiar to patrons of vaudeville houses on big time circuit, and Sally his motherly little mate, are here to be seen following the dictates of the director to the click of the camera.

North of Los Angeles a short distance from Beardstown, is the big Otto animal ranch where the Carl Ray Motion Picture company and the Nash Motion Picture company both produce.

The Vitagraph Company of America has its western studio at Santa Monica, under the management of W. S. Smith. Here, three producing companies are at work at all times under the direction of R. S. Sturgeon, Ulyssus Davis and Dave Smith. The company is soon to move to a larger and more conveniently located studio.

Features Ideal, producing for the newly formed Standard program, is at the present time using the studio of the Masterpiece company, at 1630 Gordon street. Robert Levy is in charge of this organization.

One of the important producing organizations of the Los Angeles colony is that of Capt. Wilbert Melville, known as the Western Lubin company. Studios are located at 4560 Pasadena avenue and at the present time, are of sufficient size to accommodate two or three companies. Captain Melville has just made the announcement that he has purchased additional ground and will begin at once upon the construction of an enclosed concrete fireproof studio to be used during the rainy season. In the near future, companies of Capt. Melville's organization will specialize in sea pictures. He has two of the largest private yachts on the Pacific coast.



OFFICERS OF FILM EXCHANGE BOARD OF TRADE, SAN FRANCISCO. STANDING, LEFT TO RIGHT: SOL LESSER, O. C. TRAGGARDH AND M. I. ASHER. SEATED—R. E. STEBBINS, M. L. MARKS AND J. R. CROVE

An interesting place to visit is the former studio of the Universal company, Gower street and Sunset boulevard, Hollywood, where the H. C. Mathews' Juvenile company is making subjects for the Universal. Practically all the players appearing in these releases are children, the subjects featuring Elsie Albert and Baby Early.

Numerous Industrial Companies

In addition to those enumerated, there are a number of industrial companies, commercial laboratories and other firms where independent subjects are being made at all times.

Now ladies and gentlemen, after returning to our starting point, the greatest trip of your life will be ended. I have given you instructions how to reach the other principal studios. It is beyond us to take you there as the gentleman at the wheel, who has succeeded in hitting every rough spot in the sixty-five miles of thoroughfare we have passed over, informs me that gasoline is low.

It will be necessary for us to make the trip to Central Park by back streets as the principal streets of the city are closed at this hour in order to permit a daily parade. Today, California is celebrating Peanut Day. If you remain in the city tomorrow, you may witness Popcorn Day. Yes! Los Angeles has a street parade almost every day. They do this to jolly the people into thinking no other city in the nation has half as much to be thankful for. Beware of the red lemonade. Tell your friends to take the big blue bus.

LAST "WHO PAYS?" IS RELEASED

The last story of a series of twelve dramas under the general caption of "Who Pays?" writen by Will M. Ritchey, scenario editor of the Balboa Amusement Producing company, and released by Pathé, has just been released.

"Toil and Tyranny" is the title of the final picture, and the subject dealt with is the ever-present contrast between capital and labor.

Without exception, the twelve photodramas of the series have met with praise. It was the intent of the author to create stories that would make people think, and it would seem that this purpose has been accomplished.

KESSEL-BAUMANN-AITKEN COMBINE SIGN STARS

Stage and screen stars are being rapidly coralled by the Kessel-Baumann-Aitken combination. While negotiations are rapidly going forward with many others, the following are definitely announced as having signed contracts to work at the New York Motion Picture corporation studios on the Pacific coast: Orrin Johnson, William S. Hart, Bessie Barriscale, Willard Mack, Forrest Winant, Dustin Farnum, Henry B. Warner, Henry Woodruff, Jane Grey, Julia Dean, Louise Dresser, Mary Boland, George Beban and Helen Ware.

The following stage comedians have signed for work at the Keystone studios: Weber and Fields, Eddie Foy, Raymond Hitchcock, Bert Clark and Hale Hamilton.

JUAN DE LA CRUZ, TITLED SINGER, JOINS MOROSCO

The Oliver Morosco Photoplay company announces at its latest capture from the stage, Juan de la Cruz of the Royal opera house of Copenhagen, one of the ablest men in grand opera, who has accepted flattering terms to appear before the motion picture camera.

Trade Directory of Los Angeles

FOR the convenience of all members of the trade who will be visiting Los Angeles before, during or after the convention, Motion Picture News publishes below a complete street and telephone directory to the motion picture firms in and around Los Angeles.

The addresses of producing firms in Santa Barbara, San Diego, Long Beach, Santa Paula, Santa Monica, San Mateo, Pasadena are given as well as those in the city proper.

MOTION PICTURE STUDIOS

Telephones		
Sunset	Home	
Wilshire 399	.....	Albuquerque Film Mfg. Co., 1745 Allesandro St., Los Angeles.
Main 7417	.....	America-Europa Films Co., 428 San Fernandao Bldg., L. A. Studio—Allesandro and Mojeska Sts.
		American Film Mfg. Co., Santa Barbara, Cal.
Main 563	F. 3509	Associated Film Mfg., Inc., 719 Grant Bldg., L. A.
Lg. Bch. 810	565	Balboa Amusement Co., Long Beach, Cal.
Main 4612	54211	Biograph Company, Girard and Georgia Sts., L. A.
So. 5773	23034	Bostock Jungle and Film Co., Main and Washington Sts., L. A.
Wilshire 255	53899	Bosworth, Inc., 201 N. Occidental Blvd., L. A
Holly 2496	78040	Climax Company, Inc., 1025 Lillian Way, Hollywood, Cal.
Colo. 561	.....	Crown City Film Mfg. Co., 40 W. Mountain Ave., Pasadena.
East 892	.....	E. & R. Jungle Film Co., 1720 N. Soto St., L. A
Boyle 3130	.....	Essanay Company, 651 Fairview St., L. A.
		Exhibitors Producing and Exchange Syndicate, 414 Haas Bldg.
Holly 2700	599419	Famous Players Film Co., Inc., Bronson and Melrose, Hollywood.
Holly 355	579356	Features Ideal, Inc., 1630 Gordon St., Hollywood, Cal.
So. 5773	23034	David Horsley Studio, Main and Washington Sts., L. A.
Holly 523	599475	Kalem Company, 1425 Fleming St., Hollywood, Cal.
Glendale 902	.....	Kalem Company, Verdugo road, Glendale, Cal.
Wilshire 1550	557589	Keystone Film Company, 1702 Allesandro St., L. A.
Holly 2400	579488	Jesse L. Lasky Feature Play Co., 6284 Selma Ave., Hollywood.
Holly 96	579738	L-Ko Motion Picture Co., 6100 Sunset Blvd., Hollywood.
East 284	31258	Lubin Company (Western) 4560 Pasadena Ave., L. A.
Holly 2800	10165	Majestic Motion Picture Co., 4500 Sunset Blvd., Hollywood.
Office		Masterpiece Film Mfg. Co., Office—
Main 5742	10801	1111 Van Nuys Bldg., L. A.
Studio		
Holly 355	579356	Studio—1630 Gordon St., Hollywood.
Holly 486	.....	H. C. Matthews Juvenile Pictures (Universal Release), Sunset Blvd. and Gower St., Hollywood.
May ...	.....	Mayo Film Company, Timken Bldg., San Diego, Cal.

Following this will be found a complete directory to the exchanges, commercial studios and laboratories, film firms, equipment, costume and make-up concerns, projection, lighting equipment and theatre supply houses, railroads and express companies.

Taken in conjunction with the supplement accompanying this issue, this directory, the first of its kind ever published, forms an authoritative and invaluable hand-book for the man in any branch of the motion picture industry.

Sunset	Home	
Wilshire 255	53899	Oliver Morosco Feature Film Co., Inc., 201 N. Occidental Blvd., L. A.
Office-Bdway 3150	.....	Oz Film Mfg. Co., 1230 Marsh-Strong Bldg., L. A.
Studio-Holly 2393	599409	Studio—Santa Monica Blvd and Gower St., Hollywood.
Main 563	F. 3509	Navajo Film Co., 719 Grant Bldg., L. A.
Santa Monica 300	.....	New York Motion Picture Corp., Inceville, Santa Monica, Cal.
Holly 350	.....	Quality Pictures, Inc., Sunset Blvd and Gower St., Hollywood.
Main 2822	F. 3144	Rolin Film Company, 406 Court St., L. A.
....	23704	E. W. Salisbury, 2630 Menlo Ave., Hollywood, Cal.
....	S. B. 1230	Santa Barbara Motion Picture Co., Santa Barbara, Cal.
East 33	.....	Selig Jungle Zoo, 3800 Mission road, L. A.
Wilshire 2547	.....	Selig Polyscope Co., 1901 Allesandro St., L. A.
S. P. 252	.....	St. Louis Motion Picture Co., Santa Paula, Cal.
Holly 2500	57007	Universal Film Mfg. Co., Universal City, Hollywood, Cal.
S. M. 513	1138	Vitagraph Co. of America, Second St., Santa Monica, Cal.
M. 4443	.....	National Film Corp. (office), 300 Ferguson Bldg., L. A.
Holly 2493	599409	National Film Corp. (studio) Santa Monica Blvd. and Gower St., Hollywood, Cal.
Wilshire 5688	.....	Navajo Film Co. (studio), 2450 Terrot St., Edendale.
Main 563	F. 3509	Banner Film Co. (office) 719 Grant Bldg., L. A.
Wilshire 5688	.....	Banner Film Co. (studio), 2450 Terrot St., Edendale.
Main 563	F. 3509	Empire Film Mfg. Co. (office), 719 Grant Bldg., L. A.
		Liberty Film Mfg. Co., San Mateo, Cal.
West 1119	.....	Carl Ray Motion Picture Co.
Main 5228	.....	Nash Motion Picture Co., fourth floor Garland Bldg., L. A.
....	29592	D. L. Burke (studio), 5821 Moneta Ave., L. A.
Wilshire 1915	.....	James Youngdeer (studio), Allesandro St., L. A.

FILM EXCHANGES

Main 2438	F. 4038	Alco Film Corp., 514 W. 8th St., L. A.
Main 2438	F. 4038	All Star Feature Distributors, 514 W. 8th St., L. A.
Bdwy 1115	10545	Calif. Film Exchange, 736 S. Olive St., L. A.

Sunset	Home	
Main 1706	F. 3283	Clune, W. H. Co., 547 S. Broadway, L. A.
		Fox Film Corp, 734 S. Olive St., L. A.
Main 4002	60727	General Film Co., 822 S. Broadway, fourth floor, L. A.
Main 2438	F. 4038	Golden Gate Film Exchange, 514 W. 8th St., L. A.
Main 2438	F. 4038	Kleine Feature Attractions, 514 W. 8th St., L. A.
Bdwy 3945	A. 3088	Magner, Nat. A., Co., 224 Inv. Bldg., L. A.
Main 4455	A. 2024	Mutual Film Corp., 738 S. Olive St., L. A.
Main 2438	F. 4038	Pacific Feature Film Corp., 514 W. 8th St., L. A.
Bdwy 2257	F. 2586	Pathé Film Exchange, 114 E. 7th St., St., L. A.
Main 2584	F. 7978	Progressive Motion Picture Co., 303 Marsh-Strong Bldg., L. A.
Main 2640	F. 1002	United Film Service, 527 W. 8th St., L. A.
Main 5066	.....	Union Film & Supply Co., 731 S. Olive St., L. A.
Main 2640	F. 1002	Warner's Features, Inc., 527 W. 8th St., L. A.
Bdwy 3676	A. 5867	World Film Corp., 822 S. Grand Ave., L. A.

RAILROADS AND EXPRESS COMPANIES

Bdwy 3854	60101	American Express Co., 600 S. Main St., L. A.
Main 8034	10143	Wells Fargo & Co., 609 S. Main St., L. A.
Main 900	F. 2444	Pacific Electric, Information, 6th and Main Sts., L. A.
Bdwy 4000	A. 2281	Pacific Electric, Information, Hill St. Station, L. A.
Main 8908	10031	Salt Lake Ry., 6th and Spring Sts., L. A. (Gen'l Information.)
Main 738	60517	Santa Fe Ry. (General Information.)
Main 8241	F. 1744	Southern Pacific Ry. (General Information.)

FILM, STUDIO EQUIPMENT, COSTUMES, WIGS, MAKE-UP, ETC.

Sunset	Home	
Main 8400	.....	Winfield Kerner Co., Record Bldg, L. A.
Main 7248	A. 2207	Pacific Tank and Pipe Co., 404 Equitable Bank Bldg., L. A.
Main 6920	F. 6911	Howland and Dewey Co., 510 S. Broadway, L. A.
Main 2391	F. 6243	David Horsley, Inc., Higgins Bldg., L. A.
....	22258	L. A. Motion Picture Co., 217 E. Washington St., L. A.
Main 1042	F. 1042	Adolph Frese Optical Co., 544 S. Spring St., L. A.

PROJECTION AND LIGHTING EQUIPMENT AND THEATRE SUPPLIES

Bdwy 1934	F. 3417	Los Angeles Slide Co., 511 W. 8th St., L. A.
South 6553	24338	Flagg, Ed. H. Scenic Co., 1638 Long Beach Ave., L. A.
....	F. 2192	Miller, F. W., 213 W. 9th St., L. A.

MISCELLANEOUS

F. 3262	.....	L. A. Board of M. P. Censors, 224 Franklin St., L. A.
Main 3219	.....	L. A. Film Exchangemen's Board of Trade, Marsh-Strong Bldg., L. A.
Wilshire 4097	.....	Static Club of America, 1839 Santa Cruz Avenue, L. A.

MOTION PICTURE COMMERCIAL STUDIOS AND LABORATORIES

West 792	.....	International Laboratories, 3123-29 S. Hoover St., L. A.
Bdwy 8314	.....	Industries Educational Co., Knickerbocker Bldg., 643 S. Olive St., L. A.
Wilshire 1915	.....	Norbig Studio, Allesandro St., L. A.
East 1688	.....	Big Otto Animal Ranch, Beardstown,
East 3082	.....	Cal.
Wilshire 5429	.....	Dillwyn Daniels Co.
Main 2822	F. 4134	L. A. Film Corp., 406 Court St., L. A.

"Get-Rich-Quick-Wallingford" Is at Last in Films

The Whartons Will Produce the Picture for Pathe—De Belleville, Figman and Lolita Robertson, Players of Universal Reputation, Cast for Principal Parts

L. D. and T. W. WHARTON, the Pathé producers, make an announcement of unusual interest. They will put into pictures for Pathé the "Get-Rich-Quick Wallingford" stories of George Randolph Chester, which are now running in the "Cosmopolitan," and have been a big feature in the success of that enterprising magazine. The creation of "Get-Rich-Quick Wallingford" made the fame of Mr. Chester.

The big promoter of shady financial schemes is so peculiarly American, his character is so well drawn, and his adventures so startingly original and humorous that the series should make wonderfully attractive pictures. The rights to produce them were obtained from William Randolph Hearst himself.

The Whartons have engaged for their cast several of the best known players of the stage today. Frederic de Belleville will play "Wallingford," and Lolita Robertson will have the feminine lead. Max Figman will do Blackie Daw.

Mr. de Belleville needs little introduction to the playgoing public. Born in Liege, Belgium, his father was a colonel and his brother a commandant in the Belgian army. One of his great uncles was a prime minister of Belgium in 1830. He played a wide variety of parts in London and Austria, and made his first appearance in the United States years ago in San Francisco.

Some of the famous productions with which he has been identified are "Diplomacy," with Rose Coghlan; "Divorcons," with Mrs. Fiske; "Tess of the Durbervilles"; "The Eternal City," with Viola Allen, and with Mrs. Fiske again in "Leah Kleschna."

Max Figman is easily one of the best known actors of the day. Augustin Daly saw him playing a small part in Philadelphia when young Figman was only 18 years old, and offered him a three years' contract. On the expiration of his contract Mr. Figman went with Charles Frohman, and then with Mrs. Fiske, with whom he was associated for seven years as a producer and leading man.

Then he went starring and for the last eight years has been under the management of John Cort. A recent engagement was with the all-star cast of "Fine Feathers." Mr. Figman has just built a fine summer home at Great Neck, Long Island, but because of his "Wallingford" engagement cannot christen it until fall. He is an outdoor type of man, being especially fond of rowing and fishing among other sports.

Lolita Robertson, in private life Mrs. Max Figman, is a California girl and began her stage career in stock at the Alcazar theatre. After a season or two there she came to New York and was engaged by Henry Miller for "The Great Divide." Mr. Figman offered her a good part in "The Substitute," with which company she remained for two years. The acquaintance thus begun ripened into live, and resulted in her marriage to Mr. Figman.

With such a vehicle and such a cast the Whartons may be expected to make for Pathé a series of extraordinary merit. Work will be started on "Get-Rich-Quick-Wallingford" at the Ithaca studios on July 12.

ORDER OF PALS INCORPORATED

The Order of Pals has been incorporated at San Francisco for social purposes. Many leading exchange men and exhibitors are members of the organization. The board of governors consists of James M. Hathaway, Fred E. Partridge, Charles McDonald, Sam Haller, Charles Grapewin, and Milt Collins.

Every Branch of Film Industry Forges Ahead at Unprecedented Rate in Twelve Months

Business Is Now on Such Basis That It Ranks with Solid Commercial Lines, and Offers Unusual Opportunities for the Man Who Is Familiar with All Motion Picture Angles, as Exemplified in the History of the Principal Concerns Published in This Issue—Past Six Months Has Brought Great Changes and Furnishes Criterion for Judgment of Future

By George D. Proctor.

GAME, industry or art?

About a year ago John Bunny was one of the speakers at a banquet given by motion picture men at a New York hotel. One of the first speakers mentioned the "motion picture game." Another spoke of "the motion picture industry." A third referred to "the motion picture art."

When Mr. Bunny was called on he began by saying:

"Now that we are all here in the interests of this game-industry-art——" and was obliged to pause a moment while the appreciative smile went around.

The producing end of the motion picture industry is an art.

The business and distributing ends of the industry smack of the chess board. He who can best forecast the coming moves is most apt to win. Yet the moves are governed by the evolution of the industry, and the man who tries to combat the forces, such as public taste, which govern the evolution, is butting his head against a stone wall.

The Type That Fails

The man new to the motion picture business, and many such have entered it during the past year, finds himself facing problems entirely new to him. If the new comer has studied the industry, and its changes he can give a much better account of himself than the man who entered the industry simply because he has conceived the idea that "there's millions in it."

This latter type is the man who enters the business, skyrockets through a meteoric career and, picking himself out of the debris, says the motion picture industry is "hectic," "chaotic," "uncertain" "kaleidoscopic," or things even less favorable. This man bases his judgment on what has happened to him. He forgets that, by his ignorance, he invited certain disaster.

It is just as well that this type of man be not neglected entirely in a broad survey of the industry. He exists and is at least partially responsible for some of the changes in business conditions.

It is very significant that in the series of interviews with prominent persons which recently appeared in Motion Picture News, under the heading "Weak Spots in a Strong Business," that all agreed on one point: that the entry into the business of inexperienced persons constituted the greatest weakness of the motion picture business.

On the other hand, there exist the older, wiser heads who are able to look ahead six months or more with a very fair degree of accuracy and so forward as well as conserve their interests and those of the whole industry.

Out-of-Date Viewpoints

These men constitute the great majority of those in the industry. They look into the future by a sort of mental triangulation. That is to say—they note the trend of one branch of the industry in one direction and the trend of another branch in another direction and calculate with almost mathematical precision where the two will come together.

As a matter of fact this does not require superhuman intelligence. The motion picture industry outgrew the "infancy" stage years ago. Only the recent entrants "discover" that "motion pictures are only in their infancy," or that "the surface has only been scratched."

In addition there are the comparatively few men who seem no less than inspired; the men who make the most radical departures from routine lines and meet with enormous success.

The future of the industry has not been problematical for many years. There is no longer any doubt but that the motion picture is established as a permanent form of amusement and that soon it will take its place as an educational force.

Day of Good Pictures Is Here

It is generally, and rightfully believed, that the day of the good picture arrived some time ago; that the day of better and of fewer pictures is near to realization. The deadly process of elimination, of the survival of the fittest, or of the least unfit, is already in progress.

This naturally leads to the important and pertinent question, "who are the fittest?"

That is a matter of opinion and not to be answered here.

The important companies of the industry give their plans for the future elsewhere in this issue.

But the accomplishments of the past six months are noteworthy in that this period has been productive of many changes, and also because they furnish an excellent criterion by which the future may be accurately judged.

Program Companies Now in Their Third Year

THREE concerns have been furnishing full programs for three years—the General Film company, the Mutual Film corporation and the Universal Film Manufacturing company.

Of these the oldest is the General Film company. During the past six months the General has made no startling changes. Vitagraph, Lubin, Selig and Essanay decided that the General was keyed up to handle features, and so formed V-L-S-E to distribute their more pretentious features. But the General still carries two, three and four reel features; the three and four part pictures being made by Edison, Kalem and Biograph, while all the manufacturers make two reelers.

Any impression that the General Film company is letting things slide may be authoritatively stated to be a misapprehension. On the contrary plans have been perfected whereby the General will be more active in distributing one and two reel pictures after September first than it has been in the past. The last election brought J. J. Kennedy back to the president's chair, where he will probably remain.

Most Important Mutual Change

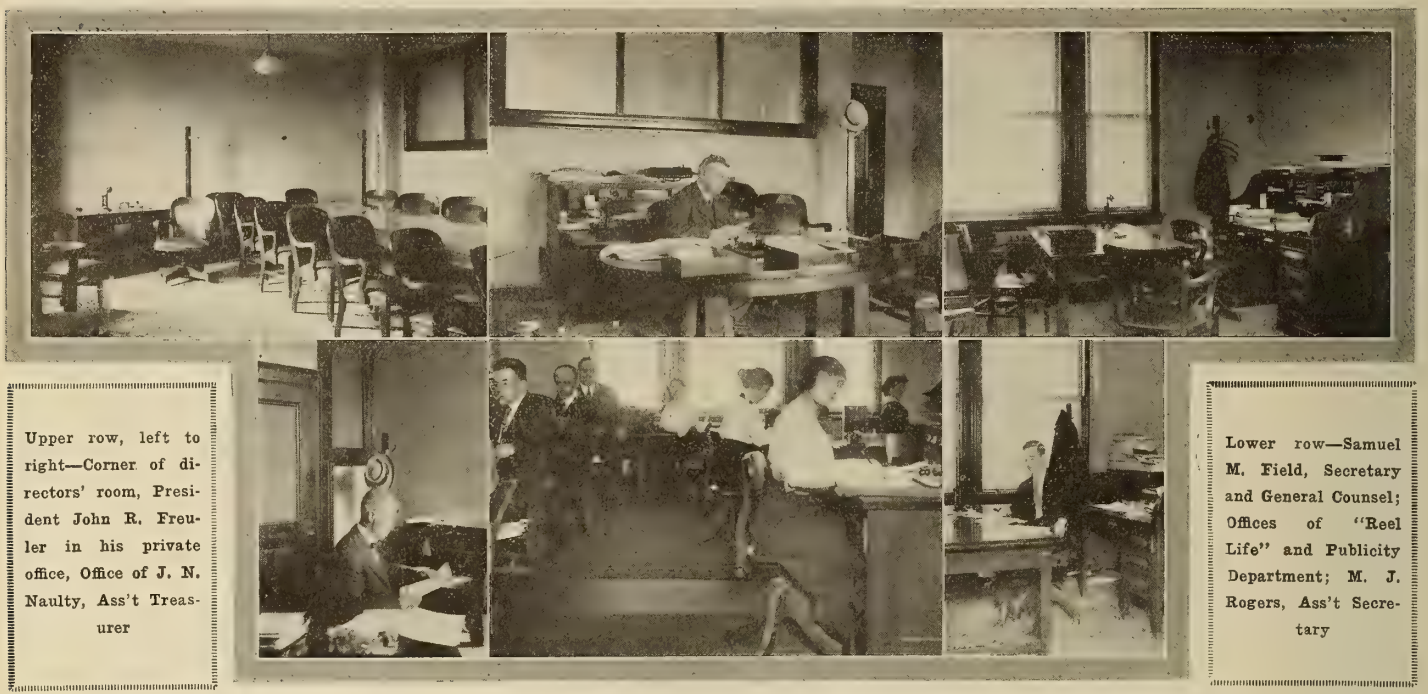
The most important changes in the Mutual Film corporation came at the annual election in June, when John R. Freuler of Milwaukee succeeded H. E. Aitken as president, and Mr. Freuler's business associates filled the other elective offices. Within the past six months the Mutual Masterpictures department was started, a department which has released each week two four or five reel pictures of a very high standard of excellence. Edwin Thanhouser returned as president and active head of the Thanhouser Film corporation and to his place at the table in Mutual conferences. The Mutual has been busily and quietly buying up exchanges till it now has forty-nine distributing offices. With such distributing facilities it can, and does, command the services of high class producing companies.

The Mutual producing companies have been marketing their features for the past three or four months through the Mutual Masterpictures department. This feature service has distributed two features a week since its inception. The pictures, by the way, have maintained a very high standard. Among them have been "The Quest," "Ghosts," "On the Night Stage," "The Lost House" and "God's Witness."

Universal's Complete Organization

The Universal Film Manufacturing company has one advantage over the other distributors of full programs, in that its entire program is produced and controlled by the Universal, different brand names being given the pictures for purposes of identification. Thus, if more comedies are

NEW OFFICES OF THE MUTUAL FILM CORPORATION, 71 WEST 23rd STREET, NEW YORK, RECENTLY COMPLETED



Upper row, left to right—Corner of directors' room, President John R. Freuler in his private office, Office of J. N. Naulty, Ass't Treasurer

Lower row—Samuel M. Field, Secretary and General Counsel; Offices of "Reel Life" and Publicity Department; M. J. Rogers, Ass't Secretary

desired, more comedies are produced, but only as they are needed.

There is ruinous competition among producing forces to see which can produce the most companies.

The officers of the Universal keep in close touch with the exhibitor. Carl Laemmle, P. A. Powers, R. H. Cochrane and Joe Brandt have a list of personal acquaintances and friends among the exhibitors that covers the country. The Universal's producing, business and advertising policy has always been to help the exhibitor, to cater to him.

Exhibitors are not ungrateful. Also they realize what the Universal's help has meant to them. Their answer has been sent in over the shelves of the exchanges, with the result that the Universal is rated today as doing an immense volume of business.

"Traffic in Souls" First Big One

"Traffic in Souls" was the Universal's first big, smashing feature success. Since then, even before then, it has been making feature pictures and distributing them in its regular program. Heretofore the players have been members of the various Universal stock companies. But now the Universal, realizing the demand for the Broadway star, will put out a feature a week with a famous star, starting July 12 with Jane Cowl in "The Garden of Lies." The Universal has about thirty big stage stars already signed up with more coming. Those who are especially well received will be retained for several subsequent screen productions.

Probably the most conspicuous recent achievement of the Universal was the completion and opening of Universal City on the Pacific coast near Los Angeles. This is a motion picture city pure and simple, peopled entirely by motion picture folk, and having its own city administration, police force and post office. A special train was run across the continent carrying exhibitors to the exercises attending the opening, and thousands of persons were present from all over California.

Still more recently the Universal conducted a nation-wide beauty contest. The winners were taken on a special excursion to the Pacific coast, and the three winners among the winners have been given positions as actresses in the Universal stock companies.

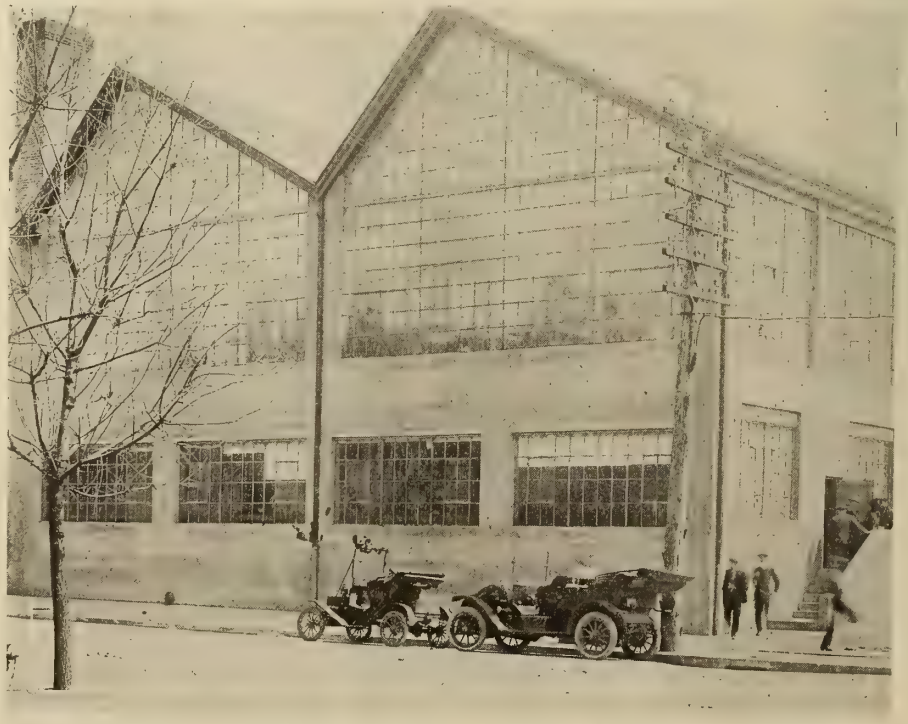
Thus it is hoped to develop a combination of beauty and talent.

Universal Gets Submarine Pictures

The Universal recently acquired the Williamson Submarine pictures. Their success will lead to submarine scenes being worked into a coming feature drama written along Jules Verne lines. Stuart Paton and a company of Imp players are down in Bermuda now working on the picture.

The Universal has on its list an impressive roster of stars. It has always been the policy of the Universal to corral any loose motion picture players, give them a trial and retain them, if their services were found satisfactory.

So, with twenty-three producing companies, and a competent distributing organization, the Universal is firmly established.



EXTERIOR OF DAVID HORSLEY'S CENTAUR STUDIOS, BAYONNE, NEW JERSEY

FEATURE COMPANIES COME INTO LIMELIGHT

The Feature Distributing Companies Are: Paramount Pictures Corporation, World Film Corporation, Fox Film Corporation, Metro Pictures Corporation and V-L-S-E., Inc. George Kleine and Pathé Are Also in This, Although They Do Not Set Definite Release Dates On Their Features as the Others Do

THE history of the feature film companies is one of the most interesting in the entire field.

In its year and a half of existence the Paramount Pictures Corporation has made wonderful strides. Not only has it adhered rigidly to its policy of distributing two meritorious features a week, but it has completed two important business transactions. The first was the taking over the control of most of its exchanges, the exchanges covering the richest territory, too. The second was the signing of a twenty-five year contract between Paramount and its regular producers, the Famous Players Film Company, the Jesse L. Lasky Feature Play Company and the Morosco-Bosworth forces.

Paramount long ago met its first object, that of gaining the confidence of the exhibitor by giving him good pictures. The deal by which Paramount acquired control of its exchanges was probably its most important single stroke. The signing up of its producers on long term contracts speaks well for the confidence of the producing companies, and should create confidence on the part of the exhibitor who may be using or contemplates using the program.

PARAMOUNT'S PREDICTIONS.

"For the future of the Paramount Pictures Corporation there is every indication of even greater things than the past has brought forth," is W. W. Hodkinson's prediction.

"Never in the history of this huge concern have the producing companies and the distributing organization been more closely allied.

"The recent signing of the twenty-five-year contract between the Famous Players Film Company, the Jesse L. Lasky Feature Play Company, the Oliver Morosco Photoplay Company and Paramount points to continued harmony and assures an increase in the excellence of the Paramount program.

"Important plans are under way by which the Paramount of a year from now will be as far ahead of the Paramount of today as the latter realization of an ideal is ahead of the ideal itself as first conceived.

"In the fall the Paramount Pictures Corporation will move into new offices well suited to the size and importance of the company."

Famous Players Is Oldest Feature Producing Company; Plan Three New Coast Studios

THE Famous Players Film Company is the oldest American feature producing company, as well as the oldest of the concerns on the Paramount program. Back when each new feature roused much curiosity and speculation for weeks before its release Famous Players made "The Prisoner of Zenda," with James K. Hackett, and "Tess of the D'Urbervilles," with Mrs. Fiske.

During the past year the Famous Players has kept the pace set by its early achievements. "The Eternal City," with Pauline Frederick, is probably its biggest single picture, although it has made innumerable features which have had long runs all over the country.

Mary Pickford, the most popular motion picture actress in the world, is a member of the Famous Players stock company, and had been for more than a year at a really enormous salary. About eight, maybe more. Pickford subjects are released every year.

The Famous Players either has started or soon will start to build three new studios on the Pacific coast. Its producing activities under the supervision of Daniel Frohman and Edwin S. Porter will be increased. The present studio and offices in West Twenty-sixth street will probably be retained, the coming Pacific coast studios being entirely in the nature of additional facilities. Famous Players is one of the most highly regarded concerns in the industry, and it is safe to predict that its hold on the public and exhibitor will continue to increase.

DURING its year and a half of existence the Jesse L. Lasky Feature Play Company has built for itself a fine reputation as a maker of high class features. The Lasky studios on the Pacific coast, where the entire producing end is conducted, is one of the best systematized and most orderly studios in the industry. It is pervaded with an esprit de corps seldom found in a business organization.

The same spirit is noticeable in the New York offices, and makes for greater efficiency.

Mr. Lasky is a firm believer in the pretentious feature, as opposed to the cheap production. Samuel Goldfish, the treasurer and general manager, is firmly opposed to sensational pictures, as is Mr. Lasky. So a very fine producing policy is the result. Associated with Lasky in the producing end are David Belasco, Cecil De Mille and William De Mille a triumvirate whose name is synonymous with art in dramatic circles.

The biggest recent achievement of the Lasky company is the engagement of Geraldine Farrar, the famous grand opera prima donna. Miss Farrar is now actively working in the picture on the Pacific coast. The completed production will be released through Paramount. Other theatrical stars recently engaged by Lasky, who will be seen in coming productions, are Charlotte Walker, Laura Hope Crews, Ina Claire, Fannie Ward, Lou Tellegen and Donald Brian. Blanche Sweet, one of the most popular of screen actresses is a regular member of the Lasky stock company, playing leading roles.

In giving Farrar to the screen Lasky is accomplishing much for the whole industry. This move is in line with the Lasky way of doing things.

MOROSCO-BOSWORTH BRINGS OUT FEATURES OF DISTINCTIVE QUALITY

Since the formation of the Oliver Morosco Photoplay Company and its affiliation with Bosworth, Inc., frequent additions have been necessitated at the Los Angeles plant through the increased activities, with the result that this institution is

FUTURE OF THE LASKY COMPANY WILL BE ALONG THE LINES LAID DOWN IN LAST FEW MONTHS.

The future progress of the Lasky company will be along the lines that have been laid down during the last few months, declare the company's heads. The Lasky company is now constructing in Hollywood, Cal., a studio of gigantic proportions to replace the present studio, which is one of the largest. That the outdoor stage has room for eight companies to work at once is in itself evidence of the proportions to which this business has grown. Further developments on the 10,000 acre Lasky ranch are being made every month.

During the month of July the Lasky company releases four important films of the highest calibre, including one Lasky-Belasco all-star production. At present the company is making an average of not fewer than three releases every month and the possibility is that four a month will before long become the regular routine of this company.

With regard to special releases, Samuel Goldfish has stated that even the Farrar productions will be released through Paramount, and that in the eyes of the company every production it makes must be special in that it represents the very best work possible.

one of the most efficiently equipped and up-to-date producing establishments in the country.

Important announcements involving the acquisition of prominent stars of the theatrical world have followed each other with notable rapidity. The success of the output of this combination in its short period of existence has already placed it among the foremost ranks of American producing concerns today.

Eleven subjects since the debut of 1915 have been released, presenting such prominent favorites of the stage and screen as Elsie Janis, in "The Caprices of Kitty" and "Betty in Search of a Thrill"; Fritzi Scheff, in a screen version of her recent success, "Pretty Mrs. Smith"; Maclyn Arbuckle, in "It's No Laughing Matter"; Maud Allan, the famous dancer, in "The Rugmaker's Daughter"; Lois Meredith, in her biggest stage success, "Help Wanted"; Dustin Farnum, in "Captain Courtesy"; Myrtle Stedman and Forrest Stanley, in "The Wild Olive"; Hobart Bosworth, in "Buckshot John"; Lois Weber and Phillips Smalley, in "Sunshine Molly"; Margaret Edwards and Courtenay Foote, in the most talked about film today, "Hypocrites."

Other stars to be presented on the screen in the near future by these producers are: Lenore Ulrich, of "Bird of Paradise" fame, in "Kilmeny"; Elsie Janis, in an entirely different screen offering from her previous work, "Nearly a Lady," a society drama; George Fawcett, well known star of "The Great John Ganton" and many other triumphs, in "Majesty of the Law," and Cyril Maude, the prominent English actor-manager and star of "Grumpy," in "Peer Gynt," which will be the biggest production yet put on by Morosco.

DRA-KO IS DEVISING NEW SERIES OF COMEDIES

The Dra-Ko Film Company, Inc., George C. Wilson, president, with studios at Tappan, N. Y., is busy making comedies. "His Wedding Morn" is advertised at the Strand for the week of July 4. "York State Folks" is coming in four reels with Jim Lackaye heading the cast. Marketing affiliations are still pending.

Pathe Will Issue "Gold Rooster" Features; First Episodes of "Neal of the Navy" Nearly Ready

"REALIZING the country-wide demand for better films, Pathé has arranged a feature campaign for the fall season that will be without parallel," it was said at the Pathé offices. "We started in months ago by acquiring the picture rights to such famous books as 'The Beloved Vagabond,' 'Nedra,' 'Comrade John,' 'The Weavers,' and 'The Closing Net,' and such plays as Paul Armstrong's 'Via Wireless,' R. H. Davis' 'The Galloper,' and Richard Carle's 'Mary's Lamb,' Edwin Arden, Wm. Elliott, Clifton Crawford, Lillian Lorraine, Fania Marinoff, Gail Kane, Bliss Milford, Ruth Roland, Bruce McRae, and Frederick de Belleville, are among the famous players who have been signed to appear in the big features now being made.

"The quality of these productions will be so apparent that it has been determined to put them on the market under the name of 'Gold Rooster Plays.' A great many of them will be in Pathecolor, a tremendously successful innovation in picture drama. These Gold Rooster Plays will be released at least one a week, and the increased program will consist of American pictures only, with the exception of such extraordinary productions from our Paris house as the justly famous 'Les Miserables.'

"Pathé has also acquired the rights to a number of new brands, pictures under which will be made by the best known players.

"Following the phenomenal success of the 'Perils of Pauline,' 'The Exploits of Elaine,' and the 'Who Pays?' series, Pathé will before long release the first episode of the 'Neal of the Navy' big serial, written by William Hamilton Osborne, and featuring Lillian Lorraine and Wm. Courtleigh, Jr. This serial will be run in hundreds of newspapers all over the country."

The Pathé Exchanges, Inc., allied with Pathé Frères, Inc., the producing firm, though not distributing a full program, handle features, damatic subjects, comedies, travel and education pictures, as well as the "Pathé Weekly" and the "Romance of Elaine" serial.

Pathé Frères is thought to be the biggest and most important motion picture company in the world. The American branch is now receiving most attention of any of its subsidiary concerns, Charles G. Pathé himself having spent much of his time recently in this country.

Before Pathé left the General Film program the Eclectic exchanges were formed to handle Pathé features. When Pathé left the General Film company the twenty-two Eclectic exchanges and other sub-offices were taken over by Pathé Exchanges, Inc., the distributing end of the organization, and the production was put in the hands of Pathé Frères, Inc.

These exchanges are located in the principal cities of the United States and Canada, and it is planned to extend their number even further as occasion requires. Coincident with the taking over of the Eclectic business and organization came the moving of the Pathé forces from Jersey City to 25 West Forty-fifth street, where are now located not only the Pathé exchange executive offices, but also those of Pathé Frères. The "Pathé News" remains in Jersey City at the studio, 1 Congress street.

At 25 West Forty-fifth street the company is occupying two floors. Everything is complete in the various departments.

In addition to importing features the Pathé exchanges buy negatives, wherever good pictures are available, paying prices high enough to command the best pictures. Several firms are making pictures for Pathé and are very much pleased with their arrangements.

The producing affiliations are being extended as fast as good producers can be secured. The "Elaine" serials have been among the most popular of the serial. The "Exploits" are doing their biggest business right now, so lasting has been their popularity.

Pathé in this country bids fair soon to come up to the high position Pathé holds in France, and in France Pathé is probably the leading concern.

THE BOSWORTH-MOROSCO STUDIOS IN THE HEART OF LOS ANGELES, CALIFORNIA, AT CLOSE RANGE



LEFT TO RIGHT — CARPENTER SHOP, EXTERIOR OF THE STUDIO, BUILDING A TURKISH STREET SET, A SECTION OF THE GLASS STAGE

THREE VIEWS OF THE PATHE EXCHANGE, INC., PLANTS AT BOUND BROOK AND JERSEY CITY, NEW JERSEY



THE PATHE STUDIO, JERSEY CITY | JOINING ROOM, BOUND BROOK | THE FACTORY AT BOUND BROOK, N. J.

World Film Moves Swiftly to Place of Note and Now Pays Dividends on $3,000,000

About fifteen months ago the World Film Corporation replaced the old World's Best Film Corporation, and took the whole second floor of the Leavitt building at 126 West Forty-sixth street. For some time it was the most discused firm in the business. Under the guidance of Lewis J. Selznick it did business in a way which astonished everybody. All were asking if such progress could be made on a firm foundation.

Today the answer seems to be that it is on a firm foundation. Recently the World Film Corporation took over the Peerless studios in Fort Lee, N. J., and now has seven directors at work there. More recently the Equitable Motion Picture Corporation, a $2,000,000 concern, was formed in Richmond, Va., to make pictures for the World Film Corporation.

It is the policy of the World Film Corporation to own or control its producing companies, but that does not deter it from acquiring any good pictures which are to be obtained. Soon it will distribute a news film conducted along new lines, each film containing five hundred feet of local material, no matter what the city where it is shown may be.

The World Film Exchange, on the ground floor of 126 West Forty-sixth street, is one of the finest in the world; there are twenty-six similar exchanges throughout the United States.

World Film a year ago was just breaking ground in the motion picture business. Today it has divided the territory of the United States into five districts, each administered by competent district managers.

One year ago World Film was perhaps not a major factor in the business field. Today it is paying dividends on a capital of $3,000,000.

A year's progress in World Film, if set forth in detail would provide a remarkably interesting chapter in the annals of modern commercial progress. There is every prospect that a year hence the progress achieved by World Film will equal, if not exceed, that made during the past year.

"RED ROBIN" IS A PATHE SUBJECT

"Red Robin," by Fred Jackson, author of the big New York success, "A Full House," will be put into a feature by Wharton, Inc., and released by Pathé.

ASSOCIATED IN NEW AFFILIATION IN THE FIELD

The Associated Film Manufacturers, Inc., Arthur Bard, general manager, is an affiliation of several producing companies: the Santa Barbara Motion Picture company, the Elmira Film Manufacturing company, the Lindblom Motion Picture company, the Navajo Film Manufacturing company, the Ramona Film Manufacturing company and the Banner Film company.

These companies make the Santa Barbara, Empire, Monty, Navajo, Ramona and Banner brands of pictures, which were mostly on the old Kriterion program. Exchange affiliations have not yet been completed. The eastern offices are at 220 West Forty-second street, New York city, and the western office at 719 Grant building, Fourth street and Broadway, Los Angeles.

Balboa Is Synonym for Good Pictures; and Makes Pictures Regularly for Pathé

THE Balboa Amusement Producing company is one of the concerns making pictures regularly under contract with Pathé Exchanges, Inc. The story of that company is that of a winning fight against great odds.

Not so many months ago Herbert M. Horkheimer sat in the office of the Balboa studio at Long Beach, Cal., and told funny stories to the sheriff while the director and camera man sneaked out of the back door to make pictures and keep the company going.

Now Balboa is one of the biggest independent motion picture producers in the country. Its product is sold for five years ahead under contract.

When H. M. Horkheimer started Balboa he got his brother, Ellwood D. Horkheimer, electrical and mining engineer, to join him. Jack London's "Sea Wolf" was the first picture made, and they encountered all sorts of litigation. About this time, "look out for squalls," as the almanac says.

Squalls came in the shape of pressing claims and lawsuits. But fortune began to turn, in the affairs of Balboa, about January 1, 1915. The Fox exchanges then took a lot of Balboa pictures and about that time H. M. Horkheimer conceived and started on the "Who Pays?" series, handled by Pathé in twelve parts, the last one of which has just been released.

A PICTORIAL TRIP AROUND THE WORLD FILM CORPORATION STUDIOS AT FORT LEE, NEW JERSEY



PROPERTY ROOM | THE LABORATORY | THE SCENE DOCK | THE STUDIO | LIGHT CONTROL BOARD

THE NEW OFFICES OF THE VITAGRAPH-LUBIN-SELIG-ESSANAY FEATURE COMBINATION AT 1600 BROADWAY, NEW YORK



Above, Left to Right: OFFICES OF W. W. IRWIN, C. J. GIEGERICH, AND C. R. SEELYE

Below, Left to Right: GENERAL OFFICE AND THE NEW PROJECTION ROOM

Only Subjects That Lend Themselves to Screen Will Be Used by the V-L-S-E In Their Productions

"THE plans of the Big Four for the future embrace the production of stage plays, novels and especially written screen stories; but in all of the subjects selected for film dramatization, the first consideration given each subject, is its adaptability to screen presentation. No novel or stage play will be filmed that does not readily lend itself in every detail, to the peculiar technique of picture play production," is Walker W. Irwin's summary of the V-L-S-E policy for the future.

"The fact that a story or a play has one big situation that could be filmed with success, will not qualify it as a fitting subject for a Big Four release. Each situation in the film drama must be such, as to make a well-balanced picture before it will be accepted.

"Stage stars will be employed in addition to the many prominent picture players under the management of the four pioneer companies.

"These stage stars will only be used after a thorough test of their screen appearance, and their ability to act before a camera. Where it is possible to do so, in keeping with this rule, the same stars that created the characters on the speaking stage, will be featured in the film production but where they do not measure up to the standard set by these manufacturers, other stars of equal ability and reputation will be in all cases featured in the parts.

"The sole aim of the Big Four is to produce big, compelling picture dramas; and to secure the material for productions of this calibre, they cannot confine their efforts to any particular field. They will go into the literary field, and the dramatic field, and will produce especially constructed big powerful picture dramas.

"In the list of features already made public, of the productions that will be released each week until the middle of next November, the announcement of plays embrace every phase of the dramatic art, and the subjects have been secured from every known source.

"In connection with these plays, posters of especially artistic designs are being prepared, unique lobby displays are being arranged for, and new methods for the distribution of publicity matter have been devised.

"The V-L-S-E is redoubling its efforts to assist the exhibitor in the matter of more profitably presenting his feature program, and within the next six months, it is expected that this will be developed to such a degree that the theatres playing the Big Four features will show a marked increase in their financial returns."

Of the feature distributing organizations, the youngest is V-L-S-E, Inc., which takes its names from its component firms, Vitagraph, Lubin, Selig and Essanay. These four firms, which are also members of the General Film Company, formed V-L-S-E to distribute their feature pictures. The chief problem for this company lies in the distributing end.

This is being met competently. Exchanges are being opened all over the country with well known managers in charge. This phase is proceeding rather slowly, owing to the desire of V-L-S-E to pick its men very carefully, and to wait rather than open an office with an inferior working force.

But there is no difficulty to be overcome in the producing end. The component firms of V-L-S-E are the old masters of the business, the men who started making pictures back in the days when the motion picture really was in its infancy.

Vitagraph, Lubin, Selig and Essanay are all concerns headed by wise motion picture men, men who are among the very few who made really good pictures in the early days of the business. Each of the four firms has two or more producing plants and a large number of favorites in stock. The pictures already released have proved exceptionally popular, and there is no doubt but that those of the future will increase in popularity.

NEW FEATURE COMBINE LOOMS ON THE HORIZON

What may be termed the Aitken-Kessel-Baumann-Griffith-Ince-Sennett combine has been announced by H. E. Aitken, former president of the Mutual Film Corporation. This will be an affiliation of the New York Motion Pictures Corporation, with H. E. Aitken and D. W. Griffith.

Adam Kessel, Jr., and C. O. Baumann are the executives of the New York Motion Picture Corporation, and Thomas H. Ince and Mack Sennett the supervising directors. H. E. Aitken is financially interested in Reliance and Majestic pictures, of which D. W. Griffith is the director general.

Mr. Griffith is rated as probably the world's greatest dramatic director, and Sennett holds the same place among comedy directors. Ince is a very fine director of drama and spectacles. Kessel and Baumann, and Aitken all believe in making good pictures.

If this combine goes through, it will undoubtedly make pictures at a greater average expense than any other company, and get correspondingly greater prices for its productions.

RAFFERTY STRIKES A NEW NOTE IN COMEDY FILM

The "Peaceful Rafferty" comedy series, produced by the All Celtic Film company, are making a hit on the World Film program. Charles O'Hara is the "Rafferty" of the series, and J. A. Fitzgerald the director.

Rafferty is the silk-hat type of Irishman and makes a lot of good clean fun wherever he goes.

These comedies are increasing in popularity with exhibitors who use them.

A SEXTET OF THE STARS WHO ARE BEING FEATURED IN THE PICTURES OF THE METRO PROGRAM



Left to right: Olga Petrova, Francis Bushman, Florence Reed (top)

Edmund Breese (below), William Faversham, Marguerite Snow

Gotham Film Company Will Release a Film a Week Beginning October 1 and Enlarge Studio

"THE increase in the business of the Gotham Film company combined with the carrying out of the plans laid out at the inception of the company, has caused the board of directors to authorize the increase of the capital stock to $1,000,000," said President Taggart in discussing the coming season. "This increase in capitalization will give the company such elasticity that it will allow them to expand in a number of directions.

"The company was primarily formed to release one picture a month putting all its time upon the one production and making it the best that money and brains could produce, but the first release has made such a hit that it has been decided to gradually increase the output of the company until by October 1 it will be releasing one picture a week. This, of course, means an enlargement of the studio facilities, and negotiations are already under way for a plant which will be big enough to handle them. Details of this plant will be given out in due course.

"To keep up the quality of the productions, negotiations are now pending with several prominent Broadway stars to appear in Gotham features, and also for a number of successful books and plays to serve as vehicles for them.

"In the company's last picture, 'A Trade Secret,' Frederic de Belleville, one of Broadway's most successful leading men, and Betty Marshall, the well-known musical comedy leading woman, appeared as the principals. Miss Marshall was so successful in the picture that her services have been retained for all future Gotham productions.

"The company has already entered into contracts with a number of leading exchange men to handle the productions. With the increased capitalization the company will be able to open exchanges in all the principal territories in the United States, and the exhibitor will have no difficulty in securing Gotham features whenever he wants them.

"The selling plan of the Gotham Film company is unique. Its minimum guarantee is so low that the exchange man can afford to handle the pictures without depositing a prohibitive sum with the parent company. He is allowed, in fact, to deposit a very small sum as a guarantee and pay the balance to the company as the picture earns it. By this method the producer, the exchange man and the exhibitor can each participate in the earning power of the production."

"CABIRIA" HERO WILL BE SEEN IN FORTHCOMING ITALAS

"Cabiria" is the biggest thing sent to America by Itala. Also, "Cabiria" was the biggest picture of its time. It was the first motion picture to play in this country at prices up to two dollars.

Itala Films Torino, Messrs Sciamengo and Pastrone in active charge, is one of the biggest of the foreign producing firms and justly noted for pretentious and artistic productions. It made "The Fall of Troy" in two reels, the first imported feature. Then it made "Cabiria," the biggest imported pictures and the most artistic production ever made.

Maciste, the giant slave, was the center of attraction in "Cabiria." He will be seen in forthcoming Itala releases. Itala production has not been stopped by the war and the next few months will see some more big pictures coming over, is the announcement.

GLIMPSES OF THE OFFICES OF THE GOTHAM FILM COMPANY, NEW YORK CITY, AND SOME OF ITS EXECUTIVES



GENERAL OFFICE—Insert, MARSHALL W. TAGGART, PRESIDENT

THE ADVERTISING DEPARTMENT

ANOTHER CORNER OF THE GENERAL OFFICE—Insert, C. SCHOTTENFELS, VICE-PRESIDENT

The Balboa plant is now turning out twelve reels of finished negative a week and expects to make this twenty or thirty by the first of September.

ITALA HINTS AT BIG PLANS FOR THE FUTURE

The success of "Cabiria" has emboldened Itala to make very big plans for the future.

"The Itala company's producing activities at Turin, Italy, have not been stopped by the war, as one might imagine," said Harry R. Raver, American representative of the Itala company. "Messrs. Sciamengo and Pastrone, the executives of the Itala company, were much pleased with the success of 'Cabiria' and, from advices from Italy, I learn that something big is under way. Just what it is I am not yet prepared to state, for it has always been the policy of the Itala company to complete a production and fit it for marketing before announcing it.

"However, I know enough about what is coming, so that I have had the Itala offices refitted, made fireproof and a private projection room installed at a cost of more than $1,000. The actor who played Maciste, the giant slave of 'Cabiria,' won such reputation through his work in 'Cabiria' that, I understand, he has been retained for coming productions. When the coming pictures arrive on this side I will be better fitted to talk about them."

CORT FILM CORPORATION WILL FEATURE CASTLES

The Cort Film corporation, an organization built around John Cort, the theatrical magnate, has made one picture, "The Melting Pot," with Walker Whiteside, a fine production, taking well wherever shown. Marketing affiliations are rapidly nearing completion.

Their future plans include an elaborate production featuring Mr. and Mrs. Vernon Castle, which will very likely be ready for marketing in the late summer or early autumn.

FROHMAN IS ASSOCIATED WITH WORLD PROGRAM

The Frohman Amusement corporation, under the leadership of Gustave Frohman, brother of Daniel Frohman, has been making features for the World Film program.

In addition it recently took over the old Gene Gauntier studio on Fifty-fourth street, and leases the studio when it is not occupied.

"The Builder of Bridges" was the latest feature release, and other pretentious subjects are coming. William L. Sherrill is the general manager.

AMERICAN CORRESPONDENT IMPORTS WAR FILM

The American Correspondent Film company, of 30 East Forty-second street, is a new concern which is importing war pictures. A descriptive lecture has been prepared by Edward Lyell Fox, a well-known writer and war correspondent.

Plans are now being made to increase the import to a material extent.

Warners and Lichtman Form Standard Program; Many United Program Brands Will Appear

A. L. LICHTMAN, H. M. Warner and Albert Warner have recently formed the Standard Photo-play Distributors, Inc., to handle the Standard program. The brands and firms announced are Empress (Gaumont), Sunshine (Erbograph), Sunbeam (Crystal), Pyramid (Smallwood), Lariat (Pikes Peak Film company), Ideal (E. Otterman), Moonstone (Mittenthal brothers), Premier (O. E. Goebel), Luna (G. P. Hamilton) and Magnet (L. C. Stern). These pictures have been appearing on the United program.

Al Lichtman, formerly with the Famous Players, is known as one of the most able film men. The Warner brothers are a hard working, solid pair of men. Negotiations are going on with exchanges.

The Standard Photo-Play Distributors say it is too early to make any predictions, and neither do they wish to make any flamboyant statements at this time. One thing is certain, however, and that is they have a perfect understanding with the manufacturers as to the quality of the films required. If experience, hard work, knowledge and the confidence of the trade is worth anything, they can safely predict that their efforts will not be in vain.

Mr. Lichtman, the general manager, has always believed that films should be handled on their merit as pictures. He knows that the exhibitor and exchange man only want to pay for such films as their patrons demand; that the buying of superfluous film by an exchange is one of the biggest leaks by which money escapes.

In offering the Standard program an opportunity is offered to re-establish the independent film exchange on a successful basis. Five-year contracts are being signed with exchanges.

The hard work and ability of Albert Warner and H. M. Warner is perhaps best instanced by the success which the old Warner's Features had under the guidance. From nothing the business was built up to a flourishing state in the days when a fifty dollar a day rental fee was but little short of marvelous and absolutely impossible outside of the larger cities.

The producing firms associated with the Standard program are all guided by old and experienced heads. First, last and always the Standard program will endeavor to supply what the public wants and handle these pictures at prices commensurate with their merit.

Bruce Mitchell Formulates Plans for Features; National Film Corporation the Result

THE National Film corporation is a new concern with studios at Hollywood, Cal.

Bruce Mitchell presents William Parsons in "You Can't Beat It," a comedy, and Norma Talmadge, former Vitagraph leading woman, in feature dramas.

Miss Talmadge will first be seen in "Captivating Mary Carstairs." Anthony N. Coldewey is the scenario editor.

Bruce Mitchell, on whom largely rests the matter of production policy, has very advanced ideas on the subject. His views are quite up-to-the-minute.

"So far as I am concerned the pure slapstick comedy is on the shelf," says Mr. Mitchell. "I intend to make comedies with Mr. Parsons that will be merry and unique and still contain thrills. Recently I made nineteen high class comedies in ten weeks. While I do not expect to continue producing at this rate of speed, I do not expect to dally by the wayside."

It is interesting to note that Mr. Mitchell's entry into the motion picture industry is the indirect result of a meeting with Mary Pickford. Two years ago Mr. Mitchell was a constructing and civil engineer in New York. He met Mary Pickford at a dance and her conversation impressed him so with the possibilities of the motion picture industry that he decided to enter the lists. He is applying to his motion picture work the same keen qualities of mind which made him a success as an engineer.

Mr. Mitchell entered the business in 1912, working with Bob Leonard and Otis Turner of the Universal forces. In 1913 he and Donald McDonald organized the Thistle Brand Film company, which was merged with the Crown City Film company in August, 1914.

Anthony W. Coldewey, the scenario editor, is a former newspaper man and writer. He was engaged as a member of the Universal scenario staff in March, 1913. Then he wrote scenarios for Edwin August and acted as assistant director. He returned to the Universal in October, 1913, later leaving to join the Balboa forces.

GLOBE GUARANTEES 1,500 DAY BOOKINGS

The Globe Feature Picture booking office, the result of the former U. B. O. Picture department, has just been organized and will be in a position in about a week to lay out a guaranteed route of 1,500 days for feature pictures.

The various offices will have to play the allotted time within a period of nine months. The Globe will contract to play a feature 1,500 days within nine months on 24 copies. The features will range in price from five dollars to one hundred dollars a day, according to their strength.

"MELTING POT" RIGHTS PLACED FOR 9 MORE STATES

The office of John Cort in the Longacre building announces more sales of state rights on "The Melting Pot," a recent release of the Cort Film corporation.

Illionis and Wisconsin have been taken by the Celebrated Players of Chicago. Ohio, Indiana, West Virginia and Kentucky have been bought by the Apex Feature service, and Minnesota, North and South Dakota by the Western Kriterion Film Service, Inc., of Minneapolis.

One-a-Week Policy of Fox Promises Success; New Studio to Be Completed at Cost of $2,000,000

THE Fox Film Corporation, urged to greater efforts by the favorable reception of its pictures throughout the country, is planning to expand on lines destined to prove very successful.

The company expects to release on September 6 a feature a week. Anticipating the demands this policy will make on its resources, the president, William Fox, has planned a studio which on completion will mean an outlay of $2,000,000.

The features released throughout the coming year will be productions of unusual appeal. Each story will be written by a celebrated author and star a player of note. Contracts are now ready for exhibitors.

In preparation for the new One-a-Week policy, the exchange managers of the Fox company were in session at the home office last week to discuss ways and means for marketing the features to the best advantage for exhibitors.

The policy to be observed by the company was indicated in a recent interview with Mr. Fox, who said:

"It is our object to make each picture better and stronger than its predecessor."

This attitude is the logical development of the policy pursued by Mr. Fox from the first day the doors of the company opened for business. This was only a little over a year ago. During that short period the company has shown phenomenal growth.

Mr. Fox decided on a plan of producing the best pictures within his power. He employed the best directors and players of universal reputation for roles in important dramas.

The ready acceptance of Fox features the moment they are released to the public is the best indication of the effectiveness of the Fox policy.

Some of the Fox successes are: "Life's Shop Windows," "The Walls of Jericho," with Edmund Breese; "The Thief," with Dorothy Donnelly; "The Idler," with Charles Richman; "Samson," with William Farnum; "A Fool There Was," with Theda Bara; "A Gilded Fool," with William Farnum; "Kreutzer Sonata," with Nance O'Neil; "From the Valley of the Missing"; "The Children of the Ghetto," with Wilton Lackaye; "The New Governor," based upon "The Nigger," with William Farnum; "The Plunderer," with William Farnum; "The Girl I Left Behind Me," with Robert Edeson; "The Celebrated Scandal," with Betty Nansen; "Anna Karenina," and "A Woman's Resurrection," with the same world-famed star, and "Wormwood," with one of the most powerful casts ever assembled.

Not so very long ago, as time is considered in ordinary business matters, William Fox, a theatrical and vaudeville magnate, decided to enter the motion picture producing field in earnest. He was already familiar with the distributing end through having conducted the Greater New York Film Rental Company for many years, during which time he well proved his ability as a fighter. Mr. Fox's first step was to form the Box Office Attractions Company and open offices over the country. About this time Winfield R. Sheehan entered the scene as Mr. Fox's associate in active charge of affairs.



WILLIAM FOX

Then it was decided to produce pictures. Later the name of the company was changed to the Fox Film Company. Now the company's policy will be one picture a week after September 1, with eight directors busy making pictures. The large number of directors in proportion to the footage of the output is not to allow them to dawdle over making a picture.

It is arranged so that each director may have a week before he starts producing, in which to whip the scenario around to suit his own liking, and a week, after the scenes are all taken, in which to cut and title the picture. This policy, Mr. Sheehan believes, makes for the "fewer pictures but better pictures" era.

STRIDES OF METRO IN 6 MONTHS ARE IMPRESSIVE

Though in existence only about six months, the Metro Pictures Corporation has already firmly established itself in the hearts of exhibitors. The Metro quickly established its policy as that of a distributing organization handling high class features, but with rental prices below the extravagant class. The origin of the Metro came in a meeting of exchange men owning high class and actively distributing offices all over the country.

The problem of getting good pictures was met by affiliation with its producers: Dyreda, Rolfe, Quality and Popular Plays and Players. These producing companies are now either owned or controlled by Metro or its active heads. In addition, the Metro brand, made by Metro itself, will soon appear. Metro pictures have set a high standard and the most popular stage stars have been engaged, including such players as William Faversham and Ethel Barrymore. Francis X. Bushman, probably the most popular screen actor, is the star of Quality pictures, with Marguerite Snow playing opposite him.

With its impressive chain of distributing offices and excellent producing facilities, which are expanding as time goes on, Metro Pictures Corporation is on a sound basis.

Metro's Policy Will Be to Foster Longer Runs

LOOKING forward to the first six months through the eyes of the Metro board of directors, a period of active, determined, forceful effort is to be perceived.

Numerous stars and numerous plays have been procured by the very ambitious management of that concern during its four months of activities, and the promise of the future is more than glowing.

Of the permanent Metro stars who are to be seen on that program, Francis X. Bushman, Marguerite Snow, Emily Stevens, Ann Murdock, Gail Kane, Madame Petrova, Ethel Barrymore, Mary Miles Minter, Florence Reed, Olive Wyndham and Lois Meredith will be seen at periods and intervals in various well known dramatic success and fictional classics.

During the next fourteen weeks, the Metro will release on its release dates, each Monday in the year, the following stars and plays:

July 12, Edward Connelly, in George Ade's story "Marse Covington"; July 9, William Faversham and Jane Grey in Sir Gilbert Parker's "The Right of Way"; July 26, Francis X. Bushman and Marguerite Snow in John Drew's former success, "The Second in Command"; August 2, Dorothy Donnelly in "The Sealed Valley"; August 9, Madame Petrova in "The Vampire," an original scenario; August 16, Ann Murdock in "A Royal Family"; August 23, Edmund Breese in "The Spell of the Yukon"; August 30, Ralph Herz and Lois Meredith in "The Purple Lady"; September 6, Ethel Barrymore in "The Shadow," her most recent stage success; September 13, Francis X. Bushman and Marguerite Snow in "Richard Carvel"; September 20, Emily Stevens and Hamilton Gravel in "The Liars"; September 27, Gail Kane in "Her Great Match"; October 4, Madame Petrova in "My Madonna"; October 11, Emmy Wehlan in "When a Woman Loves."

Then in weekly releases, the following plays will be released: "The Silent Voice," "Pigs in Clover," "Baccaret," "My Wife," "Barbara Fritchie," "The Bridge," "Once to Every Man," "Sky Farm," "Mississippi Bubble," "Empty Pockets," "Rosemary for Remembrance," and other plays and novels.

The Metro directors will not increase their output. They will foster long runs and not so many changes on the part of the exhibitor.

COMPANIES RELEASING THROUGH GENERAL FILM PROGRAM ARE NOTABLE

The Companies Releasing Through the General Film Company, Taken Alphabetically, Are: Biograph, Edison, Essanay, Kalem, Knickerbocker Star Features, Lubin, MinA, Selig and Vitagraph— Studios Produce Subjects Increasing in Interest and Quality

THE Biograph company of America is one of the oldest producing firms in the business. The old "A.B." trade mark early attained a high reputation. For many years Biograph photography was the standard of judgment.

"Judith of Bethulia" has probably been Biograph's greatest single achievement. This picture has already sold more than three hundred prints in this country, counting re-issues, and will probably be exploited again this fall. As long as the negative holds out for printing "Judith" prints will be easily salable.

Biograph comedies, too, were among the first pictures to be known by the brand name. They still are among the most popular.

Begin to Make Multiples

Of late Biograph has been making more three and four reel productions, distributed through the General Film company. These have been of a pretentious nature. Another move which has won much popularity has been the re-issue of the one and two reel pictures directed by D. W. Griffith.

About thirty of these will be released from the more than three hundred subjects made for Biograph by Griffith. In them are seen players who, appearing at the present time in the same picture, would constitute an all star cast. To get these same players in one picture now would cost an immense sum.

In addition the players are seen with all their youth and attractiveness in the re-issues.

The Biograph company recently built a big studio at 807 East 175th street, New York City. To this studio the producing forces have just returned after spending the winter at the Biograph Pacific coast studios.

The work of production will be resumed without the loss of a day and several big pictures scheduled for early release will be started.

THE FUTURE PLANS OF THE EDISON STUDIO

"We shall continue the work we have been doing on three and four reel pictures, which are being released alternately on Fridays. These have made a strong place for themselves and will continue to maintain their supremacy. On single reels we shall, for the present, issue only two a week, Wednesdays and Saturdays. The Wednesday release will be a comedy and a good one—not slapstick, but brisk and full of action. On Saturday the offering will be a strong drama.

"We have some interesting plans in connection with these single reels which are not yet fully matured, but which we shall be ready to announce in a short time.

"On features we have arranged for a regular production and we are fortunate enough to be able to start with some unusually good plots.

"Recent changes have been made in the studio in the direction of greater efficiency, all of which will be reflected in the forthcoming productions."

HORACE G. PLIMPTON.

SCENARIOS ARE EDISON'S SPECIALTY; MANY CHANGES IN PRODUCING PERSONNEL

Long years of producing high class cleancut pictures with competent players and directors, and good sets has made the name of Edison as well known in motion pictures as it is in the other fields in which Thomas A. Edison is a factor.

Scenarios have long been the subject to which Horace G. Plimpton, the general manager of production, has given his special attention. The result has shown in the general excellence of the stories of Edison pictures.

At the big Edison studio at 2826 Decatur avenue, the Bronx, most of the Edison productions are made. No other permanent studio is maintained, although companies are frequently sent as far away as Florida to take special scenes for some particular picture.

Of late many changes have been made in the personnel of the producing force. These may be definitely stated to have been made with the aim of increasing the general excellence of production. While the official seal has not been set upon future plans it may be said on good authority that Edison plans to go ahead on a larger scale than ever in the fall and make a large number of multiple reel features.

The most pretentious recent engagement by Edison is that of Mrs. Fiske, who will play the leading role in the coming eight reel production of "Vanity Fair."

WALTHALL'S FIRST APPEARANCE FOR ESSANAY IS IN "TEMPER"

Henry B. Walthall's first appearance in Essanay pictures will be in "Temper," a three act production which has just been cut and titled, and which will be released on the General Film program, July 13.

Mr. Walthall is regarded one of the finest dramatic actors on the screen, and the scenario of "Temper" was especially written by H. S. Sheldon as a vehicle for him. In "Temper" Walthall plays Frank Bradbury, twenty years old, who leaves home because of father's ungovernable temper. Frank's temper only got the better of him when a schoolmate annoyed his sweetheart, Rose Claybourne.

Frank becomes engaged to Rose and returns home to get his parents' sanction. He returns to find the father shaking his fist in the mother's face because she encouraged the boy's return. Frank kills his father with a paper weight. Later he is acquitted by a jury on the ground that he was defending his mother and he and Rose marry.

Ruth Stonehouse, the Essanay ingenue, plays Rose. Warda Howard and Ernest Maupain play Frank's parents. The picture is said to make the severest demands yet put upon Mr. Walthall's histrionic ability, demands which he fully meets.

THREE VIEWS OF THE INTERIOR OF THE CENTAUR FILM COMPANY'S PLANT AT BAYONNE, NEW JERSEY



THE FILM DRYING ON THE DRUMS IN THE DEVELOPING ROOMS A CORNER OF THE STUDIO

GEORGE KLEINE MAKES PROMINENT PLACE FOR HIS COMPANY

George Kleine, in addition to his exchanges and producing forces, has a working capital which money cannot buy in the esteem of the whole industry. Mr. Kleine is one of the real pioneers of the industry. With Samuel Long and Frank Marion he started the Kalem company. Leaving that he imported Cines and Eclipse pictures, distributing them through the General Film Company, of which he is still a licensee.

Some time ago he opened his own distributing offices, and more recently started producing pictures again, the most conspicuous of which has been "Du Barry," with Mrs. Leslie Carter. The importation of "Quo Vadis?", the first picture to compete directly with the speaking stage in legitimate theatres at high prices, was a direct stroke of genius. That was only a little more than two years ago. "Quo Vadis?" paved the way for the many pictures which have constituted an evening's entertainment since them.

The pictures which Mr. Kleine is now producing are very carefully made. The majority are high class society comedies adapted from stage successes. Irene Fenwick, a promising young stage actress, is a permanent member of the Kleine forces.

Mr. Kleine's exchanges live up to his reputation as a high class renter, a man who has never deceived the exhibitor, and who has lived up to his own standards, no matter what the business inducements to a compromise might be.

LUBIN COMPLETES "GREAT RUBY"

"The Great Ruby," the famous Drury Lane melodrama by Cecil Raleigh and Henry Hamilton, has been completed by the Lubin company as a feature production, and will be released under the direction of the V-L-S-E. "The Great Ruby," as a picture production, will undoubtedly attract wide attention and interest because of the dramatic intensity and swiftness of the plot, and the many thrilling and sensational climaxes.

Barry O'Neil is the director. In the cast are Beatrice Morgan, Octavia Handworth, Eleanor Barry, George Soule Spencer, Peter Lang, Walter Hitchcock, William Turner, Percy Winter, Ferdinand Tidmarsh, George Trimble, and others.



EXTERIOR OF THE EDISON STUDIO, BEDFORD PARK, THE BRONX, N. Y.

Essanay Has Doubled Output Since January 1; Established Two New Companies

SINCE January 1 Essanay has almost doubled its output. At that time it issued regularly six releases a week, all one reel except one two reel photoplay, or seven reels in all. Besides this, it produced one three to four reel feature a month, all releases being through the General Film company. At the present time the present releases through the General Film company include one three reel and one two reel photoplay, making nine reels in all. Besides these it now produces one two reel Chaplin comedy every three weeks, and a four to six reel feature each four weeks, averaging about eleven reels a week.

Essanay has established two new companies at Los Angeles, Cal., still maintaining two at Niles, Cal. It has added three new companies to its Chicago studio, and has established a summer studio at Chattanooga, Tenn. It has another touring through the east to take scenes along the coast for about one dozen pictures. It is sending out more and more companies to various parts of the country all the time in order to get local color.

It expects to increase its output further and to put out more multiple reel features. The V-L-S-E of course, was one of the big steps in the formation of a company to release its features.

It has banished scenarios and is writing its photoplays as dramatic productions for the stage are written, with conversational parts injected, so that the action can be better timed and more realism shown in the picture.

Essanay has three sterling players in Charlie Chaplin, undoubtedly the most popular comedian now on the screen; Henry B. Walthall, one of the very best dramatic actors, and G. M. Anderson.

It has nearly doubled its force of actors and is hiring practically none but experienced players even for small parts. It is getting better players all the time, and is engaging special players for special parts, such as Viola Allen, for "The White Sister." It is working constantly along this line, both to increase its output and at the same time to better the artistry of the productions.

BUSINESS IN MAINE IS GOOD

Business in eastern and nothern Maine is picking up all the time, according to the statement of Manager Ehrgott of the branch exchange of the General Film company in Bangor, Me.

No new houses have been opened in his territory, but he says that a large number are contemplating starting in for the summer business.

PASSING GLANCES AT INTERESTING FEATURES OF THE EDISON BEDFORD PARK, NEW YORK, STUDIO



Kleine Will Soon Make Important Announcements; Hints at New Type of Comedies Now Under Way

DEFINITE plans for the future of his exchange and producing interests have been mapped out by George Kleine. While he does not wish to announce them right now the preliminaries have been consummated, and Mr. Kleine will soon announce very important plans and announce them in their entirety.

An inkling of what these plans are may be gained from Mr. Kleine's analysis of the feature end of the motion picture industry.

"I feel that the feature business is rapidly approaching the very trouble which characterized the business in the old subject program days. That is the matter of footage, of turning out a certain number of reels to fill release dates.

"More and more, I notice, feature distributing organizations are advertising that they will release features at stated intervals, say one a week, and then increasing their output, and advertising two a week. This means that the features must be produced to meet release dates just as one and two reel subjects used to be. I have always been opposed to this, and will continue to give every feature I produce the time necessary to make it a good picture, unhampered by the feeling that it must be released on a certain date.

"One thing I will say about the future. There is now being prepared a series of high class comedies which will be produced with practically the same cast in each comedy, although the pictures will bear no relation to each other in plot or action.

"This cast is being carefully recruited. Some of the players appeared in Broadway successes during the past season; some are motion picture players who have been seen in past Kleine releases.

"The work of producing these comedies will be gone about as seriously as though they were spectacular dramas. The matter of sets, for instance, will not be slighted. Too often comedies lose in artistic values because the producer relies on the fun to carry the picture to success, regardless of the general standard of production. These comedies will be undertaken seriously and earnestly and, I feel, will fully live up to and possibly improve upon the high standard already set by such comedies as 'Officer 666,' 'Stop Thief,' 'Who's Who in Society' and 'The Commuters.'"

ESSANAY ISSUES NEW PUBLICITY SHEET

Essanay now is getting out a new publicity sheet devoted entirely to the V-L-S-E features. The first number has just been issued and is devoted entirely to "The Blindness of Virtue." One sheet will be issued every four weeks for each feature.

This will not interfere with the regular organ of Essanay, "The Essanay News," devoted to all its releases, which is being published as usual.

Horsley Camera and Bostock Jungle Zoo Destined to Increase Popularity of MinAs

DAVID HORSLEY, of the Centaur Film Company, maker of MinA comedies for the General Film program, is a real pioneer, and there are only a few real ones. He is the oldest independent film manufacturer. He made pictures in the good old days (may they never come again), when the backyard served as a studio and the neighbors' washing on the line served as light diffusers.

In those days Mr. Horsley made Nestor pictures, which later went on the Universal program. When he left the Universal, Mr. Horsley built his present studios and laboratory at Bayonne, N. J. There were made the first of the MinA comedies, which were destined to win a place for themselves on the General Film program.

Last fall Mr. Horsley opened his studio and zoo on the Pacific coast, the enormous zoo being one of the attractions of Los Angeles. There he installed the famous Bostock wild animal arena, which was obtainable only through business conditions brought on by the war. Most of the MinA producing is now carried on at the west coast studios. The Bayonne studios are in great demand by persons and companies wishing to hire a well equipped studio, and a lot of commercial work is done in the laboratory.

Chester Beecroft is general manager of the Bayonne plant.

Mr. Horsley has recently perfected a camera by which as many as seven exposures can be taken without running the film through the camera more than once. This is being used in the MinA comedies now being produced. With this and several other technical inventions now in process of perfection, Mr. Horsley's pictures will soon show startling effects.

LUBIN PUTS WORD "SCENARIO" IN LIMBO

In recognition of the development of the motion picture manuscript from a brief and sketchy suggestion into an elaborate and carefully constructed dramatic composition which, as far as the work of the Lubin staff writers is concerned, is far more comprehensive and specific than the usual speaking-stage manuscript, the Lubin company has formally banished the derogatory term "scenario," the proper definition of which is merely "a brief dramatic outline," and established in its stead the expressive and now generally accepted word "photoplay."

Henceforth Lawrence S. McCloskey is "Editor of Photoplays," and the members of his department are "photo-playwrights" by designation as well as in fact. It was felt not only that "scenario" was a misnomer, but that its application to work of such dramatic and technical excellence was unjust.



A PANORAMA OF THE KALEM JACKSONVILLE STUDIOS—THE COMPOSITE PICTURE SHOWS SOME INTERESTING DETAILS OF PRODUCTION ON THE GROUNDS

LUBIN PROMISES PREMIER PRODUCING PERSONNEL BEFORE THE END OF 1915

"Before the end of the year the Lubin company will probably have one of the strongest producing forces in the field. It is toward this end that the company is working at the present time, and to accomplish this money is not being spared at all," is Mr. Lubin's statement.

"A new studio building, located a few blocks from the main studios at Twentieth street and Indiana avenue, Philadelphia, will be opened within the next few weeks. This is a four story building. On the top floor will be one of the largest daylight studios in the country; the third floor will have three artificial light studios, while the first and second floors will contain dressing rooms and property rooms. When completed, no studio will be able to surpass it in equipment.

"With the two studios here in Philadelphia, the Lubin company has, in addition, studios at Los Angeles, California; (also one which is being built at San Diego, Cal.); Phoenix, Ariz.; Jacksonville, Fla.; Atlantic City, N. J.; Betzwood, Pa.; Brooklyn, N. Y., and Newport, R. I.

"There will be a vast improvement all along the line, in an endeavor to make Lubin pictures as near perfection, from every angle, as it is possible to make them."

Lubin Makes New Departure in Comedies; Increases Scale of Feature Production

SINCE the first of the year the Lubin company has been working on one of the biggest and most important programs in its history. The formation of the V-L-S-E gave the company the opportunity to release some of the big important productions they had on hand, and to begin work on others which had been contemplated by the heads for some time.

No efforts are being spared to make these new feature plays the best ever, and to accomplish this the best talent obtainable has been engaged.

The productions vary in type from comedies, featuring such stars as Marie Dressler, Tom McNaughton and Billie Reeves, to popular dramatic successes by distinguished authors.

The various companies making comedies and dramas for the regular program have been greatly strengthened, and many changes have been made in order to improve in every possible way the Lubin output of plays.

The Lubin company has one of the biggest plants in the industry at Betzwood, near Philadelphia. The recent return of Ferdinand Singhi, in an executive position, was followed by several changes in the producing personnel. Mr. Singhi has always been rated as one of the most competent executives in the business. Ira M. Lowry remains as general manager as he has been for some time.

At the Betzwood plant an extensive commercial business is done in developing and printing films for other companies. Lubin is one of the very few companies not crowded for space at present. And still the expansion goes on with no immediate sign of discontinuation.

But if its expansion continues in proportion to the company's future, even the present mammoth plants will be too small. Lubin is one of the oldest companies, and certainly has facilities second to none for picture making.

TYRONE POWER CAST FOR "THE DEVIL-IN-CHIEF"

Tyrone Power, the distinguished actor, now under contract to the Selig Polyscope company, soon will be seen in "The Devil-in-Chief," a Selig Diamond special in three reels.

Power, in the lead, is revealed as one whose hatred for womankind carries even a touch of insanity. There is a terrific double climax impossible to surmise. Lanier Bartlett wrote the photoplay.

Knickerbocker a New General Film Unit; Productions Released Received with Favor

KNICKERBOCKER Star Features is a new company releasing through the General Film program, with its studio on Long Island. This company has prepared "The Kick-Out" with Ralph Stuart, "The Cup of Chance" with Alice Brady, and has just released a sumptuous production of "Hamlet" with Sir J. Forbes-Robertson and Gertrude Elliott.

These will be followed by other similar productions on the General Film program.

The high standard of the Knickerbocker Star Features is well instanced by two things. The first is the fact that these pictures have been received on the program of the General Film company, a concern rated as very chary of welcoming new brands. The second lies in the appearance in the pictures of the world's most famous stars.

Take Sir J. Forbes-Robertson and Gertrude Elliott who appear in "Hamlet." This famous actor, who has been knighted by the King of England, is known wherever the English tongue is spoken. He and Miss Elliott have just completed their farewell tour of the United States. Their many admirers will henceforth see them only upon the screen. The famous Drury Lane stock company, a British national institution, is seen in its entirety in their support.

Alice Brady, daughter of the theatrical magnate, William A. Brady, appears in "The Cup of Chance," direct from her Broadway successes, in the DeWolf Hopper revivals of the Gilbert and Sullivan operas, such as "Pinafore," "Trial by Jury" and "The Yeoman of the Guards."

Ralph Stuart, a noted actor of distinguished personality, appears in "The Kick-out," supported by George M. Howard and Mac Barnes.

Knickerbocker Star Features are confidently expected to support the high quality of the features released through the General Film program.

THE HOME OF LUBIN PICTURES AT TWENTIETH STREET AND INDIANA AVENUE, PHILADELPHIA



THE EXECUTIVE BUILDING THE STUDIO THE MAIN PLANT

GLIMPSES OF THE NEW GARLAND BUILDING OFFICES OF THE SELIG POLYSCOPE COMPANY, CHICAGO



ACCOUNTING AND CASHIER'S DEPARTMENT PUBLICITY DEPARTMENT PURCHASING AGENT'S OFFICE

EUGENE HOEBER RECOVERS

Special to Motion Picture News

San Francisco, July 5.

Eugene Hoeber, general manager of the Francis Valentine company, one of the largest poster concerns on the coast, has been very ill, but is now recovering, to the relief of his many friends.

Selig Polyscope Company Has Moved Into New Offices in Chicago; Red Seal Series Started

THE executive offices of the Selig Polyscope Company were recently moved from 20 East Randolph street to the new Garland building, corner Wabash avenue and Washington street, Chicago. The change was made in order to accommodate the rapidly increasing business of the Selig company. The twelfth floor of the new Garland skyscraper has been occupied by the Selig executive offices, which contain the private offices of Col. William N. Selig, president, and of J. A. Berst, vice-president and general manager. Both of these offices are very commodious, and face Lake Michigan on the east.

Adjacent to these offices is located the publicity department, and to the west is the scenario editor's department. To the south is located the departments of the accountants, purchasing agent, cashier and his assistants.

The shipping department is also on the twelfth floor, and to the north of this department will be found the projecting parlors, where Selig Red Seal plays, Diamond Specials in three reels, and the regular releases are shown and reviewed. The new executive offices are said to be among the most commodious and best equipped in Chicago.

The Selig Red Seal plays, which are being distributed through V-L-S-E are pretentious subjects, worthy of the company which gave "The Spoilers" to the screen.

The advent of J. A. Berst as vice-president and general manager is a notable move. Mr. Berst is one of the best known and most able executives in the industry, and he has taken over much of the active work of running things.

The new Selig million dollar jungle-zoo near Los Angeles is one of the show spots of the town, and only one of many instances of Selig progress.

Kalem Inaugurates "Broadway Favorites" Series; New Plays Consistent as Old Is Firm's Policy

THE Kalem company has continued steadily along the path of making consistent pictures. Recently it started making three and four reel pictures, its Broadway Favorites series featuring players known from their work in Broadway attractions.

Kalem has made other serials, including "The Hazards of Helen," which still continues with great success, and the "Girl Detective" series, just ended. This "Girl Detective" series will be replaced by another series of detective stories called "The Mysteries of the Grand Hotel," a two reel episode being released weekly. The plots are based upon mysteries which have actually happened and have been gathered from hotel house detectives all over the country.

For this series an unusually pretentious set showing the lobby of the Grand hotel and the mezzanine floor has been constructed. The set is even bigger than the replica of Maxim's seen in "Midnight at Maxim's."

The Kalem company has a permanent studio on West Twenty-third street, where its main offices are also located, and open air studios at Cliffside, N. J., and Jacksonville, Fla.

A glass-roofed studio is now being built at Cliffside so arranged that a big set may be constructed partly under cover and partly on the open air stage. This and the other moves of the Kalem company are in line with its policy of making big pictures.

KALEM'S BELIEF IS FIRM IN ONE AND TWO REELERS

"We propose to give special attention to the production of one and two reel subjects, believing that films of this length are the mainstay of the business," said William Wright, of Kalem. "The popularity of the motion picture enterprise was built up on the one reel drama, then followed by longer and stronger stories produced in two reels. Kalem deems it of special interest to the exhibitor and for the backbone of his show, that one and two reel pictures shall be continued, and that meritorious products of one and two reel lengths are absolutely essential for the future prosperity of the business.

"In addition the company will produce three and four reel feature subjects to be released in regular service. These three and four reel issues will be made from adaptations from popular books and well-known plays.

"Special casts will be engaged for each subject made up principally of actors and actresses who have made successes in New York theatres, always having in mind that multiple reel subjects of three and four reels in length should have a story that warrant such length and be produced by a director capable of handling subjects of this nature."

CHAPLIN'S DEATH IS "EXAGGERATED"

Special to Motion Picture News

New Orleans, July 6.

Essanay's announcement in Motion Picture News that Charlie Chaplin's "death was exaggerated," is being used to good advantage by New Orleans exhibitors in their poster displays. "Work" has been enthusiastically received at Pearce's Trianon, and has been re-booked for Fichtenberg's Plaza theatre.

It is to be regretted that irresponsible persons recently started a rumor in New Orleans that Charlie Chaplin was of this earth no more. The news caught like wildfire, and motion picture correspondents here and the newspapers were kept busy denying the fabrication.

"ALL FOR OLD IRELAND" IS LUBIN RELEASE, JULY 14

"All for Old Ireland," the first of a series of made-in-Ireland comedy dramas, which will be released by the Lubin company July 14, was finished under the greatest of difficulties last August after the outbreak of the European war.

Sidney Olcott, who directed the pictures, had, the day before the declaration of war by Great Britain, taken a number of scenes on the Island of Valentia, where the great cable station connecting Ireland with America is located.

2-REEL ANIMAL SUBJECTS TO BE ADDED TO SELIG PROGRAM

Selig jungle-zoo wild animal picture plays in two reels, are to be added to the regular Selig program. These highly interesting additions to the General Film market will be ready for release within a few weeks.

It is expected that the two-reelers will be released at the rate of two a month, but all details have not been decided upon. Exhibitors will be given ample notice of the first release date.

Almost every kind of wild beast is to be found in the Selig jungle-zoo, and these



J. A. BERST, VICE-PRES. AND GENERAL MGR. OF SELIG POLYSCOPE CO., IN HIS PRIVATE OFFICE

wild animals will all be utilized in the jungle-zoo two-reelers which will have not only the essential "punch," but educational value.

MORE DOUBLE EXPOSURES WITH HORSLEY CAMERA

Another of the remarkable photographic effects obtainable by the new Horsley double exposure camera, for the use of which MinA films hold the exclusive rights, is shown in "The Fighting Kid," a one-reel comedy to be released Thursday, July 15, on the licensed program.

Throughout the greater part of the story, Jerry, the principal character, lives in fear of a bully whom he has vanquished when he (the bully) attempted to force his attentions upon an unwilling girl.

Jerry has been visiting the girl he protected, and as he leaves her home he spies the bully lying in wait to wreak revenge. Jerry stops dumbfounded and his limbs shake from fright as he sees the bully transformed into a group of seven, each shaking his fist menacingly. The vision is novel and mystifying and is accomplished by a very simple process with the new camera.

The cast is made up of George Ovey, as Jerry, Ray Lincoln as the bully, Goldie Colwell, as the girl, Louis Fitzroy, Janet Sully and others.



THE PLANT OF THE VITAGRAPH COMPANY OF AMERICA, FLATBUSH, N. Y.
AS IT WAS 5 YEARS AGO AS IT IS TODAY

Two New Buildings Added to Vitagraph Studio During the Past Six Months

J. STUART BLACKTON and Albert E. Smith, the two active heads of the Vitagraph Company of America, form a wonderful pair of executives. Mr. Blackton, who is one of the best informed men on the whole picture business in the world, exercises his artistic talents to good advantage in supervising the producing end. Mr. Smith is the technical man. For instance he invented the "framing device" in common use on projection machines. Both are good sound business men.

So it is not strange that the Vitagraph company today holds a position in the very front rank of the producing companies of the world, both in quality and quantity of output.

Two big new buildings have been completed at the Flatbush studio within the past six months, so that the studio now fills four sides of a hollow square. This plant, together with the Vitagraph plants on the coast and the offices abroad, represents an investment of $6,000,000.

The Vitagraph company is distributing its big features through V-L-S-E, of which A. E. Smith is president. It has in preparation more big features, many of them with stage stars in leading roles.

But when it comes to motion picture players—there is where the Vitagraph shines. More than one hundred established stars are in the Vitagraph stock company. Scarcely a picture goes out without four or five real stars in it. Taking that into consideration with the Vitagraph standard of production and the magnitude of its operations, it is easy to account for the popularity of Vitagraphs.

SPEDON TO REPRESENT VITAGRAPH AT CONVENTION

Sam M. Spedon, the genial publicity promoter of the Vitagraph company, left Tuesday, July 6, for an extended vacational trip. He will include in his itinerary stop-overs in Chicago, Salt Lake City and San Francisco, where he will spend two weeks, representing the Vitagraph company at the Motion Picture Exhibitors' Convention and in introducing members of the Western Vitagraph company, with studios at Santa Monica, California, to exhibitors of the east, in attendance at the convention.

On the way back, he will visit the largest cities of the country and make himself acquainted with the local managers of V-L-S-E branch offices. A leisurely trip, which will ocupy about six weeks, will afford Mr. Spedon a breathing spell, which he calls his vacation, the first since his joining the Vitagraph company as head of the publicity department, six years ago.



TAKING A SCENE AT THE VITAGRAPH STUDIOS, FLATBUSH, N. Y.

MUTUAL ALLIED COMPANIES ARE FORGING AHEAD IN PRODUCTION OF PICTURES

Hutchinson, of American, Says Foreign Business Has Increased in Spite of European War—Reviews Successes and Forecasts Future—Reliance-Majestic Has Huge Undertakings Under Way—Thanhouser Declares for Steadfast Continuance of "Consistently Good" Policy He Has Inaugurated—New York Motion Picture Acquires Studios and Stars for Feature Campaign at Unprecedented Rate

"THE immediate future policy in which the management of The American Film Company is concerned is somewhat in advance of the normal development of the art. We are planning some enormous productions which will be notable from the standpoint of the massiveness of the undertaking, the artistic quality of the technique and the dramatic ability as shown by the efforts of both directors and artists; and in addition to this our consistent policy will be maintained, that is, of keeping the highest possible quality in every production which goes out under our name, regardless of length, whether one, two or more reels.

"The tremendous strides which we have made recently are exampled by our expansion, applying to property and facilities, as well as to output. In Santa Barbara, where the largest of American studios is located, a wonderful business growth has compelled almost constant additions to buildings and equipment. The vast increase in the volume of commerce in 'Flying A' and American 'Beauty' films has made itself felt throughout the civilized world of motion pictures.

"Notable undertakings have been achieved by the American. Numerous multiple reel features, including 'The Lure of the Mask,' 'The Quest,' 'The Lonesome Heart' and 'Secretary of Frivolous Affairs' have been released and proved to be big box office attractions everywhere. Many other new features are now ready and soon will be placed on the market. Chief among these are 'The End of the Road,' 'The Girl from his Town,' 'The Tragic Circle,' 'The Gamble,' 'Infatuation,' and a multiple reel film dealing with the great miracle of life.

"American directors have particularly distinguished themselves. Such sterling men as William D. Taylor, who scored the greatest of all triumphs in the production of the stupendous picturized novel, 'The Diamond from the Sky,' Thomas Ricketts, Henry Otto, Archer MacMackin, William Bertram, Reaves Eason, have made contributions to filmdom that stand as living monuments to their ability.

"The scope of foreign business of The American Company has widened, despite the great world war. 'Flying A' and 'Beauty' films are in greatest demand in European trade centers. The London office is literally a hive of industry. In other continents of the world, notably South America and Australia, the demand for American productions has increased by leaps and bounds.

"Pre-eminent among American triumphs has been 'The Diamond from the Sky,' produced by The American Company and distributed by The North American Film Corporation. Never has a continued photoplay met with like success. As a money-making proposition for the exhibitor, this marvelous production has jumped head and shoulders above anything ever produced in moving pictures.

"What we have done in the past is evidence that our ambitious policy for the future will be a magnificent success and we will continue to maintain our position in the foremost ranks of the exponents of the art of motography"

J. S. Hutchinson

"Diamond From the Sky" Likely to Rank as American Studio's Best for 1915

IN the studios at Santa Barbara, Cal., practically all the producing of the American Film Manufacturing company is done.

The regular companies which produce the "Flying A" dramas, one and two reel subjects, and the Beauty films, are constantly at work, under the able directorship of members of the American staff. Then there are the feature companies, which enact such four and five reel productions as the American produces. Foremost among recent feature releases, are "The Lure of The Mask," "The Lonesome Heart" and "Secretary of Frivolous Affairs."

Greatest of the companies in the American studios is the cast which has gained a world wide fame in "The Diamond from the Sky," the picturized novel produced by the American Film Manufacturing company and distributed by the North American Film corporation. Lottie Pickford, Irving Cummings, Eugenie Forde, William Russell, Charlotte Burton, George Periolat, William J. Tedmarsh and Orral Humphrey, the famous eight of "The Diamond from the Sky," are daily in appearance.

The American Film Manufacturing company was organized in 1910 by S. S. Hutchinson and John R. Freuler. Mr. Hutchinson is president and master producer of the American. Mr. Freuler, recently elected president of the Mutual Film corporation, is president of the North American Film corporation, a closely allied institution, organized for the purpose of distributing "The Diamond from the Sky."

Since its inception, the American Film Manufacturing company has been a leader in the film industry in the all important branches of production and distribution. Actors and actresses under the American banner have always been and will continue to be, favorites with film fans. Exhibitors have sought the American's output because of the stamp of "Flying A" excellence. which marks every production, from the humblest of the early one reel offerings, to the "Diamond from the Sky."

GLIMPSES OF THE AMERICAN FILM MANUFACTURING COMPANY'S STUDIOS AT SANTA BARBARA, CALIFORNIA



THE ACTORS' DRESSING ROOMS. A VIEW FROM THE GROUNDS ANOTHER ONE OF THE BUILDINGS

NEW YORK MOTION KEEPS PACE WITH PUBLIC DEMANDS

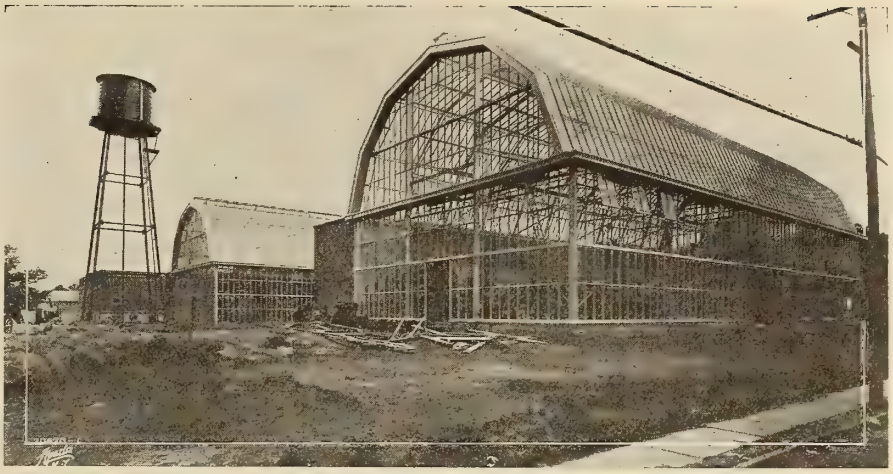
The New York Motion Picture corporation, which makes the Kay-Bee, Keystone, Broncho and Domino brands for the Mutual Film corporation, is one of the largest companies in the business. Adam Kessel, Jr., and C. O. Baumann, the heads of the company, have always believed in making good pictures, no matter what the cost. The result is that they have built up brand names which are worth their weight in gold; Keystone being probably the best known comedy brand in the world.

This company has large producing forces near Los Angeles, with Thomas H. Ince as general supervisor of the dramas and spectacles, and Mack Sennett head director of Keystones. The producing forces have been increased very largely in the past few months, till now the New York Motion Picture corporation could put out a program single-handed, if it chose. Recently engaged stars of the stage include such names as Raymond Hitchcock, Billie Burke, Weber and Fields, Julia Dean, Bessie Barriscale and W. S. Hart. Those are only a few of them.

The future of the New York Motion Picture corporation, after its contract with the Mutual expires in August, has not yet been announced by Kessell and Baumann. However, H. E. Aitken, former president of the Mutual, has announced a combine between himself, D. W. Griffith and the New York Motion Picture corporation and its producers. But whatever the New York Motion Picture corporation does, rest assured it will make good pictures, so good that they will find a ready market.

FILMING A "KID" DRAMA

The Majestic juvenile players are appearing in "The Runaways," under the direction of S. A. and C. M. Franklin. Violet Radcliffe is the Bowery kid; George Stone the minister's son, and Carmen De Rue is his little sweetheart, and they have some case.



NEW YORK MOTION PICTURE CORPORATION STUDIOS AT FORT LEE, N. J.

Reliance and Majestic Turn Out Subjects of Strong Appeal; New Griffith Features Under Way

The interests of the Reliance and Majestic Motion Picture corporations are closely allied. H. E. Aitken, former president of the Mutual Film corporation, is heavily interested in both, and D. W. Griffith, commonly regarded as the world's greatest director, is head producer in general supervision of both brands.

Mr. Griffith is surrounded in the producing end by players who have been with him for years, most of them prominent screen stars and directors whom he himself has trained. The Reliance and Majestic studios on the coast have been enlarged since last fall greatly, so greatly that a whole program could probably be produced there if needs be.

Mr. Aitken recently announced that a combination had been formed between himself, Mr. Griffith and the New York Motion Picture corporation.

Mr. Aitken did not say whether the proposed change would affect the whole producing force or just himself and Griffith. It is certain, though, that Griffith will make good pictures wherever he may be.

Griffith's greatest work of the past six months, in fact of his whole career, is "The Birth of a Nation," now playing at prices up to two dollars in several large cities.

This was made at the Reliance and Majestic studios with a company of Reliance and Majestic players. Mr. Griffith's next picture will be "The Mother and the Law," not a spectacular subject. He expects to follow this with a spectacular subject, probably "The Quest of the Holy Grail."

AT THE MAJESTIC STUDIOS

A two-reel melodrama, "The Mystic Jewel," is a Majestic subject, being produced by Jack Conway. The cast includes Charles West, Spottiswoode Aiken, Lucille Young, Sidney Owen, and Joseph Hanaberry. The story concerns brothers, their office stenographer, an oriental vampire woman, and the plot centers about a baffling murder mystery.

The film version of the D. W. Wonderley's magazine story, "The Lie," is being filmed as a one-reel Reliance sea drama. This will serve to introduce Adoni Foviri, the French actress, who recently became a member of the Reliance-Majestic stock company. Joseph Singleton appears as the heavy, who following a wreck at sea returns home and tells the wife of his partner that her husband was lost. Three years later, after a child is born, the husband returns. The production is in charge of Ray Meyers.

The Komic company is producing "Safety First," which portrays a love affair in which the villain attempts to win the love of the fair comedienne of the striped gown. Fay Tincher, Chester Withey, Frank Darien, and Max Davison are the principals.



A VIEW OF THE KEYSTONE STUDIOS, TWO CITY BLOCKS SQUARE, LOS ANGELES

RICHARD CARLE CAST FOR "MARY'S LAMB," PATHE

Pathé announces the acquisition of the picture rights to Richard Carle's big dramatic success "Mary's Lamb," which enjoyed a run of three years upon the stage.

Mr. Carle himself will play the lead in the Pathé picture. The famous player in his own famous play should prove to be a strong attraction.

Thanhouser's Return Signalized by "Consistently Good" Policy in Producing Photoplays

WHEN Edwin Thanhouser returned a few months ago as president and active head of the Thanhouser Film corporation in New Rochelle, home of Thanhouser dramas and Falstaff comedies, things took a decided brace.

Mr. Thanhouser, who was the founder of the company which bears his name, came back after a foreign tour of two years and seven months. His return gave the plant a fresh impetus under which it is still moving steadily forward.

His first act was to announce his policy as the production of "consistently good" photoplays.

To this policy he has rigidly adhered. He started the Falstaff comedies, which have been clean and funny. He also made several four reel productions for the Mutual Masterpictures, among them "The Patriot and the Spy" and "God's Witness."

Mr. Thanhouser, on his return, made several changes in the Thanhouser producing force. Mr. Thanhouser never was a great believer in the "star" system. A star can be taken away by another company, he believes, and it is better to make good pictures and build for brand reputation.

Mr. Thanhouser was recently elected first vice-president of the Mutual Film Corporation and, in his new position, will have an active voice in the Mutual council, as well as direct the Thanhouser Film Corporation's destiny.

THE FUTURE AS IT LOOKS FROM NEW ROCHELLE

Mr. Thanhouser's statement as to the future is as follows:

"I shall continue along my set line of a standardized photoplay. I want the artists of the speaking stage to embrace the film as a sister art, and the producing genius to turn to the film as a wider field for dramatic resource. I shall continue engaging them as fast as my work will allow.

"At intervals, I shall release a standard work, done with an all star cast. My Falstaff comedy brand will be the surprise of the fall season, due to some special contracts I am now making. During this summer I shall erect a new additional studio building with a sinking equatic tank and full rigging for aerial effects.

"Another eight or ten weeks will see me using the Gregory-Moses double image camera, which takes a double exposure without winding back the film.

While it requires a specially constructed stage, it makes double exposures quickly and positively.

"The Thanhouser and Falstaff brands are intended to justify feature advertising by the exhibitor, and no expense will be too great to maintain the exhibitors' confidence in them."

SHERMAN WANTS RIGHTS TO 15 STATES FOR "NATION"

The Elliott and Sherman Film company, Minneapolis, Minn. recently purchased rights on "The Birth of a Nation" for Wisconsin, and had the opening at the Davison theatre, Milwaukee, on July 3. The subject is booked there for two months.

The prices will be twenty-five cents to a dollar and a half evenings, and twenty-five cents to one dollar for matinees. H. A. Sherman was in Los Angeles during the past week negotiating with D. W. Griffith for rights for fifteen other states. Up to this time the outcome of this negotiation has not been announced.

Cranston Brenton Is Now Head of National Board

New Chairman, a Graduate of Trinity College, and for Ten Years a Professor of English Literature, Resigned From War Relief Directorship of American Red Cross

CRANSTON BRENTON, of New York, war relief director of the American Red Cross, has been elected chairman of the National Board of Consorship. He succeeds Frederick C. Howe, who is now commissioner of immigration of the Port of New York, and who resigned some time since. The election was ratified by the general committee of the national board at its meeting on June 30.

Mr. Brenton is a man of about forty. He has had some years of business experience as a superintendent of a manufacturing establishment in New York. He graduated from Trinity College in Hartford, Connecticut, with the highest standing in the scientific department in 1899, and subsequently received the degree of master of science from that institution. For ten years, he served on the faculty of Trinity College as professor of English language and literature.

Because of his interest in social and civic work, he resigned this position to assume the duties of executive secretary of the social service commission of the diocese of New York. In October, 1914, he accepted his present position with the American Red Cross. Mr. Brenton is a man of executive ability, of broad interests and experience.

He has a sympathetic appreciation of the importance of the motion picture amusement and in the education of the people. His years of specializing upon literary criticism, drama and dramatic technique has developed clarity of thought and a grasp of dramatic values. Mr. Brenton has an established position as a public speaker and as a student of social questions.

The work of the national board has developed rapidly during the past two years until it holds a commanding place in the thought of the public, the motion picture industry, and students of amusement. Under this co-operative arrangement with the producers and distributors of motion pictures, it viewed last year nearly 6,000 film subjects, approximately 10,000 reels, and has been in close communication with four hundred centres throughout the United States.

Mr. Lester F. Scott, the acting director of the People's Institute, has served as chairman of the national board in the interim between Mr. Bowe's resignation and the election of Mr. Brenton.

KNICKERBOCKER ISSUES FINE PAPER FOR "HAMLET"

The fine quality of paper issued with Knickerbocker Star Features is worthy of commendation. The art and plate work for the two-color half sheets of Forbes-Robertson and Gertrude Elliott with the recent release of "Hamlet" are especially fine.

In every instance of these Star releases the lithos are made from artists' sketches of a superior character.

EDWIN THANHOUSER AND GLIMPSES OF THE PRODUCING COMPANY'S PLANT AT NEW ROCHELLE



THE STUDIO FROM THE REAR LUNCH TIME ON THANHOUSER STREET FRONT OF BUILDINGS FROM MAIN STREET

PANORAMA OF UNIVERSAL CITY, CAL., MAIN PRODUCING CENTER OF THE UNIVERSAL FILM MANUFACTURING CO.



Putting Broadway Features with Broadway Stars on Regular Program Is Universal's Project

"THE great big endeavor which is occupying the attention of the Universal Film Manufacturing Company at the present time, and will for six months to come, is the gigantic undertaking which it has assumed, of putting four and five reel Broadway features, with Broadway stars, on the regular Universal program," said R. H. Cochrane recently. "No other company in the realm of moving pictures has ever attempted anything so radical as this. Already it has involved the Universal in a tremendous expenditure of money for the engagement of stars, the purchase of plays and best selling books, and contract for the services of skillful scenario writers and able directors. These features will be released under the brand of Broadway Universal Features, and will be put on the regular program one a week. The release day will be Monday.

"The features which have been set, and their probable order, is as follows: Jane Cowl, in 'The Garden of Lies,' July 12; 'Scandal,' by Lois Weber, July 19; Lawrence D'Orsay, in 'The Earl of Pawtucket,' July 26; Hobart Bosworth, in 'Fatherhood,' August 2; Ward & Vokes, in 'The Run on the Bank'; 'Jewel,' with Ella Hall, adapted from the novel by Clara Louise Burnham; Marie Cahill, in 'Judy Forgot'; Hobart Bosworth, in 'A Little Brother of the Rich,' adapted from the novel and play by Joseph Medill Patterson; Mary Fuller, in 'Under Southern Skies'; King Baggot, in 'The Suburban'; Charles E. Evans, in 'The Parlor Match'; Herbert Kelcey and Effie Shannon, in 'The Sphinx'; Helen Ware, in 'Lass o'Lowries'; Marie Tempest, Blanche Walsh, Florence Reed, Henry E. Dixie, Frank Keenan, Wilton Lackaye, Nat C. Goodwin, Julia Dean, Emmett Corrigan, Henrietta Crossman, Cyril Scott, Lulu Glaser, Carter De Haven, Flora Parker and several others, in productions which have not as yet been definitely decided.

"Another tremendous production, which the Universal is undertaking, is the filming of 'The Dumb Girl of Portici,' in which Anna Pavlowa, the most wonderful dancer in the world today, is starred at a fabulous salary in an eight reel production. It is the aim of the Universal to make this production the most gigantic and imposing of its character ever put on in this country.

"The other day they purchased $10,000 worth of scenery, which belonged to the Boston Opera Company, now defunct, and the production will be directed by Phillips Smalley and Lois Weber, who is adapting the scenario. A great many of the scenes will be filmed in Chicago, where the company is playing an engagement at the present time. After that the entire company will be taken to California, Universal City, where the exteriors will be taken.

"The Universal is also finishing the largest glass inclosed studio in the United States in Leonia, N. J., which will represent an expenditure of at least half a million dollars, and probably before all of the bills are paid it will go considerably over this figure. Every conceivable device which could be thought of or invented has been incorporated in the new laboratories and studio, and it will represent the very finest facilities for work under glass which has yet been projected."

Best Known Hotel Brought to Everybody in U Film, "The Earl of Pawtucket," Featuring D'Orsay

IN "The Earl of Pawtucket," the big feature in which Lawrence D'Orsay is starring for the Universal program, Mr. Myers, in conjunction with Frank Beresford, technical director of the Universal Coytesville studios, designed an exact reproduction of the lobby, lounge, and restaurant of the Waldorf-Astoria for the biggest scenes.

They conferred with the famous "Oscar" of the Waldorf and secured sketches, plans and a complete property list of the furniture, furnishings, hangings and statuary necessary for the huge set.

Fifty masons, carpenters, scene painters, decorators and electricians worked steadily for more than a week before the completion of what is purported to be the largest hotel lobby scene ever filmed. The services of five structural iron workers were also enlisted for the sole purpose of installing two steel elevators leading off the lobby.

The stage on which the set is built was especially constructed and is 150 feet deep and 75 feet wide. One hundred and twenty-five pieces of furniture, such as leather settees, tables, and tabourets, are arranged in the lobby and lounge adjoining, while in the restaurant leading off the lobby fifty tables decorated and set with

SCENES FROM A QUARTETTE OF PICTURES TO BE RELEASED BY THE UNIVERSAL FILM MANUFACTURING COMPANY



Left to right: "The Broken Coin" (fourth episode), "The Cheval Mystery" (Victor—Two Reels), "The Little White Violet" (Victor—Two Reels), "Dear Little Old Time Girl" (Laemmle—One Reel)

costly linen, cut glass and silver and two hundred chairs are placed.

Five thousand yards of muslin was used in the sun diffuses which were made especially to diffuse the light, and were handled by ten stage hands exactly like sails on a ship.

Sixty scenes will be enacted on this immense stage, some showing its entire length and width, others different sections as the restaurant, lobby, registry desk, cigar stand, news stand and elevators. It is estimated that $2,000 has been expended on this scene, which will be used only for about twenty hours.

Harry Myers is not only directing, but also playing the juvenile lead, while Rosemary Theby is playing opposite Lawrence D'Orsay.

ROSEMARY THEBY TO PLAY OPPOSITE D'ORSAY

Rosemary Theby, the Universal leading woman, has been selected to co-star in the massive film production of "The Earl of Pawtucket," in which Lawrence D'Orsay, the well-known actor, made his greatest stage success.

Miss Theby is, without a doubt, one of the most popular screen actresses of today, and has appeared in such plays as "The Hard Road," "Baby," "Mumps," and "The Prize Story."

Rosemary Theby has been playing leading roles in the films for more than four years, commencing with the Vitagraph and working her way gradually to the top. She can play comedy roles as well as dramatic parts with the same ease and technique, and considers her work with the Universal her best efforts.

In "The Earl of Pawtucket" this charming star is seen to great advantage as the much-pursued American girl.

DONALD BRIAN BEGINS WORK IN "THE VOICE IN THE FOG"

Donald Brian has started work on the photo-drama version of "The Voice in the Fog," adapted from the original novel by Harold MacGrath. The scenes are being made at Hollywood, Cal., in the studio of the Lasky Feature Play company, which will release the photodrama through the Paramount Pictures corporation.

For several years Mr. Brian has been the foremost musical male comedy star in America. The late Charles Frohman raised him from the ranks into stardom, and for the past few seasons he has appeared in "The Siren," "The Marriage Market" and "The Girl from Utah."

DWAN WAS NOT HEAD DIRECTOR

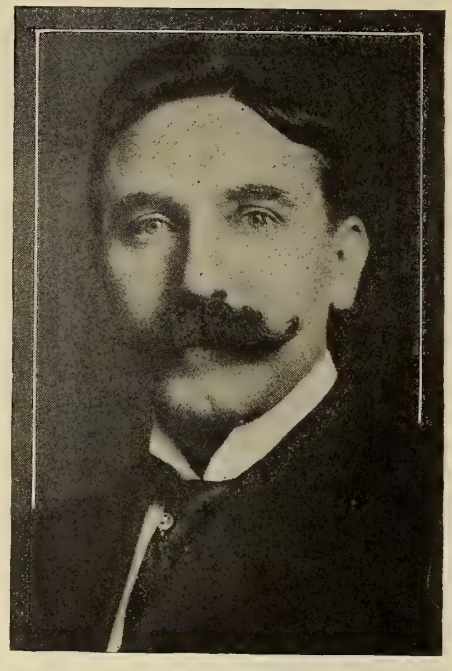
Through an inadvertence, Alan Dwan director recently engaged by the New York Motion Picture corporation, was referred to in the last issue of Motion Picture News as having been "head director with Famous Players."

Although Mr. Dwan directed important productions, he was not head director. That position is held by Daniel Frohman and Edwin S. Porter, who have immediate supervision of Famous Players' productions.

Growth of the Cosmofotofilm Company During the Last Year; Allied with Famous Authors

THE London Film company, England's most highly regarded producing organization, is represented in this country by Cosmofotofilm, with Paul H. Cromelin in charge.

Now a little more than two years old, the London Film Company has sent to this country many very fine dramatic subjects. Harold M. Shaw, the head producer, and George Loane Tucker, a director, are both Americans. The pictures they have made in England are worthy, photographically, of our best American sunlight, and far superior to many American subjects dramatically, and in the matter of production.



PAUL CROMELIN

The war has not curtailed the producing activities to any appreciable extent. No decrease in the quantity or quality of pictures coming in is to be feared.

Among the most recent productions handled by Cosmofotofilm may be mentioned "Brother Officers," sold to Paramount; "The Middleman," sold to Metro, and "Liberty Hall," which has just been received.

Harold M. Shaw certainly has set an enviable production standard for the London Film Company, one which many American companies might well strive to reach.

In making the announcement of its first anniversary, the Cosmofotofilm company was in the unique position of advertising the fact that it had four big successes showing in the leading New York theatres during the month of May. These were, "Brother Officers," which had its premier at the Strand theatre; "Incomparable Mistress Bellairs," which had a week's run at the New York Hippodrome; "The Middleman," which was shown first at a trade performance at the Broadway theatre and which was exhibited to the public for a very successful run at the Eighty-first and Broadway theatre, and "Bootle's Baby," which played to delighted audiences for a week at the Broadway theatre.

This was certainly an extraordinary showing for a company new in the United States market, and illustrates the quick strides which this company's product has made in the United States.

The Cosmofotofilm company moved into new offices on the sixth floor of the World's Tower building the middle of June and will from now on be better equipped to handle the large increasing business with which it is being favored.

The company's principal release for July will be a four-part film presentation of R. C. Carton's play, "Liberty Hall." This was produced by Harold Shaw, and it featured Edna Flugrath, Ben Webster and C. B. Clarence. "Liberty Hall" was for many years a stage favorite and was the play in which Edward Terry gained his greatest success.

The London Film company's policy has been to film the works of the great author's, using only the very best artists. They have contracts to film several more stories by Conan Doyle, Hall Caine, W. W. Jacobs and a number of other leading writers. The announcement of these will be made from time to time as the films are ready for the market.

OSBOURNE PROVES VERSATILE IN MINAS

Jefferson Osbourne, now with MinA films, is a versatile player. In the six years that he has spent before the camera he has played almost every imaginable kind of a part, some of the sensational ones so realistically that more than once his life was in danger.

Osbourne started his professional life twenty years ago with W. S. Hart, who was then starring in the legitimate drama, but who is at the present time working in pictures.

His first season was practically uneventful, but thereafter his career took on an interesting aspect. He was with many companies, and as he expresses it, some were good, some were bad and some were indifferent affairs. In nine years he played everything from legitimate drama to slapstick comedy.

He had his ups and downs, but he did not falter and kept pegging along. He next went into vaudeville and for five years played the United and Orpheum time.

Six years ago he worked in his first picture. It was a Nestor comedy, produced by David Horsley and directed by Milton Fahrney. After working several pictures in the east, Osbourne was brought to California with the original Nestor organization.

Since then Osborne returned to the east, working with Pathé, Edison, Biograph and several other companies. Recently he went back to California and was immediately made a member of the MinA company by Director Fahrney, his old friend and his first director.

Director Fahrney, aware of Osbourne's versatility, casts him in characters of any description, without the slightest objection from the player.

Fox Exchange Men's Convention Is a Success

Winfield R. Sheehan Opens the Meeting with an Address Outlining the Growth of the Company During the Past Year—President of the Corporation Discusses the One-a-Week Policy, Effective September 6—Addresses Are Made by Carlos and Rogers.



Left to Right—Seated on Floor—S. T. Stephens, S. J. Baker, Herman Robbins, Edward Waldo, Jerome Abrams. Seated, First Row—Abe E. Sigel, L. S. Levine, Nat Beier, Jack Levy, L. Rosenbluth, W. R. Sheehan, Abraham Carlos, Sam Denrow, C. P. Hall, E. A. Westcott, J. H. Goldfrap, William Alexander. Standing, Third Row—Harry F. Campbell, C. L. Worthington, W. S. Citron, J. Shapiro, A. M. Muller, P. C. Mooney, F. Carmichael, Harvey B. Day, S. J. Irwin, Arthur Dickson, J. H. Feinman, George McKibbon, Abe Levy, E. M. Church. Standing, Last Row—A. T. Lambson, E. R. Redlich, J. H. Fortes, Carey Wilson, C. W. Hardin, Lieut. P. J. Anderson, N. H. Spitzer, Louis T. Rogers, Harry Leonhardt.

AFTER a week of strenuous business sessions and equally strenuous entertainment, the managers of the branch offices of the Fox Film Corporation from all over the country left for their various offices last Tuesday, inspired by contact with William Fox, with galvanic energy and determination to make the year a record one.

The convention started July 1, and ran through to the fifth. Winfield R. Sheehan, general manager of the Fox Film Corporation, opened the meeting with a comprehensive address, outlining the growth of the company during the past year, and indicating the great possibilities lying before it.

Addresses were also made by Abraham Carlos, general representative of the concern; Louis T. Rogers, manager of the New York branch; John H. Goldfrap, general publicity manager, and other officials of the company.

Business sessions of the branch managers were held every morning and afternoon in the convention hall of the Astor Hotel. Various problems that present themselves for consideration were taken up and discussed carefully by the managers of the various branches, William Fox summing up briefly the suggestions for the betterment of the Fox service.

Plans were also perfected for the new Fox One-a-Week policy, for which there has been such an insistant demand from exhibitors all over the country.

One-a-Week Policy

In discussing the One-a-Week policy, Mr. Fox said: "Beginning on September 6, the Fox Film Corporation will release every week one great feature, written by a celebrated author and headed by a famous star. The supporting cast will be only a short step from stardom.

"The wonderful success of our productions heretofore, and the acquisition to our directing staff of the best producers in the world, makes me feel sure that this new policy will be a tremendous success. My orders to the directing staff are very simple, and not capable of misunderstanding: 'Make each picture better and stronger than its predecessor.'"

Other matters taken up at the convention were territorial questions and questions of finance.

Numerous Entertainments

The entertainment arranged by Mr. Fox for the visiting managers included a performance of "Chin-Chin," "The Follies of 1915" and a visit to the New Amsterdam Roof Garden. The managers and Mr. Fox were the hosts of the members of the Fox producing staff at a shore dinner given at Sheepshead Bay, after which a trip was made to Coney Island. The directors present at the dinner included: Herbert Brenon, Will S. Davis, Marshall Farnum, Raoul A. Walsh, J. Gordon Edwards, Oscar C. Apfel, Edgar Lewis, Frank Powell and Frederick Thomson.

The visiting branch managers and the members of the main office who participated in the convention were: William Fox, Winfield R. Sheehan, Abraham Carlos, S. J. Irwin, Ned H. Spitzer, Edward Waldo, J. H. Stagg, J. H. Goldfrap, William Alexander, Arthur Dickson, B. P. Fineman, Louis T. Rogers, manager of the New York office; O. P. Hall, Atlanta, Ga.; H. F. Campbell, Boston, Mass.; C. L. Worthington, Chicago, Ill.; A. M. Muller, Cincinnati, O.; P. C. Mooney, Cleveland, O.; Leo F. Levison, Box Office Attractions Company, Dallas, Tex.; Field Carmichael, Denver, Colo.; A. E. Siegel, Box Office Attractions Company, Detroit, Mich.; Chas. W. Hardin, Kansas City, Mo.; A. T. Lambson, Los Angeles, Cal.; E. A. Wescott, Minneapolis, Minn.; Nat Beier, Newark, N. J.; S. T. Stephens, New Orleans, La.; Joe Levy, Omaha, Neb.; Jack Levy, Philadelphia, Pa.; H. B. Day, Pittsburgh,

Pa.; Jos. B. Roden, Salt Lake City, Utah; W. J. Citron, San Francisco, Cal.; E. R. Redlich, Seattle, Wash.; S. J. Baker, St. Louis, Mo.; Herman Robbins, Syracuse, N. Y.; Lieut. J. P. Anderson, Washington, D. C., and Harry Leonhardt, Pacific Coast manager, with headquarters at Los Angeles, Cal.

FINDS UNIVERSAL BUSINESS GOOD

Manager Charles Stern, who has charge of the interests of the Universal Film company at the branch exchange in Bangor, Me., has just returned from a successful business trip which included central Maine cities.

Business is good, he says, and the new Broadway features which the Universal has recently put out are booking big.

"More and Better Theatres" Is the Slogan of Zukor

President of Famous Players, Back from Coast Trip, Sees in These Words More Accurate Description of Conditions Than "Fewer and Better Theatres"

ADOLPH ZUKOR, president of the Famous Players Film company, accompanied by Mrs. Zukor and his son and daughter, returned to New York last Monday from an extended visit to California. While on the coast Mr. Zukor made a complete survey of the various studios, with the view of acquiring a sufficient knowledge of the construction and equipment of western producing plants to assist the Famous Players in the perfection of the studios which they contemplate building in Los Angeles during the coming fall.

Mr. Zukor, shortly after his return, made the following statement:

"It was very gratifying to me to observe throughout the entire country a substantial movement on the part of exhibitors toward better productions and better theatres. When analyzed, this tendency seems to originate with the demands of the public itself. The fact can now be accepted beyond the shadow of a doubt that the motion picture public has been educated to accept and request only subjects of intrinsic merit and estimable standard.

"Some time ago we heard it generally prophesied that within the next year there would be 'fewer and better theatres.' From my observations on this trip, I believe I am prepared to qualify this statement somewhat—there will be *more* and better theatres; because every day, due to the advancing standard of motion pictures in general, the photoplay public increases and the former followers of the screen are more than ever devoted to this form of amusement, and therefore frequent, more and more often, their favorite motion picture theatres.

"Nothing can be more conducive to an optimistic outlook of the film future than such a trip as I have just completed. The activities and energies of the exhibitors and exchanges that I have visited, and the profound interest of the public in every state, hamlet and village throughout the country, in the development of the screen art, point conclusively to an uninterrupted period of popularity and prosperity for those manufacturing organizations that can keep pace with the growing demands of the public, and provide subjects of sound and substantial value.

"It was of course particularly pleasing to note the tremendous popularity of the Paramount program in the various cities and states of the country. One cannot calculate the great measure of progress made by this program when judged from any provincial view; but when examined in its entirety, and with a perspective that covers the country from coast to coast, the amazing expansion of Paramount activities since the organization of this distributing company, seems almost incredible, when the short time of its development is considered.

Fortunately, the organizations that comprise the Paramount system require no other incentive than that they are contributing to the foremost feature program in the world, yet were further encouragement for the expenditure of greater efforts toward a superior feature service necssary, it could be readily obtained by contact with exhibitors and exchanges throughout the country, whether interested in the Paramount Program or otherwise."

Vitagraph Reaches Out for Best Literary Material

Company Makes Arrangements for Picture Rights of Dazey's "Guilty Man," Gunter's "Surprises of An Empty Hotel" and Other Novels of High Order

THE Vitagraph company, in a comprehensive search for the best in literature adaptable to picturization for screen stories, has succeeded in securing a notable list of subjects by authors of international repute.

Charles T. Dazey's "The Guilty Man," Archibald Clavering Gunter's "The Surprises of an Empty Hotel," and Will M. Ritchney's "The Living Dead," are now ready for immediate production and when completed will be presented in five parts each and released as Blue Ribbon features, the Vitagraph trade mark that stands for the last word in photoplay production.

Each picture will be enacted by a specially selected cast, composed of artists of recognized ability peculiarly adapted to the portrayal of the characters assigned them. Among the other popular books and plays that have been selected, out of a list of twenty-five of the most prominent, may be mentioned "Blue Oceans Daughter," "My Lady's Slipper," "The Fetters of Freedom," and "Sir Henry Morgan, Buccaneer," by Rev. Cyrus Townsend Brady; "Who's Who," by Richard Harding Davis; "Black Prince Carl," by Allan Campbell; "Glorious Betsy," by Rida Johnson Young; "The Money Mill," by Roy L. McCardell; "Tootles of Treasure Town," by Frederic Chapin, and many others.

Eugene Mullin, one of the most popular scenario writers of the Vitagraph company, has been appointed a director. Mr. Mullin will be remembered for his picturization of such successful film stories as "Mr. Barnes of New York," "A Florida Enchantment," and "Heights of Hazard" and many original screen dramas that include "Hearts Ablaze," "The Green Cat," "The Lady of the Lake" and "The Night of the Wedding."

Ralph W. Ince has been using over a thousand extra people for the past week in what will be some of the biggest scenes in the Vitagraph serial, "The Goddess."

Scenes representing a strike of miners, staged with startling realism and employing in action a machine gun that figures prominently in a terrific battle between the miners and deputy sheriffs, add blood-tingling thrills to the picture.

Parker's "The Weavers" Is on List of Pathé Subjects

Novel, Never "Put on the Boards," Will Be Pictured with Due Regard to Character Development Expected in a "Legitimate" Production

PATHE announces the acquisition of the picture rights to Gilbert Parker's novel "The Weavers." This novel has never been dramatized before, though it had a tremendous sale passing through a number of editions.

The story should make an intensely interesting picture, being full of unusual and highly dramatic situations. It deals with the adventures of a young Quaker, whose uncle is killed in an insurrection in Egypt, and whose dying request is that his nephew try to reclaim Egypt by establishing Christian standards of living.

The young man by his absolute honesty rises to high power, but the intrigues of jealous native princes finally drive him back to England. His love affair with a beautiful American girl who has married an English title is woven through the story.

"The Weavers" is replete with fine picture situations, and the development of the characters is most cleverly done.

Donald Mackenzie, who is producing "The Galloper," for Pathé, announces that he has signed Fania Marinoff to play opposite Clifton Crawford in that feature. Miss Marinoff is well known to the motion picture public, having appeared in several big features made by well known companies.

Her greater fame rests, however, upon her work in the "legit" with such famous plays as "The House Next Door," "Within the Law," "Consequences," and Arnold Daly's revival of "Arms and the Man."

Many of her appearances in this country have been made in Oriental and Slavic characters, which suit her exotic personality and eastern type of beauty. She is a true Russian, having been born in Odessa about twenty years ago. This will be her first appearance in a Pathé picture.

WOMAN SUCCESSFULLY MANAGES EXCHANGE IN ANDERSON'S ABSENCE

While Lieut. Jim P. Anderson, Washington, D. C., manager of the Fox Film corporation exchange, was in New York attending the convention of Fox managers, Mary M. Jeffries was at the helm, and business was going on just the same as if the boss were there.

"Sig," $4,000,000 Producing Company, Is Launched

Aitken, Baumann, the Kessels, and Griffith, Ince and Sennett Form Corporation Whose Name Consists of the Initials of the Three Directors, Sig—One Five-Reeler a Week Made by Griffith and Two Two-Reel Sennett Comedies Are Planned

WORKING plans have been completed and incorporation papers drawn up for the gigantic new combination of H. E. Aitken, former president of the Mutual Film corporation, and Adam Kessel, Jr., and Charles O. Baumann, the executives of the New York Motion Picture corporation, the union carrying with it David W. Griffith, Thomas H. Ince and Mack Sennett, directors.

The details were learned from Charles Kessel, of the New York Motion Picture corporation.

The new concern will take its name from the initials of Messrs. Sennett, Ince and Griffith and be called the Sig Motion Picture company. It will be incorporated under the laws of the state of New York for $4,000,000.

The Sig Motion Picture company will be an exchange-owning corporation. It will open, by the middle of September, twenty-five exchanges all over the country.

These exchanges will distribute films made under the immediate supervision of Griffith, Ince and Sennett.

One five-reel feature will be made a week under Mr. Griffith's supervision; one five-reel feature under Mr. Ince's supervision, and two two-reel comedies will be made each week under Mr. Sennett's supervision.

These pictures will be distributed to motion picture theatres under what is known as the "lock reel" system. That is to say, one five-reel feature and one two-reel comedy will constitute an evening's program for a theatre and the same feature will play with the same comedy wherever shown. Thus the exhibitor is furnished with a complete show. By producing two big features and two big comedies a week, two complete shows will be furnished a week.

Will Contract with Theatres

Contracts will be signed with motion picture theatres all over the country for the service. These contracts will be based upon the size of the theatre and the size of the city or town. In cities with two theatres capable of playing the same show for a week's run, two theatres can be signed up, because each can be given a show without conflict. In cities where public demands still dictate a change of program twice weekly only one theatre can be served. The service will be exclusive. The exhibitor can advertise his attractions in advance without fear of any other theatre in his city or town duplicating his show or playing it first.

"The contracts of the New York Motion Picture corporation and of the Reliance and Majestic Motion Picture corporations, with the Mutual Film corporation, the distributing company, expire the last of August," said Charles Kessel. "It has not yet been decided whether or not these producing corporations will continue to release pictures through the Mutual. But whether they do or not, they will make pictures to release through the Sig Motion Picture company.

"It is safe to say that Mr. Aitken, Adam Kessel, Jr., Charles O. Baumann and myself are working together. Mr. Aitken controls the Reliance and Majestic Motion Picture corporations. Should these two companies and the New York Motion Picture corporation decide to continue to produce pictures for the Mutual programs, the producing plants are big enough to make pictures for two programs.

No Restriction on Admission

"There will be nothing in the contracts of the Sig exchanges with the theatres indicating what admission prices will be charged. The pictures will be high class enough to be played in two-dollar houses. They will be made for the masses with an appeal to the classes. So they will also be suitable to play in houses catering to the masses, as well as in houses charging ten, fifteen and twenty-five cents admission."

The personnel of the new company is perhaps its most significant factor. H. E. Aitken was president of the Mutual Film corporation and is the man who backed D. W. Griffith to make "The Birth of a Nation," now playing in several cities at prices up to two dollars. Adam Kessel, Jr., C. O. Baumann and Charles Kessel have always believed in making good pictures regardless of expense, as witness the Kay-Bee, Broncho, Domino and Keystone brands of photoplays.

The trade mark values of these brands are enormous. Mr. Aitken is now in thorough accord with the "good pictures first" policy. Both the New York Motion Picture corporation and the Reliance and Majestic studios have been largely increased in size during the past six months.

D. W. Griffith and Thomas H. Ince are probably the two foremost dramatic producers in America. Their most recent pictures are "The Birth of a Nation," by Griffith, and "The Alien," by Ince. Mack Sennett is surely America's leading comedy director.

Huge Array of Dramatic Stars

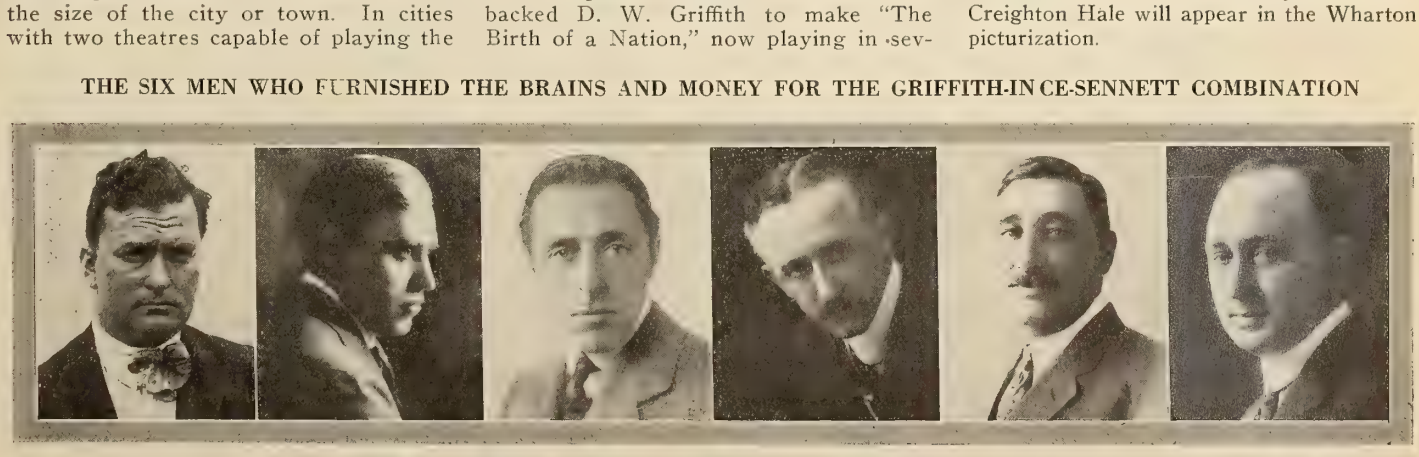
A startling array of stage and motion picture stars will be seen in Sig pictures, including: DeWolf Hopper, Willard Mack, Orrin Johnson, Weber and Fields, Raymond Hitchcock, Eddie Foy, William S. Hart, Dustin Farnum, H. B. Warner, Henry Woodruff, George Beban, Forrest Winant, Helen Ware, Louise Dresser, Julia Dean, Bessie Barriscale, Jane Grey, Mary Boland, Billie Burke, Bert Clark, Hale Hamilton, Fred Mace, Roscoe Arbuckle, Mabel Normand, Lillian Gish, Dorothy Gish, Mae Marsh, Lovey Marsh, Robert Harron, Ralph Lewis, House Peters and Syd Chaplin.

"HAZEL KIRKE" TO BE FILMED BY WHARTONS

The Whartons, Pathé producers, announce that they have secured the picture rights to "Hazel Kirke," the play made famous by Effie Ellsler and Charles W. Couldock, and which has been running continuously on the stage for twenty-five years.

Edwin Arden, William Riley Hatch and Creighton Hale will appear in the Wharton picturization.

THE SIX MEN WHO FURNISHED THE BRAINS AND MONEY FOR THE GRIFFITH-INCE-SENNETT COMBINATION



Left to right: THOMAS H. INCE, MACK SENNETT, DAVID W. GRIFFITH ADAM KESSEL, JR., CHARLES O. BAUMANN, H. E. AITKEN

MARGARET WYCHERLY APPEARED AS "GODDESS OF LIBERTY"

Margaret Wycherly, the star of the World Film corporation photoplay "The Fight," appeared last week in a new role, quite in keeping with the part which she took in that very successful film. She impersonated the "Goddess of Liberty" and read the "Woman's Appeal for Liberty" at the Independence Day demonstration of the Empire State Equal Suffrage Party.

It will be remembered that in the photoplay "The Fight," Miss Wycherly was the woman mayor of a city, Jane Thomas, who set out to clean up the vice resorts. She encountered great opposition but was successful in the end. The role she assumed was, therefore, in keeping with her career.

Charter Features Will Issue Dramas in Cycles

Series of Four to Nine Reel Features, Connected by a General Idea of Plot, or a Character, But Each Part an Independent Story, Is Plan

WE have had the series and we have had the serials. And now comes "The Cycle"—the series of big 4 to 9 reel features connected by a general idea, character and plot—a series of headliners coming at intervals, each distinct and independent.

The Charter Features corporation at 110 West Fortieth street, New York city, has maintained offices at that address for over a year. During that time and preceding that, work has been progressing on what has been declared to be the most stupendous motion picture effort ever made.

The Lincoln cycle treats of the adventures of the great president from the days of his ancestors to the day of the president martyr's assassination.

"I had been talking with the promotion manager when I was finally ushered into the room of Benjamin Chapin," said an interviewer recently.

"I had seen Benjamin Chapin in vaudeville when he was a headliner with a salary, I am told, of over a thousand a week. I had seen him in his great American play, 'Lincoln at the White House,' I had heard of him in connection with the Lyceum circuit, and as a lecturer at the great universities of the country. I have come to know Benjamin Chapin as most Americans know him as the 'Lincoln man.'

"I had seen Chapin when he had his makeup on but even now without the dark whiskers the resemblance was so startling that I was taken back.

"To hear Mr. Chapin speak of this, his great life work, is to appreciate that here is not just a commercial enterprise but a work of love.

" 'From my earliest days,' Chapin said to me, 'I have loved Lincoln. There is a cerhalo about him, a certain atmosphere of wonder that appeals to every American heart.'

"After we had discussed the Cycle idea more in detail, I was shown to the projection room and it was my delight to witness 'Old Abe,' the first of the Charter Features' production. It shows the story of Lincoln's grandfather and Daniel Boone back in the pioneer days of this nation and in a vivid manner depicts the adventures of Lincoln's grandfather and his son.

"So faithfully do the producers stick to authentic details that I learned that the pictures had absolutely been taken exactly where the action took place. The story is told by the president himself, and Benjamin Chapin plays the parts of the great emancipator and his grandfather.

"The impersonation given by Mr. Chapin is wonderful on the screen. I am told that the educational leaders, the religious leaders and the political leaders of the nation are interested in the Lincoln Cycle.

"I am told that the alliances that have been made by the Charter Features Corporation with the leading societies, newspapers, magazines throughout the country assure a large attendance from the very start."

Production Begins on Anna Pavlowa Spectacle

Universal Expends $10,000 on Special Studio for "The Dumb Girl of Portici," and Starts Filming of the Picture in Large Park Adjoining Midway Gardens, Chicago

SIGNIFICANT of the magnitude of the production of "The Dumb Girl of Portici," the spectacular photoplay in which will be starred Madame Anna Pavlowa and her wonderful Ballet Russe, is the action of the Universal in having a studio for this production only, at a cost of $10,000.

The first turn of the crank was made on Monday of this week at the Sans Souci, a large park adjoining the Midway Gardens, in Chicago, where Pavlowa has just begun an engagement. During the past month carpenters and scenic artists have been hard at work at their respective tasks turning out interior "sets."

Pavlowa makes her debut in pictures after a season which began early last November and which has continued uninterruptedly since. A special train, bearing the "Dancer Incomparable" and her big company, also a large retinue of servants, costumers and shoemakers, needed to keep the equipment in exhibition condition, arrived in Chicago on Saturday night of last week. Pavlowa at once conferred with Lois Weber and Phillips Smalley to make final arrangements.

In Sans Souci Park are two very large stages admirably situated and amenable to motion picture use. On their spacious boards can be put Pavlowa's entire company of forty-five dancers, including individual stars, such as Alexander Volinine, for five years director of ballet in the Imperial opera houses of Petrograd and Moscow, and for the past two years in entire charge of the ballet of the Paris Grand opera. Also in the company, a star of first importance himself, is M. Clustine, Pavlowa's maitre de ballet and partner in many of her dancing duets. Clustine is choreographic director and maitre de ballet at the Imperial opera houses at Petrograd and at the Paris Grand opera.

Bert Adler, of the Universal forces, is acting as business manager in Chicago, and is handling the huge appropriation needed for the production.

Vitagraph Exercises Great Care with Its Posters

Company Employs An Artist of Ability to Prepare for "The Island of Regeneration" Idealized Portraits and Figures of Principal Characters in the Film

ONE of the most important details connected with the exploitation of the big, multiple reel picture plays, is in the careful selection of posters.

Several attempts have been made recently to turn out paper of a better quality than that in evidence on most film subjects, and one of the most distinctive lines of paped yet seen in that gotten out by the Vitagraph company for its V-L-S-E production, "The Island of Regeneration."

This paper was designed by Artist Popini, who has gained considerable reputation as a painter of strikingly unique figures. Mr. Popini first viewed the film, and then painted the principal characters as they had impressed him.

The result is a series of one, three, six and twenty-four sheet posters that are gorgeous creations in all of the soft, warm pastel shades. The artist has made but slight attempt to portray likenesses, and has, for the most part, eliminated the minor details in the backgrounds. He has idealized the figures, and suggested the backgrounds in combinations of colors and artistic drawings.

Taken altogether, the entire line of paper forms an ensemble that is at once compellingly attractive in its harmonious painting of colors, and convincing in its interest-creating powers.

Bailey Begins 5-Reel Society Melodrama for Cort

OLIVER D. BAILEY, who was one of the producers of "The Melting Pot," for the Cort Film corporation, has just finished casting for the big five reel polite melodrama in which the same corporation will feature Mr. and Mrs. Vernon Castle. Mr. Bailey began work on the picture last week. For a story, he has one of the novelties of the coming season, it is said, though none of the details have been announced as yet.

Locations have been selected at the most exclusive resorts on Long Island. The courses over which Long Island society hunts have been arranged for as locations, and the beautiful estate of the Castles as well as Mrs. Castle's former home in New Rochelle, will be used. The extra people to be used will number into the hundreds, and the list of those who will take part will contain the names of many people well-known in New York social circles.

A more than ordinarily adequate cast has been selected.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 220 West Forty-second Street, New York City

PROGRAMS HEAVY ENOUGH FOR FANS

PROGRAMS that are heavy enough to be used as fans in midsummer and large enough to give the week's events together with a condensation of the live film news, is the innovation that will greet summer motion picture patrons in the twin cities and Minnesota this summer.

The plan was evolved by H. J. Brenlein, proprietor of the Verdi theatre, 304 West University avenue, St. Paul, and had been taken up by others. The ordinary pasteboard fan does not lend itself to a program of length and a good double heavy sheet of paper will serve as well for making an artificial zephyr. Thus the heavy program is going to be popular in the summer.

Fletcher Russell, of the Windsor theatre, Hampton, Ia., goes a little further and prints a weekly paper. This gives the week's and future programs and all the live film news. From the news the patrons make their selection and tell the management what is wanted. Then the management like good business heads do, gets what is wanted.

Hot weather is always a problem, but in the Northwest and midwest theatres, fans are being used more generously and ice water fountains are being installed at convenient places. Their upkeep is small and they are popular.

CHILDREN'S MATINEES PROVE POPULAR

THE innovation of children's matinees introduced by Stanley Mastbaum at the Stanley theatre, Philadelphia, has proved a big success. Other exhibitors are now trying this plan in the neighboring theatres.

Carl Miller, manager of the Knickerbocker, at 40th and Market streets, announces a weekly Saturday matinee for children, at which films suitable for the youngsters will be featured. This theatre has just put in a temperature lowering device.

A Charlie Chaplin contest in which all will have a chance to imitate this comedian is one of the stunts introduced by Mr. Miller as a business stimulator during the dull dog days.

BALTIMORE NO LONGER A DAILY CHANGE THEATRE

BALTIMORE, Md., is practically a daily change city and the record run there of "Graustark" marks the beginning of a new era in picture exhibitions for that city.

For the first time in its history, the new theatre, upon the advice of J. S. Hebrew, Philadelphia manager for the V. L. S. E., played "Graustark" for the full week of May 10 to 15, and the run recorded the biggest attendance ever attracted to the theatre. On the last day six thousand people attended the exhibition, which, for the city of Baltimore, is phenomenal.

The management of the theatre is so well pleased with the success of the experiment of long runs with its cumulative benefits that they have arranged to handle the "Big Four" features on the same basis as road shows; for the billing they are using two hundred one-sheets, fifty three-sheets and fifty six-sheets; twenty-four sheets will also be used extensively.

This is one more illustration that the value of meritorious features increases with showing.

THE RIGHT GUESS GETS THE GOLD WATCH

ABNER HOLT, manager of the Pendrola theatre, in Lockland, O., carried out a business-booming campaign through a guessing contest, suggested by Manager Holah, of the Cincinnati Pathé office, recently, which, he claims, netted a nice profit in increased patronage.

Holt had been running the "Exploits of Elaine." When the series was started, Holt announced that he would give as a prize a valuable gold watch to the person or persons guessing correctly the identity of the Clutching Hand.

The attendance at his theatre on nights when the serial was exhibited increased at once, and when the last few chapters were shown, he was turning the crowds away at each performance. Of about 1,000 guesses in the contest, one woman was correct and was presented with the watch the evening after the last chapter was shown.

"WAR HORROR" SETTING IN LOBBY AT LOUISVILLE DRAWS CROWDS

THE Star theatre, Louisville, Ky., made use of a good idea recently to advertise a two-days' run of the European war pictures, "The Horrors of Europe." The lobby of the theatre was transformed so as to represent a camp.

There were miniature tents, and on the frames of the posters guns were hung. Guns were also used to represent those set up in European war camps. The display drew big crowds and the capacity of the house was taxed on both days.

PLAY AND MUSIC FIT MANAGER'S NAME

WHEN the Mars theatre, New Orleans, celebrated its second anniversary not long ago, G. B. Mars, its proprietor, one of the most successful suburban operators, had lights strung on telephone poles for two blocks in the vicinity of the show house, with signs: "These lead to Mars," tacked conspicuously.

The theatre was decorated inside and out with real roses, some of which were presented by Canal street exhibitors. A fifteen-piece orchestra played Mars music, while one of the films run—"A Message from Mars"—was entirely in keeping with the occasion.

Mr. Mars is a live, enthusiastic exhibitor, one of the city's best, and increased patronage is responsible for coming improvements to the theatre, one of the largest and finest in the suburban neighborhood. On May 1, workmen started the job of increasing the seating capacity from 600 to 1,000. The stage will be enlarged to 48 feet, 16 feet deep, with a 26-foot opening. To accomplish this, the building next door will be torn down.

RUNS "NEWSPAPER" WITH PICTURE IN JACKSON

A SMALL theatre in Jackson, Miss., runs a daily "newspaper," called the Istrione "Daily Times," in which news of the day is padded so as to affect the picture that is running at the time at that theatre.

For instance, when "The Pit" was being shown, the exhibitor-editor ran streamers of alleged wild doings on the Chicago 'change across the top of his newspaper, the general idea being to call attention to the film feature.

"CABIRIA" AT FIFTY CENTS IN SOUTH PROVES A SUCCESS

IN Mobile, Ala., The Lyric recently put on "Cabiria," Gabriel D'Annunzio's mammoth photoplay spectacle, at prices ranging from fifteen to fifty cents; then immediately following came Pavlowa and her troupe of Russian dancers, at prices from fifty cents to $2.50.

They jointly advertised the two attractions on one day, claiming they were presenting "the best in the motion picture line, and the best in the 'legit' line."



HARRY LA PEARL—(MinA)

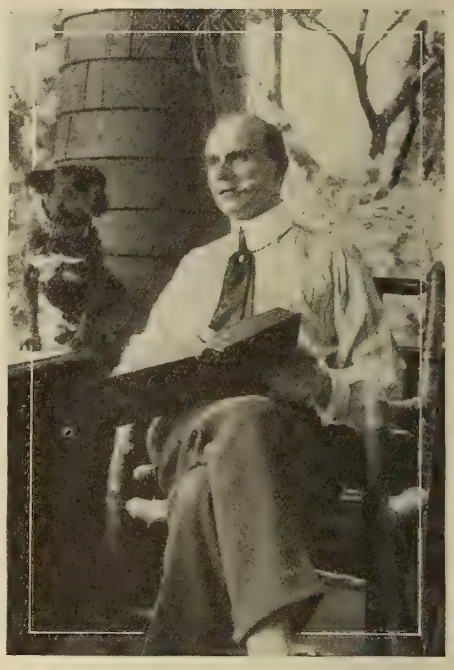
Apfel Is Not Expected to Work Under Forced Draft

New Fox Director, Just Arrived in New York from West Coast, Will Take Up His Duties Under Conditions Most Favorable to Prevent Slips in Production

OSCAR C. Apfel, one of the foremost directors in the country, who has recently joined the producing staff of William Fox, arrived in New York last week with his wife from the West. Mr. Apfel will remain in New York until September or October, when he will proceed to the coast to take up his duties there as director-general of the Fox studios in California.

In the meantime, Mr. Apfel is outlining his plans for his future productions, and whipping into shape a mass of literary material furnished him by Mr. Fox.

When seen by a representative of MOTION PICTURE NEWS, Mr. Apfel and his wife were busily going over his correspondence. Mrs. Apfel, be it known, is quite an authority on matter pertaining to pictures, and frequently is of invaluable assistance to her husband. Rowdy, the famous Apfel bulldog, was also in the room.



OSCAR APFEL

"I am immensely pleased," Mr. Apfel said, "with the prospect before me. I am given practically a free hand in dealing with future productions, and, best of all, Mr. Fox guarantees me that there will be no rush orders to fill early specified release dates.

"There is nothing in all the world, to my mind, more likely to spoil a picture as working under forced draft. There are bound to be slips in a production that must be completed by a certain date, whether the director has had sufficient time to do his work well or not. There will be no such unpleasantness under Mr. Fox's policy."

"Do I believe that big features are going to last?" he said, in answer to that query. "I certainly do. The big men in the industry are business men, not philanthropists. They are producing pictures to make money, and they are shrewd enough to have their ear on the ground all the time.

"The people want good features, and they will get them. I sincerely believe, moreover, that the Fox One-a-Week policy will do much to supply the demand for strong, virile, but clean, photoplays.

"Associated with me in the Fox directing staff are some of the most capable producers in the country, as the quality of the work they have been turning out will attest.

"Fox features will continue to maintain their high standard."

Film Producers, Inc., Is Formed in Los Angeles

Releasing Company Consists of Masterpiece, America-Europa, Both of That City; Crown City of Pasadena, and Levy and Associates, of Hollywood

Special to MOTION PICTURE NEWS

Los Angeles, July 6.

THE latest addition to the producing colony on the Pacific coast is the Film Producers, Inc., Frank C. Hill, president; R. E. Nathanson, vice-president; Harold A. Parker, secretary and treasurer.

The component firms of the new organization are the Masterpiece Film Manufacturing Company, of Los Angeles, the America-Europa Film Company, also of Los Angeles; the Crown City Film Manufacturing Company, of Pasadena, and Robert Levy and associates, Hollywood Cal. Other companies will be announced later.

The company commences operations with a capital declared to be $1,000,000, and the United States Commissioner has granted permission for the issuance of stock to the full amount of capitalization.

Film Producers, Inc., plan to issue a program made up of one, two and three-reel dramas, comedies and educational films, with one five-reel subject a week, making a total of twenty-one reels. It is expected that the first releases will be made between the first and the fifteenth of September.

Several of the companies which are members of the new distributing concern have demonstrated their capacity to produce satisfactory film. Masterpiece was a member of the Alliance program, during which time that company made and released "The Hoosier Schoolmaster" and "The Truth Wagon." The Crown City company was identified with the Kriterion program from its formation and was one of the strongest elements in that group of releases. The America-Europa company has confined its activities to the export field exclusively. Mr. Levy has been identified with the Universal as manager of production of the Eclair company and has superintended the making of Eclair pictures, first for Universal, then for United.

Film Producers, Inc., will do its own printing, and prepare all its exhibitor advertising even to the making of lithographs. Still pictures will be made in California by the company for use with its releases. The company will also maintain a New York office.

The men in the organization entertain high hopes for its success, and feel that the record of the producing companies will make a favorable impression.

Annette Kellerman Is Signed by William Fox

Diving Venus Will Probably Make First Picture in Yucatan—Special Steamer Chartered for Company—Herbert Brenon Will Be Director

WILLIAM FOX has just written another chapter into screen history by signing up one of the most coveted of all photoplay stars—Annette Kellerman.

Mr. Fox intends to put "The Diving Venus" forward in a series of the most pretentious spectacular photoplays ever made. It is his intention to make the Annette Kellerman photo dramas noteworthy.

Miss Kellerman will be under the direction of Herbert Brenon, who has produced "Kreutzer Sonata," "The Clemenceau Case" and other successes. The first picture in which Miss Kellerman is to be starred will probably be filmed in Yucatan, the land of mysterious ruins and the former home of an ancient and vanished race. A large steamer has been purchased by the Fox Film corporation especially for the use of Miss Kellerman and a company of four hundred people, as there are no regular liners running to the part of Yucatan where it is expected at present advices Miss Kellerman's first picture will be made.

It is estimated at the present time that the cost of Miss Kellerman's premier photoplay will be in the neighborhood of five hundred thousand dollars. Many settings will be very elaborate.

Mr. Brenon himself will have a large part in devising the plot and spectacular scenic effects of the feature in which Miss Kellerman makes her debut under the William Fox management.

AMONG THE EXCHANGES

FILM TRADE CLUB STOPS DUES AND REGULAR MEETINGS

PRACTICALLY a few weeks after its organization, the Film Trades Club of New Orleans, composed of those in "Exchange Row," automatically passed out of existence, so far as its powers of organization go.

The Film Trades Club was organized on a large scale, with officers, a paid secretary, and headquarters in the New Orleans National Bank building. Then came a recent announcement that all meetings and dues would be suspended, and that only the name would be kept. It is stated that occasional meetings will be held.

This announcement was made by one of the officers, Al. G. Shear, general manager of the Consolidated Film and Supply company:

"The Film Trades Club recently wrote a similar organization in Boston, and we found that they got along there pretty well without a sure enough association. We called a meeting here, and decided that we had a pretty good thing, socially, and that we would eliminate everything but the social end of it. We shall meet when the spirit moves, and it is liable to be a lively one at any moment."

A prominent exchange man stated that rumors of censorship had about quieted down, anyway. However, that was a day or two before Mayor Martin Behrman made film history for the Crescent City and appointed a board of five women censors to give the quietus to "Twilight Sleep."

It is understood that the Louisiana Motion Picture Exhibitors' association, organized at about the same time the exchange men did, is still active, and it is asserted that there exists a friendly and co-operative spirit between the exhibitors and the exchange men, as formerly.

LAY CORNER STONE OF V-L-S-E IN SEATTLE

THE ceremony attending the laying of the corner stone for a building to be occupied by the Seattle branch of the V-L-S-E that took place on Saturday, June 19, proved to be a gala affair, and was staged with all the pomp and dignity at the command of the Seattle city administration.

All of the Seattle newspapers devoted front page space to the story on the event.

Mayor Gill, of Seattle, played the star role, in what the newspapers called the V-L-S-E release, "Laying the Corner Stone," and the ceremony was attended by the Chamber of Commerce and all of the leading business men in the northwestern metropolis, all of whom, owing to the fact that the occasion was recorded by the Hearst-Selig "Weekly," became, for the time being, moving picture performers.

This building will be a model exchange building in every detail. In designing it, special attention was given to the peculiar and particular needs of a film exchange.

Its occupancy by the Big Four will mark the first building in the world to be used exclusively by a film exchange.

SAM SHURMAN, OF ST. LOUIS WORLD FILM, IS ALERT SALESMAN

THE St. Louis branch of the World Film corporation possesses a very alert and progressive young film salesman in Sam Shurman, who has made numerous friends in his territory during the short time he has been with the World Film. He has four years' experience in the film business to his credit, passing successively from General Film to Warners, thence to Kriterion and finally to World Film.

Mr. Shurman owns that invaluable asset to a film salesman—a pleasing personality; he is devoted to his work, is conscientious and persevering, and will have every chance of achieving a very high position in the service of World Film.

CHATBURN TAKES CHARGE OF WORLD IN MEMPHIS

T. W. CHATBURN, formerly a Mutual and Pathé traveling man, will, in a few weeks, assume charge of the Memphis office of the World Film Corporation. Until recently, Mr. Chatburn was traveling representative of the Mutual's New Orleans office. Then he went to accept a similar position with World Film, and in the words of E. Auger, southern division manager, whose employe he was, "has made good." The Memphis office of World Film will have jurisdiction over parts of Tennessee and Mississippi, Arkansas and Kentucky.

HATCH OF V-L-S-E REPORTS GOOD BUSINESS

S. W. HATCH, manager of the V-L-S-E feature exchange, which opened recently in St. Louis, reports good business and many bookings during the last few weeks.

There is hardly a theatre in the city that does not run at least one or two features a week, and the familiarity of the "fans" with many of the V-L-S-E players may account for the popularity of the features.

LIVE EVENTS IN PITTSBURGH FILM CIRCLES

M. H. BLACKWELL, feature distributors, is a new concern in the Pittsburgh film field. Mr. Blackwell, who is president of the All-Theatres Film company, of New York and Buffalo, and a brother of the screen star Carlyle Blackwell, has purchased the entire list of subjects of the Northern Film company, controlled by the Weiland exchange, and has opened offices at 113 Fourth avenue.

J. L. Fay, formerly of the Northern, is manager of the new exchange, and Alex. L. Feineigle, who was also with the Northern, will also be connected with the exchange.

Both these gentlemen are hustlers, and are well known among the exhibitors. The territory supplied by the new house is western Pennsylvania, West Virginia, Ohio and Kentucky.

One of the largest deals in motion pictures that has been put through in this city went over during the past few days. It was a deal involving the sale of the Independent Film exchange, A. S. Davis, manager; part of the film department of the Feature Film and Calcium Light company, D. C. Franc, manager; and the Independent Dislay company, T. D. Miller, manager.

The Universal Film Manufacturing company took over the above named concerns last Monday morning, and W. H. Hoffman, general manager of exchanges, negotiated the deal for his company. The exchange will be continued at its present location, 412-14 Ferry street, with Mr. Davis in charge.

The Universal program was heretofore handled by the Feature Film and Calcium Light company, including the serials, and will be transferred from the office of the latter company to the Ferry street offices.

The Universal program has been most successful in this territory, and while the exhibitors are generally sorry to hear of the change in ownership, they all expressed themselves as highly gratified that Mr. Davis continues as manager.

Oliver McCracken, gas expert of the Feature Film and Calcium Light company, had an accident during the past week that was most painful. He had the index finger of his left hand so badly crushed while working about one of the gas-making machines that it had to be amputated at the first joint. He is slowly recovering from the shock.

Sidney Able, manager of the Continental Film exchange in Pittsburgh, has left that company and is now with the Big Four. It is probable he will be sent to manage the Cleveland office of the company.

Mr. Harvey B. Day, of the Fox Film corporation in Pittsburgh, is in the East on business with the officials of the company.

VAN RONKEL LONG IN THE BUSINESS

I. VAN RONKEL, manager of the Chicago branch of the V-L-S-E, is quite an "old-timer" as time and film history are now reckoned. He has been active for more than a decade in Chicago motion picture circles; first as president and general manager of the American Film service, which he organized in 1905, and then as manager of the three Chicago offices of the General Film company, with whom he remained until his present connection.

Mr. Van Ronkel has been continuously engaged in the film business since the days when a dozen reels and a desk constituted a film exchange. He has been a participant



I. VAN RUNKEL
Chicago Branch V. L. S. E.

as well as a witness in the rapid strides of the industry, and is therefore well equipped for his new undertaking.

Mr. Van Ronkel says, "I have noted with a great deal of satisfaction the retirement of inferior films, and the introduction of the magnificent productions as represented by the features being released by The Big Four.

"I am indeed proud to be associated with the four companies in the V-L-S-E, for I feel confident that now most of the troubles of the exhibitors will pass into history."

MURPHY OF UNITED IN BOSTON IS AFTER MAINE BUSINESS

THE United Film service, under the direction of Manager Fred B. Murphy, of Boston, has begun a two weeks' campaign for business in Maine. Four roadmen are on the job, and a photoplay news service is being circulated to the papers of that section by Mr. Murphy's publicity agent, the omnipresent Joe Di Pesa.

Mr. Murphy has just returned from various conferences held in New York. He has a lot of unconventional photographs of himself, A. Kessel and others taken at Mr. Kessel's summer place at Port Douglas, New York.

Perhaps the best of these is one of Mr. Kessel in a bathing suit trying to shove a rowboat into the water. Motion pictures of the party at Port Douglas were taken, including, no doubt, one of the obliging gentlemen who fed the party out of his auto hamper after they had suspected him of being an hotel employee at Bluff Point, and had asked him, "Anything to eat around here?"

SALVINI LANDS BIG CONTRACTS

WITH respect to his work as an outfitter of picture theatres, Manager Benjamin G. Salvini, of the Universal Film exchange, of New York, having its branch office at 229 Meadow street, New Haven, Conn., admits that he has no equal in this state.

In the face of keen competition from scores of supply dealers and exchange men in that city, Bridgeport, Hartford, Springfield, Boston and New York, he succeeded in landing contracts for the outfitting of the new $50,000 Strand theatre at Walnut Beach; the Grove Beach Casino, in Clinton, and the Wood and Whitman theatre now in course of construction near Hamden.

The three contracts are rich plums, and Manager Salvini is not compelled to congratulate himself alone.

VERY FEW THEATRES CLOSED IN BOSTON

EXCHANGE managers in Boston are saying that never were so few theatres closed at this season of the year.

Manager Campbell of the Fox exchange went to New York for the meeting of the Fox managers. The Boston office during his absence is in charge of Charles Phillips.

H. J. Rosenberg has come east from the Chicago office to go on the road for the New England office of the World Film corporation. He takes the place of Jerome Sobel, returned to the New York office.

The Picture Playhouse company has placed its war pictures in six houses in Boston.

HEYMAN WINS GOLDSTONE'S PRIZE FOR SALESMANSHIP

HARRY HEYMAN has won the distinction of being the star salesman of the Omaha office of the World Film corporation, taking the weekly prize offered by Manager Ph. Goldstone. Heyman has been a consistent salesman throughout his career, but never attained any unusual degree of success. He is a popular fellow with the exhibitors, as well as his fellow office men, however, and his attainment is bringing him many congratulations.

D. E. Block followed him, a close second, and J. Bonaff registered in third place.

MANN FINDS PARAMOUNT FILMS IN BIG DEMAND

GEO. MANN, manager of the Famous Players Feature exchange, Washington, D. C., handling the Paramount program, has recently returned from a road trip and reports additional advance for Paramount.

He will leave shortly for the Pacific coast and during his absence the exchange will be handled by his right-hand man, V. P. Whitaker, who is a hustling dependable personage not afraid of work.

REDLICH PROMOTED FROM ROADMAN TO SEATTLE MANAGER

E. R. REDLICH, manager of the Seattle, Wash., branch of the Fox Film Corporation, has been more or less interested in the motion picture industry for the past three years.

Mr. Redlich, who was born in Macon, Ga., twenty-eight years ago, acquired an extensive knowledge of the sales business while acting in the capacity of road man



E. V. REDLICH (Fox)

for several Pacific coast mercantile houses. He has served as traveling salesman for ten years. Eight months ago he started as a road man for the Fox Film Corporation, and so lustily has he boomed Fox theatres that now he holds the position of manager of the Seattle exchange.

LAKIN IS WITH CAILLE BROTHERS

JOHN R. LAKIN, formerly manager of the Detroit branch of Pathé Frères, is now special factory representative for Caille Brothers company, of Detroit, Mich., makers of the Caille automatic ticket seller.

Joseph Klein, former manager of the Detroit office of the World Film corporation, has been transferred to the Chicago office. He has been succeeded at Detroit by J. O. Kent, formerly city salesman, who has been associated with the World Film office since it was first opened.

KOHN LEAVES APEX IN FRISCO

MARION KOHN, manager of the Apex exchange, conducted at San Francisco for the past year, has given up this position.

Mr. Kohn recently came into the possession of a considerable fortune through the death of his grandfather and has left for New York to make new connections.

SOBEL PLACES BIG ORDERS IN THE HUB

JEROME SOBEL, one of the most popular and hustling young salesmen of the World Film's forces, has returned from Boston to New York after putting in some successful selling work in The Hub.

Looking Ahead With The Producers

Alice Brady Plays Role of Circe in Knickerbocker 3 Part Drama Released July 21

THE beautiful, winsome Alice Brady, a favorite Broadway star and one who has proven by the quality of her work that she is worthy of the enviable name she has won, appears in the next release of Knickerbocker Star Features, a three-part drama, "The Cup of Chance," written expressly for her by the Rev. Clarence J. Harris, a story which represents an entirely new line of work by this author.



SCENE FROM "THE CUP OF CHANCE" WITH ALICE BRADY (Knickerbocker Features)

Miss Brady has added new lustre to an already brilliant career as she interprets with such remarkable skill the life of a girl who has never had a chance in life. Her role as Hope is one of great difficulty which involves an interplay of all kinds of emotion from simple, innocent childlikeness to the extreme of waywardness.

During the filming of this drama, Miss Brady won the esteem and good will of all connected with the studio. She was called there a "jolly good fellow," and she was rightly named, for she made everyone happy as she worked, from the little child in the drama and visiting children to fellow artists and director.

In the range of emotion which Miss Brady is obliged to interpret in "The Cup of Chance," we see her a young girl whose home influence has always been the worst, a home in which motherhood was unknown, and where liberty and license reigned. Here we see innocence in the environment of wrongdoing, the girl so raised that the wrong looked right to her. Hope's sale to a whiteslaver, which results in immediate retribution to the slaver, leads to her accepting a position in an opera, "Circe," while the tragic death of her mother gives her a chance in life for which she is utterly unfitted.

In the role of Circe, Miss Brady interprets the enchanting spirit of Circe from Homer's "Odyssey." Interpreted by Matthew Arnold and others, Circe is looked upon as a goddess of sensuality, and according to Homer, she gathered admiring men about her, only to turn them into swine at her pleasure. Until the arrival of Ulysses, she plays well her part.

While acting the part of Circe in the opera, Hope, impersonated by Miss Brady, lives the part off the stage. At last, however, Hope pays the price for her folly, collapses and flees from society and the stage, only to meet and marry a rich bachelor. Here she meets her first great chance in life, but is unable to grasp it, and the marriage ends in tragedy.

The story is not a preachment. However, it has for its basic principle the fact that on account of the degraded motherhood in many instances, children are reared with false standards of morality, degrading ideals and weakened constitutions, all of which must end in wreckage of character.

More than this, untrue motherhood not only blasts the destiny of the child—it has far-reaching influence in the lives of others, for no one falls by himself.

Miss Brady has outdone herself in her work; she holds one to the last flash of the picture and handles the delicate subject with great genius and skill. "The Cup of Chance" will prove a strong attraction on the General Film program, and Miss Brady will prove in this offering that she is in the front ranks of filmdom, equal to the best, surpassed by few. The film is released July 21.

BASEBALL PICTURE FOR WORLD FILM TO CONTAIN SURPRISES

Ring Lardner, the Chicago sporting editor, recently became famous by the "Saturday Evening Post" route. He wrote a series of articles, describing the baseball and other adventures of a mythical young fellow who made Gus his confident.

Bugs and Gus are the excuse for the making of the series of pictures to be released by the World Film corporation, in which all the great people of American baseball are seen, their very own selves, Roger Bresnahan, Honus Wagner, Schulte, Garry Herrmann, and others.

There is a love interest. Bugs makes up to a pretty girl, but she prefers a husky ballplayer. When Bugs, who has a wealthy parent, tries to play ball, the effects are comic in the extreme. He gets drunk at a dinner at which the baseball magnates are present. He has a dog, whose antipathy to umpires is ferocious.

There are real baseball scenes, with real players plus the comedy element, and the quaintness of Ring Lardner's stories is absolutely rendered on the screen. The World Film anticipates that these intensely funny comedy films will go big anywhere and everywhere.

COQUILLE, NEW ORLEANS COMPANY, TO PICTURIZE NOVELS

The Coquille Film company, producers in New Orleans of the Nola brand of films, recently announced a new policy. From now on the company will picturize popular novels. The settings in most instances will be natural surroundings in and around New Orleans. The concern will experience no trouble in finding such settings, for the city abounds in historical, interesting and quaint places.

The company is producing comedies, but from this date hence, it is announced, it will go heavy on big feature productions. A number of advantageous changes in the staff have been made. W. C. Stillson, former police reporter for several dailies, and their cameraman for a year, has been named technical director. As such will have charge of the laboratory work.

LULU GLASER SIGNS WITH UNIVERSAL

One of the charmed circle of actresses who helped to make musical comedy famous, and in so doing became famous themselves, overcame her scruples to entering motion pictures last week and signed a contract to appear in a Universal Broadway feature. The actress is Lulu Glaser, one of the greatest footlight pets that ever drove the blues away from the tired business man.

George E. Kann, secretary of the Universal, and head of the feature department, is now carefully mulling over a mass of play and book material, with the purpose of finding a vehicle that will dove-tail with Miss Glaser's peculiar histrionic qualifications.

Since 1900 Miss Glaser has been known as a star on Broadway and beyond. It was as Ann in "Swet Ann Page," that she first came into her own with the blare of trumpets and big type on the billboards.

Roles which added to her fame were Angela in "The Prima Donna"; Dolly Varden in the opera of that name, a hit indeed and a great personal triumph for Miss Glaser; Mary Tuder in "The Madcap Princess," the title part in "Miss Dolly Dollars" and "Miss Dudlesack."

She also appeared in "One of the Boys," "The Aero Club," a burlesque of "The Merry Widow," "The Girl and the Kaiser," and "Lola from Berlin."

Miss Glaser is a native of Allegheny City, Pa.

ETHEL CLAYTON WINS POPULARITY CONTEST OF ONYX CLUB

The second annual photoplay favorite contest of The Onyx Club, an organization of motion picture enthusiasts, with headquarters in Denver, Colo., and branches in Missouri, Arizona and California, which has just closed, was won by Ethel Clayton, of the Lubin company, with a total of 378,235 votes.

Last year's race was won by Muriel Ostriche, now with the Vitagraph company, with Miss Clayton, the Lubin player, second. This year Miss Clayton led in the contest on the first day of every one of the nine months during its progress.

By an interesting coincidence the Lubin feature production, "The Sporting Duchess," in which Miss Clayton was featured with Rose Coghlan, was shown for the first time in Denver on the night that Miss Clayton won the contest, and the Onyx Club attended in a body and gave the Lubin star an enthusiastic reception when she appeared on the screen.

MacLARNIE PLAYS THE MINISTER IN "BLINDNESS OF VIRTUE"

Thomas MacLarnie, who played for twenty years on the stage, now is engaged in photoplays with Essanay. His first part was that of the Rev. Mr. Pemberton in "The Blindness of Virtue," the Essanay six act feature to be released through the V-L-S-E.

This is one of the important character roles of the play, and Mr. MacLarnie plays with an ease and unconsciousness as though he had been posing before the camera all his life. He was well known in leading character parts in stock at the Burbank theatre at Los Angeles, Cal.

Kalem's "Don Caesar de Bazan" Is for Release July 26

THE friends of W. Lawson Butt, the English actor who recently enacted the title role of Kalem's four-act Broadway Favorites production of the romantic drama, "Don Caesar de Bazan," have been trying to solve the reason for the particularly happy smile he wears these days. One or two people who have been taken into Mr. Butt's confidence assert that the smile is due to the fact that one of Mr. Butt's keenest desires has been gratified.

For, be it known, Mr. Butt has always wanted to see himself as others see him, when enacting Don Caesar. Prior to portraying the character before the Kalem camera, the star appeared in this role upwards of three hundred and fifty times upon the legitimate stage.



SCENE FROM "DON CAESAR DE BAZAN" (Kalem Broadway Favorites)

Although one of the idols of the English stage, Mr. Butt was unknown to theatregoers of this country until William A. Brady induced him to accept an American engagement.

"The Earth" and "Much Ado About Nothing" were Butt's vehicles during his first year in America. Later, he played character leads opposite the eminent American star, Robert Mantell. Then came a flattering offer from the Lieblers, who eventually engaged the talented English actor under a three-year contract.

Mr. Butt was given his first professional opportunity by F. R. Benson, a prominent English producer. Later came his engagement by Sir Beerbohm Tree, with whom he appeared at His Majesty's theatre, London, in "Ulysses," "Herod," "Twelfth Night" and in other big productions.

Upon completing this engagement, Mr. Butt was secured by William Gillette to enact the role of Professor Moriarity, in his presentation of "Sherlock Holmes," at the Lyceum theatre, London. His next appearance was with Louis Waller, at the Duke of York's theatre, in "Three Musketeers," "Henry V," and "Don Caesar de Bazan."

Like previous Broadway Favorites features, "Don Caesar de Bazan" will be released in regular service. The release date is Monday, July 26.



IRVING CUMMINGS, LOTTIE PICKFORD AND W. J. TEDMARSH IN STRIKING MOMENTS FROM "THE DIAMOND FROM THE SKY"

INSTALLS MIRROR SCREEN

Frank Harris, manager of the Amusu theatre, Charlotte, N. C., is one of the most widely experienced film men in North Carolina. He entered the business in 1908, and has been interested in it as an exhibitor ever since.

The Amusu is one of the best equipped theatres in the state. Mr. Harris employs the United Film service, using two Power's 6-A's and Mirror screen. The booth is within twenty-five feet of the screen.

In and Out of Los Angeles Studios

By J. C. Jessen

Special to Motion Picture News

Los Angeles, July 5.

THERE was a riot of fun on the mammoth stage of Universal City all this week, which to a more or less extent, prevented the usual efficiency in the work of production. The cause of this was the making of the first multiple reel subjects featuring a Broadway star, under the direction of Al. E. Christie, father of all Nestor comedies.

In this, Marie Tempest appears in the name part of "Mrs. Plum's Pudding." The pudding proper will not, of course, be cut for several weeks as the release date has been set for some time in August, but here is a little inside tip on the story. Mrs. Plum lives in an oil well district.

On the properties of all her neighbors oil has been found, but the experts say there was nothing underneath the sod of the widow's lot. To add to her jealousy a gusher is struck on the adjoining property, and while Mrs. Plum is absent from home, her son, Eddie (Lyons) causes an explosion which completely wrecks the Plum home, and from underneath the ruins breaks forth another gusher that made poor Mrs. Plum several times a millionaire. From that day until she shrewdly outwits the hanger-ons, social dead-beats, and plotters generally, by hiding the deed for the sale of the property in the lining of her corset, there is never a quiet moment.

Lord Burlington, badly in need of ready cash, tells her of his love, and Eddie becomes engaged to the daughter of a financially ruined society woman. A double wedding is arranged, but in the marriage hour it is discovered that the deed has been stolen.

The mother and son find supposed love was not true.

No! "The Papers" Are False

Detective Lee (Moran) Potts is put on the job to recover the stolen documents, and discovers that Mrs. Plum still has them and the stolen ones were false. He is from that time on employed not to find the papers, but it so happens that the lord and the society climber's daughter really do become infatuated with the mother and son, and the pudding is served when their sincerity is proven.

The scenario has been prepared for the feature subject in which Julia Dean will appear, and been given the working title, "Renunciation."

Mr. and Mrs. Curtis De Haven, vaudeville headliners, who closed an engagement with the Orpheum here, have been contracted for appearance in a big U subject which will be taken up in the near future.

In order to keep up the regular releases for the Universal program several additions have been made to the directing staff. Dr. E. H. Stafford, who has been writing scenarios for the Universal for the past two years, will make one, two and three-reel subjects, and Clarence G. Badger, also a former member of the scenario staff, who has written more than one hundred Joker comedies has been given a company.

The latter is now engaged in producing the first subject, entitled "So They Made It a Family Affair." This is a comedy of Italian life, and the principal players are Bobbie Vernon, Fred Ardath and Carmen Phillips. Fred Granville is in charge of the camera work.

Sets Big Boost

For a scenario writer to become a director without experience as an actor or even assistant director, is a new departure but officers of the Universal organization have come to believe that the writers selected will be very capable producers.

Lynn Reynolds, former assistant director, has been placed in charge of the making of one hundred and fifty to two hundred foot subjects to be used as a "Booklovers Contest," which will soon become a feature of the Universal Animated Weekly."

Normand McDonald, formerly director of Francis X. Bushman Essanay subjects, has been engaged by the Universal, and will direct a special company making from one to three reel subjects. Mr. McDonald takes up his work the first of the coming week.

The Fred Hornby National comedy company is this week filming "The Bachelor's Dream," with a cast composed of Russ Powell, Rena Rogers, Constance Johnston, and Kathrine Griffith. A persistent book agent sells the bachelor a copy of Darwin's "Origin of Species," which he reads following a dinner in which welsh rarebit was the principal of the menu. In a dream he sees the improvement of the monkey family during the cave man period, the stone age, and up to the present time, and finally he is awakened when he sees the book agent caressing the original monkey. This two-reel subject has a very unique ending.

It has been decided by Frank Garbutt, president of Bosworth, Inc., that the vaudeville sketch, "Home and Politics," used by Macklyn Arbuckle for two seasons throughout the east and south, will be adapted for a four or five-reel film subject.

This sketch is by Edgar A. Guest who conducts the "Breakfast Table" column of the Detroit Free Press. The filming will be taken up at once as Mr. Arbuckle, who is now at the studio, has an engagement which requires that he be in New York for reheasals by August 1.

Garbutt Contracts With Standing

President Garbutt has just made a new contract with Herbert Standing, who has been appearing in leading character parts of Bosworth subjects for the past year. By



UNIVERSAL BEAUTIES TAKING PART IN "BEAUTY INCOGNITO," WITH J. WARREN KERRIGAN—CENTER: REX DE ROSSELLI AND RUTH M. PURCELL, WINNER OF THE CONTEST

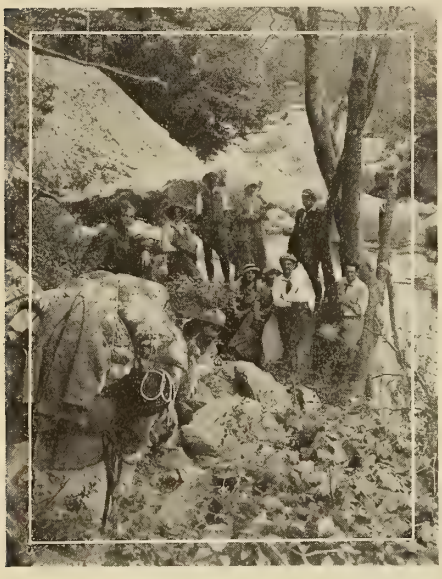
the terms of this contract Mr. Standing is to remain the second year with the company and will be featured in a number of subjects: Mr. Standing is one of the best known legitimate stage character men.

Quality Pictures, Inc., took up the filming of their second subject in which Francis X. Bushman will be starred. The title of this is, "The Silent Voice," and it will consist of five or six acts. The cast besides Mr. Bushman includes Margaret Snow, W. C. Clifford, Lester Cueno, Helen Dunbar and Evelyn Greeley, and the direction will be in charge of William Bowman.

Delegates to the National Editorial convention were in Los Angeles this week and were entertained Tuesday at the NYMP studios.

The party making the trip to and from Inceville in carry-all automobiles.

At the motion picture plant a program of more than two hours was given by members of the producing companies, including a welcome address by Thomas H. Ince, vocal selection by Truly Shattuck, late star of "Alma Where Do You Live?" short stories by Willard Mack, Enid Markey and



THE BURTON KING—ADELE LANE (U) COMPANY ON THE TRAIL

Walter Perry, crayon sketches by Clyde Tracy, and numerous western stunts by Inceville cowboys.

A barbacue dinner was served in the elaborate mission set. Music was furnished by a band and Hawaiian ukulele players.

Elaine Stearn, of New York City, a well known scenario writer, is spending a vacation as the guest of members of the Pacific coast branch of the Photoplay Authors' League.

Colonel W. H. Selig has departed for New York, after spending several weeks at the Los Angeles studios. Mr. Selig expects to return to the west coast with the Selig special and personally see that all his guests are royally entertained.

The Tom Mix western Selig company, numbering in all about twenty-five, departed Tuesday for Las Vegas, New Mexico. They took with them their horses and all other western equipment, which consisted of several carloads.

"Jungle Lovers," is the title of a three-reel animal drama by James Oliver Kirwood, being made at the Selig zoo under the direction of Lloyd B. Carleton, with a cast composed of Bessie Eyton, Edward Peal, Edwin Wallock, Gene Fraser, and Roy Clark. This is a story of an accentric scientist who becomes a hermit with the sole purpose of completing experiments.

During his lonely life he recovers two children taken by the Zulus following the murder of their parents, and later by a device that he invented he prevents numerous crimes from being committed in the jungle wilds.

Conscience-Stricken Capital Forks Over

A three-reel adaptation is being filmed from the play, "The Man with the Iron Heart," by Henry Kolker and Dion Titheridge. The scenario was prepared by Emma Bell. This is a capital and labor story in which the president of a big syndicate who oppresses his employes eventually sees the injustice of his ways and makes restitution. Vivian Reed, Al Tilson and Eugene Palatte appear in the principal parts.

"The Adventures of Chang" is a one-reel Selig production in which the big orangutang appears in the name part. The story is by Emma Bell, and the scenes are laid in California and the Isle of Borneo. Ann Drew appears in the principal role.

A political story entitled, "The Clause in the Constitution," of three reels, is being made at the Selig Edendale studio. This is a story of corrupt politics, political intrigue, and concerns the efforts of an honest politician to conserve the interests of the people. Stella Rosetta, Joe King and George Hernandez compose the cast.

The Leonard-Hall Rex brand company are filming "The Little Blonde in Black," in which Ella Hall appears in the name part. This is a comedy drama of a club man who becomes infatuated with the feminine member of a gang of crooks. The club man is played by Robert Leonard. He is induced to aid the thief of a diamond cross, who is the girl, to escape. Many of the scenes will be made in the beautiful grounds of the Beverly Hills hotel, where the girl commits the crime.



ALMA REUBEN AS THE LORELEI IN "THE LORELEI MADONNA" (Vitagraph)

The Victor-Kerrigan company at Lake Tahoe is filming a two-reel subject entitled, "Payment Received," written and produced by Jacques Jaccard. The story pertains to the misunderstanding of a wealthy rancher and his wife with regard to his relations with the daughter of a poor neighbor, but the error is discovered before the home ties are broken.

"Empty Gun" Brings Full Life

A crook story in which a second-story man is persuaded not to rob a house by the niece of the owner, forms the plot for



GRACE AND MINA CUNARD (Universal)

"The Empty Gun." Eventually the girl succeeds in inducing the criminal to forsake the paths he has followed and begin life anew. Marjorie Beardsley and Murdock MacQuarrie play the principal parts in this Laemmle Universal brand release.

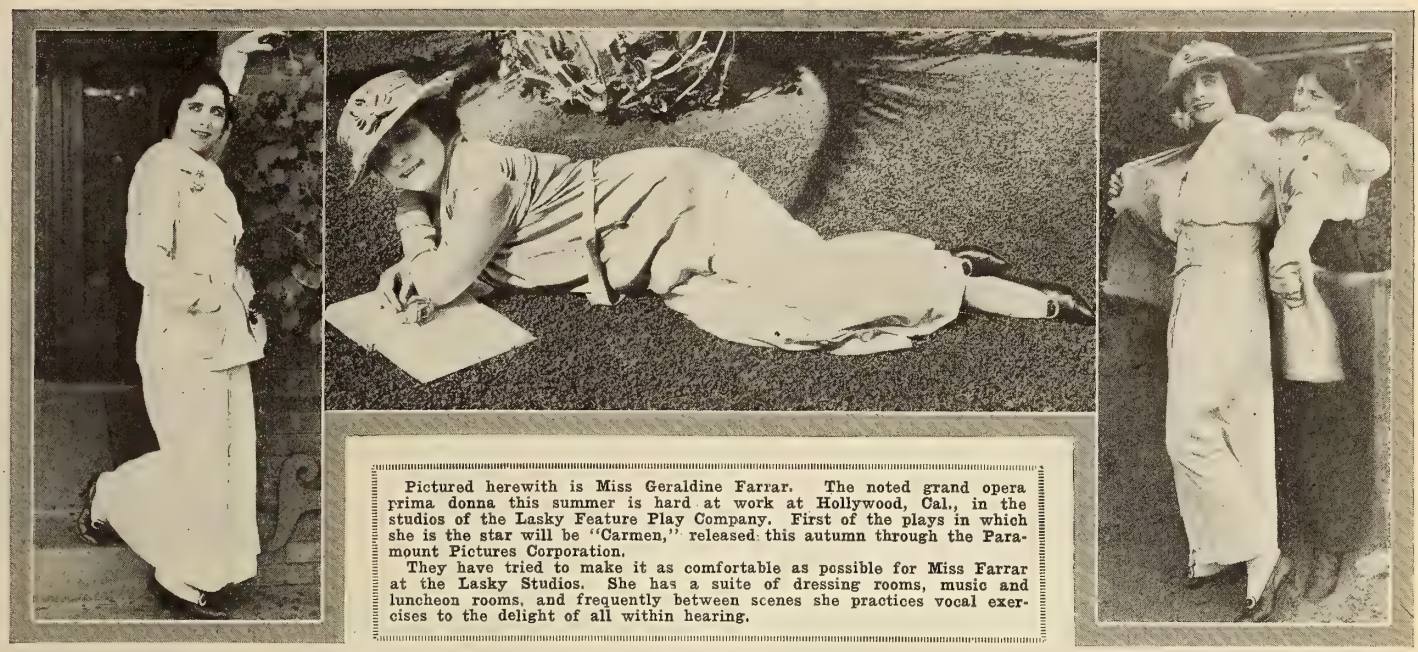
James Snyder, member of the Mack Sennett Keystone stock company, while taking part in a benefit baseball game for the widow of a former Pacific coast idol, fell, breaking his shoulder bone, and will be unable to resume work for a number of weeks.

Mack Sennett sent a number of his leading comedians to take part in this benefit game, with the result that the grandstand and bleachers contained the biggest crowd of the season. In the party were Roscoe Arbuckle, Ford Sterling and Slim Summerville.

The arrival of Fred Mace at the Keystone studio a few days ago, marked a very happy reunion taken part in by Mack Sennett, Fred Mace, Ford Sterling and Mabel Normand.

Eddy Foy, together with all the little Foys, have been contracted for appearance in Keystone comedies under the direction of Mack Sennet, and will soon arrive at the Los Angeles studio to begin work in two-reel subjects.

The entire producing staff of the Biograph company which has been working at the Los Angeles studio, Girard and Georgia streets, since January 4, departed the first of last week for New York in a special train of ten coaches over the Santa Fe railway. With but few exceptions, all the staff which came to the west coast returned to the eastern studio. It is expected the company will return here, arriving about the first of the coming year. Prior to the departure of the Biographer's local



Pictured herewith is Miss Geraldine Farrar. The noted grand opera prima donna this summer is hard at work at Hollywood, Cal., in the studios of the Lasky Feature Play Company. First of the plays in which she is the star will be "Carmen," released this autumn through the Paramount Pictures Corporation.

They have tried to make it as comfortable as possible for Miss Farrar at the Lasky Studios. She has a suite of dressing rooms, music and luncheon rooms, and frequently between scenes she practices vocal exercises to the delight of all within hearing.

photoplayers and friends of Los Angeles, gave a number of farewell parties and balls.

Anti-War Subject Named After Song

"I Didn't Raise My Boy to Be a Soldier" is the title of anti-militarism subject, being made at the Selig Edendale studio by Frank Beal, in which Harry Mestayer has the featured part, supported by an excellent cast composed of Eugenie Bresserer, Guy Oliver, Harry De Vere and Anna Luther. The story brings out the uselessness of war, and is laid in the land of two imaginary nations. The subject will be completed in three or four reels.

Colin Campbell is making the last scene for "The Devil in Chief," a very strong story from the pen of Lanier Bartlett, of the Selig scenario staff. This portrays the life of an anarchist played by Tyron Power, who comes to hate all society and especially women, when the only woman he ever confided in or lovel, betrays him to the police.

In escaping he stows away in an ocean liner which is wrecked, and he is the sole survivor, cast on a desert island. After a lapse of time a girl is washed ashore from another wreck, whom he decides to raise and later sacrifice. His act is prevented by the arrival of a naval officer who causes his hatred of women to change and he becomes the jealous rival of the naval officer. He is killed following a fight when he leaps off a cliff. The photoplay, which will be in two reels, will end by a vision scene in which the anarchist's soul appears at his hut on the island, which he has labeled "Hell." and enters. Tyron Power is supported by Wheeler Oakman, Edith Johnson and Eugenie Bresserer.

Lanier Bartlett, who is preparing the working script for the production of "The Crisis," for the Selig company, is now completing his task. In this there will be more than a thousand scenes for the twelve reel subject, which in all probability will be taken up in the near future.

Joyce Moore, leading woman at the Balboa studio, is absent, owing to illness and a major operation performed at a local hospital.

Maclyn Arbuckle is now playing his second visit to the Bosworth studio, appearing in a special subject. Dustin Farnum is among the others who will appear at an early date.

The filming of the Ibsen play, "Peer Gynt," featuring Cyril Maude, was completed the latter past of last week by Director Oscar Apfel, who immediately departed for New York to take up work with the Fox Film corporation.

Frank Lloyd, for the past eight months director for the Universal, following three years playing heavies with the Otis Turner special feature company, has been selected as director for the Bosworth-Morosco subjects and began his work there last week.

Lloyd Films His Last U Subject

The filming of "Carmen," with Geraldine Farrar in the title part, was taken up this week at the Lasky studio. Included in the cast will be Pedro De Cordoba, Anita King, H. B. Carpenter, Wallace Reid, and Ernest Joy. A great many of the scenes will be completed at the great ranch in San Fernando Valley, leased by the Lasky company. The bull fight scenes will be made at the Los Angeles stadium, where a bull fight will be staged July 11 and 12.

The first photo-drama written by Hector Turnbull, late dramatic critic of the New York "Tribune," is being filmed this week at the Lasky studio, and will feature Charlotte Walker. The title has not been given this subject, which will consist of five reels.

For the first time in the motion picture theatrical career of Blanche Sweet she is impersonating a character of a dual personality. The photoplay is an adaptation from the stage play "The Case of Becky," by Edward Locke. Carlyle Blackwell will play the male lead, and direction will be by Frank Richer.

During the past week the Frank Lloyd-Laemmle company completed the filming of "The Doctor's Dilemma," in which M. K. Wilson, Olive Golden, and Mark Robbins appear as principals. This is the story of a small town physician and the heart-rending experiences he has in waiting for practice, showing the temptations that befall a man when luck plays against him, and that perseverance generally brings the desired results. This will be the last Universal subject for Mr. Lloyd, as he goes to the Bosworth company.

"Haunting Winds" is the title of a one reel being made by the Carl Le Viness company, composed of Sydney Ayres, Doris Pawn and Baby Georgia French. The scenario is adapted from a story of the same name by G. C. Jenks, the adaptation being completed by Earl Hewitt. In this an invalid spends his time in the mountains for his health's sake, and when penniless, robs a hermit. From that time on until he returns the money he suffers mental anguish, the incident being constantly recalled to him by atmospheric conditions.

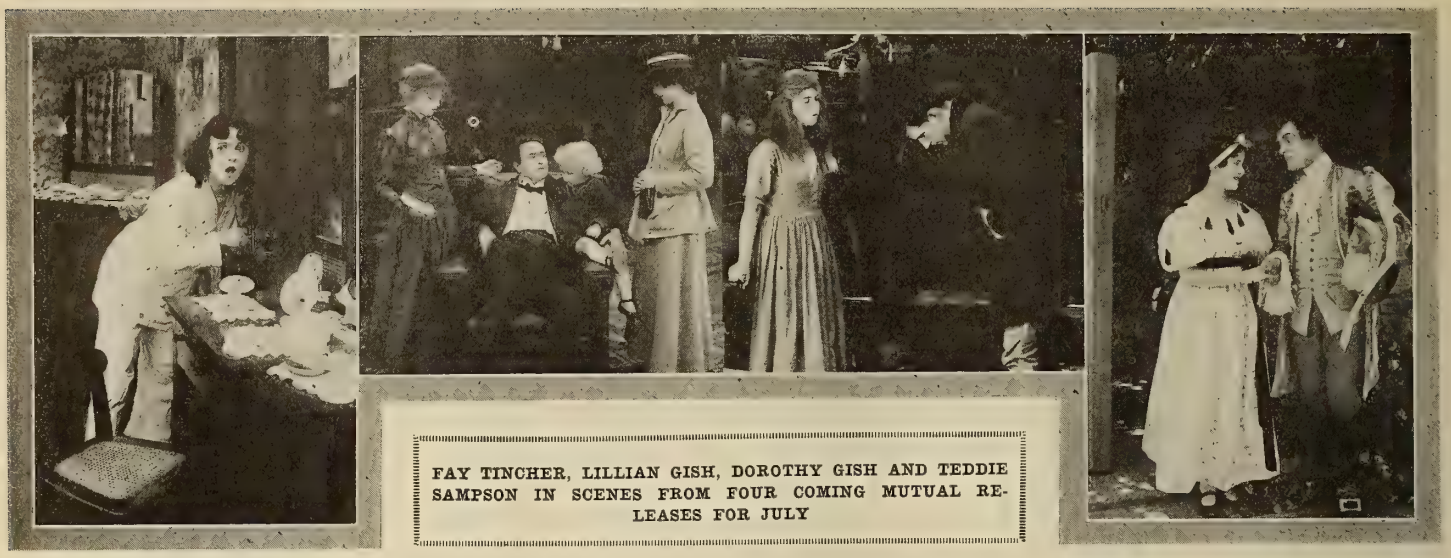
The two subjects taken up during the beauty contest, "Lizzie and the Beauty Contest" by the Al E. Christie-Nestor company, and "The World to Come" by the 101 Bison company have both been completed. These two companies are now taking up the filming of feature subjects for the Universal feature program.

"Coral" is the title of the four-reel subject to be made by the 101 Bison. This is a story of a sculptor who recognizes talent in the adopted daughter of a fisherman, when he sees an image she has made in the sand. He persuades the fisherman to permit him to educate the girl. Later a series of incidents brings out the fact that the girl is the daughter of a French sculptor from whom she was separated following a sea accident, the girl having been carried by the sea to the home of the fisherman.

Christie Directs Marie Tempest

Director Al Christie is directing a production in which Marie Tempest, the first of the legitimate stage stars to arrive at Universal City, will be featured.

The Jokerites are combining comedy with a fairy story in the making of "Their



FAY TINCHER, LILLIAN GISH, DOROTHY GISH AND TEDDIE SAMPSON IN SCENES FROM FOUR COMING MUTUAL RELEASES FOR JULY

Bewitched Elopement," in which the youthful lover aids the fairy queen to escape from a bear-trap in which she has been caught, in return for which he is given a magic whistle. Ever after, the lovers are able to overcome the obstacles placed in their path by their father, mother and the rivals. Allen Curtis is directing this from the scenario of Clarence C. Badger, and the usual Joker company is taking part.

The Burton King company is spending a week in the foothills, making exteriors for two subjects. One is "In the Heart of the Hills," featuring Adele Lane as the daughter of a mountaineer who falls in love with the caretaker of a private estate and refuses the hand of the sheriff of the county. Later the girl's father has trouble with the caretaker. A fight follows and the father is badly injured, all of which results in the girl recalling her promise to wed.

The second subject is "His Nemesis." In this Miss Lane appears as the daughter of a mine operator who, with her crippled brother, successfully battles with, chases and captures the lone robber who attempts to steal the money sent to the mine for payday. Supporting Miss Lane are Edward Sloman and Jack Wilson.

The Gold Seal company is making "A Fiery Introduction," in which a playwright and the actress who is to be starred in his latest play meet and fall in love with each other when they are driven from their apartments in the same building by a fire. A. M. Moon appears as the playwright and Cleo Madison as the actress. Direction is in charge of Charles Giblyn.

Policeman Comedy Made by Nestor

"The Rise and Fall of Officer 13" is the Nestor production of the week. It has to do with the fortunes and misfortunes of the policeman who wooed the cook, and because of the intense heat in the kitchen, hung his new uniform coat on the exterior door knob. First the coat was used by a young man who succeeded in preventing a street robbery, for which officer 13 was given a medal. Then a second story man borrowed it and 13 proved to be as unlucky as ever.

The Weber-Smalley company departed for Chicago the early part of last week in two special cars where interior scenes for the eight-reel film version of the opera "The Dumb Girl of Portici," featuring Anna Pavlowa and her company of sixty players, will be made. Those in the party besides the directors were Dal Clawson, cameraman; Frank Ormston, technical director; Rupert Julian, Douglas Girard, John Holt, Hart Hoxie, Wadsworth Harris, William Walbert, Edna Maison, Betty Schade, and Laura Oakley, members of the cast, and technical men Robert Walters, William Carr, Fred Tyler, and Nat E. Watts. The company will return to Universal City to make exteriors about August 1, at which time they will be accompanied by Madame Pavlowa and her players.

Miss Billie Rhodes has been selected as comedienne for the Nestor comedy company No. 1, playing with Eddie Lyons and Lee Moran to succeed Victoria Forde, who has become a member of the Tom Mix western Selig company, which will leave for Las Vegas, New Mexico, in the near future. Miss Rhodes, a former vaudeville and cabaret singer, has been in pictures for the past two years, playing with the Kalem and Universal companies. Since the organization of the second Nestor company she has been playing leads.

"The Broken Coin" serial company are now making No. 10 of the series.

Powers Puts on Heart Interest Subject

"Old Mother Grey" is the name of a heart interest story being made by Director Francis Powers at the Reliance-Majestic studio. This features Josephine Crowell in the name part, supported by Teddy Sampson as a newspaper vender, Bert Hadley, Olga Grey and William Lowry.

The plot unfolds the attempt of a nephew to have his aunt adjudged insane in order to secure the money she has inherited. The news girl first informs the woman of the inheritance and later is of great aid in preventing the nephew from carrying out his plans.

John Emerson, now filling an engagement at the Reliance-Majestic studio, has turned his waiting moments to advantage in writing the libretto for a musical comedy entitled "Step Lively." This has been purchased by Oliver Morosco, and will be produced during the coming season.

"Her Fairy Prince" is the name given a fantastical photoplay with a vein of melodrama, produced at the Reliance-Majestic in two reels by Joseph Belmont. In this a child, while reading fairy tales in the attic, discovers a former convict hiding there and makes him her fairy prince. How she aids him to escape makes an interesting story.

The Los Angeles fire department last week took part in the making of another photoplay, "Soul's Triumphant," a master picture produced by John O'Brien at the Majestic. For the fire scenes a two-story residence with front porch, balcony porch, twelve windows, and having a depth of forty feet and width of twenty-four feet and a height of twenty-two feet, was built and burned.

ANOTHER "SCHOOL" FAKER SENT TO JAIL

Exhibitors of York, Pa., who are eager to see fakers, who bring discredit on the business, shown up in their true colors, are gratified at the sentence imposed by the court there on the man who gave his name as Ralph E. Hermann, of Tampa, Fla., after he pleaded guilty to false pretense in connection with the fake "motion picture school" he established in that city. Hermann was sent to jail for four months.

Hermann recently advertised the opening of a school for motion picture actors and actresses and, it was testified, took five or ten dollars from about forty stage-struck young men and women of York as fees for instruction in acting for the pictures. He failed to provide the instruction, and in fact, it developed that he had no camera or other paraphernalia for making films, all of which he confessed after his arrest at the instance of Mayor Lefean.

TO TEST SUNDAY OPENING IN ANDERSON, IND.

J. R. Denniston, manager of the Grand at Anderson, Ind., and L. L. Richmond, his operator, have been arrested for operating the theatre on Sunday.

Denniston was chosen by the Anderson exhibitors to test the Sunday law, and they have agreed to back the case through the courts. Denniston and Richmond were released on cash bonds.

New Laws And Court Decisions

This department is designed to keep the industry informed on all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

Maine Court Blocks Entry of Johnson Fight Film

THE attempt to bring into the United States, through Maine, a film of the Johnson-Willard world's heavyweight championship fight at Havana was blocked in the United States district court at Portland, Me., last week.

The presiding judge, Hon. Clarance Hale, after a long hearing, refused to grant a petition by the Kalisthenic Exhibition company, of New York, for a preliminary injunction to restrain the collector of the port or his agents from interfering with the entry of the negatives which reached Portland by express from Canada about a week ago.

What the next step to get this film into the United States will be, counsel for the Kalisthenic company, of which the promoter, John Curley, is president, has not decided. It is not considered likely, however, that the matter will be abandoned. The film now lies in the vaults of the United States custom house in Portland.

"It is incumbent upon the plaintiff to show that the negative is not a pictorial representation of a prize-fight and is not designed to be used for the purposes of public exhibition," said Judge Hale, in rendering his decision. "The plaintiff has failed to make this point clear, and I am inclined to believe that it is to be used for public exhibition from the evidence offered. The fact that such an exhibition is a limited exhibition is not conclusive as to its not being a public exhibition."

Robert Treat Whitehouse, of Portland, former United States district attorney, appeared for the company and stated to the court that the Kalisthenic company was organized for the private exhibition of these pictures. The act of 1913, he argued, in no way prevented the importation of a film when it is not intended or designed for public exhibition. He claimed that the company by its very incorporation is limited to private exhibitions, the public exhibitions, if there ever were to be any, being reserved to the owner, L. Lawrence Weber, as his right. Consequently the owner's rights would be infringed on if the Kalisthenic company made a public showing of the pictures.

He further contended that the negative did not come under the classification of the law which applies to "any pictorial representation which might be used for public exhibition."

As a negative it is incapable of being used for such a purpose. He admitted that positives of the negative could and were intended to be made, but argued that if this negative, which does not come under the law, were refused entry because it could result in making something that was under the ban of the law, then the importation of hundreds of basic materials would have to be prohibited by this country, as many things are allowed to come in at present which may be made into prohibited articles afterward.

He submitted an affidavit of President Curley to the effect that the films were to be shown only privately. He also stated that the owner, Mr. Weber, is now engaged in litigation to secure to himself the privilege of public exhibitions and to prove the act prohibiting the importation of positives unconstitutional.

Asked by the court what a private exhibition is, the attorney replied that the films were designed to be furnished to clubs and shown to the members free.

When the court said that it is a pictorial representation of a prize fight, the attorney contended that it would at present show the fight backward and the black man would be shown white and the victory would go to the loser.

Hon. J. F. A. Merrill, the district attorney, argued that the company had applied for extraordinary relief, and yet had been organized after the making of the law. "Whatever situation of difficulty the company is in," he said, "it has made for itself and is not entitled to extraordinary remedy."

After hearing both sides for nearly three hours, the court proceeded to render his decision.

Censorship in Pennsylvania Gains Empty Victory

IN the opinion of motion picture exhibitors near Harrisburg, Pa., the decision announced by the Pennsylvania Supreme court upholding the constitutionality of the act of 1911 legislature, creating a state board of censors, was an empty victory for the friends of censorship. The picture interests point to the fact that the act, the constitutionality of which was under fire, was repealed in its entirety by the legislature of the present year, so that there was little real significance to the decision which has just been made, for that law already is inoperative. The litigation testing the 1911 act was pending before the 1915 legislature assembled and, of course, before it could have been known that the 1911 law was to be repealed.

The law passed by the legislature this year, taking the place of the repealed 1911 act, is far less drastic than the old law in a number of respects and it is regarded by the motion picture interests as a good deal of a concession to them, though far from being entirely satisfactory. Persons who have studied the legal phases of the situation hold there is nothing to prevent a court test being made of the new law should any of the motion picture interests be so disposed, even though it does maintain some features of the repealed act.

In Pennsylvania the Supreme court is an appellate court. The action which it dismissed was an appeal from a decision by Judge Martin, of the Common Pleas court of Philadelphia, filed by the Buffalo branch, Mutual Film corporation; Mutual Film corporation of Pennsylvania, the Interstate Films company and the Overbrook theatre.

The action was against J. Louis Breitinger and Mrs. E. C. Niver, who constituted the board of censors created by the act of 1911, and who are retained as two members of the board of three censors created under the law of 1915. The action was dismissed by the Common Pleas court and carried to the appellate body by the film interests referred to above.

The complainants, in testing the constitutionality of the act, sought an injunction to restrain the censors from acting, and held that the law was in conflict with both the state and federal constitutions. The Supreme court (in upholding the lower court) said:

"The cases all were disposed of by the President Judge of the court below, whose elaborate discussion of the questions raised below and here leaves nothing that can profitably be added to sustain the decrees.

"It may be suggested that since the decrees were entered the Supreme court of the United States in the Mutual Film corporation vs. Industrial commission of Ohio, and Mutual Film company, of Missouri, vs. Hodges, Governor of the State of Kansas, has considered and decided most of the questions raised by the appellants here, and its conclusion is in accord with the learned Court of Common Pleas in these cases. The majority of the court are of the opinion that the decree should be affirmed.

CHATTANOOGA SUNDAY LAW IS UP FOR TEST BY EXHIBITORS

Six managers of motion picture theatres at Chattanooga, Tenn., were summoned into court last week to answer to a charge of having violated the Sunday law by keeping their houses open on that day. After the summonses had been served by a deputy sheriff, Attorney General Whittaker stated that the state would not prosecute for the reason that the operation of motion picture theatres on one Sunday does not constitute a violation of the law.

He said further that since he had not been informed as to the reasons the theatres were open three Sundays prior to June 27, or as to whether or not they were operated for profit, he regards the exhibitions on that date as the first time the picture men prosecuted their regular business on Sunday, and therefore, under the law, they had not violated the statute.

The exhibitors held a meeting later and decided to have a test case as quickly as possible so as to arrive at a definite understanding as to the law on the matter.

According to the Tennessee ruling, it seems that the theatres must be operated more than one Sunday before it constitutes a violation. The exhibitors claim that the law allows the theatres to do business on Sunday as well as tobacco, drug and other establishments. The announcement that the picture men will continue to do business on Sunday has brought forth a protest from some of the church people of Chattanooga.

BREITINGER ISSUES PASSES BY WHOLESALE

Special to Motion Picture News

Wilkes-Barre, Pa., July 6.—Motion picture men are protesting against the number of passes recently issued by J. Louis Breitinger, the state censor. Wilkes-Barre exhibitors have not been "pestered" with the "duckets," but reports from other parts of Northeastern Pennsylvania are to the effect that many passes have been presented to ticket takers.

Members of the legislature have been supplied with the passes, which enable them to enter free any motion picture theatre in the state. The tickets automatically make the holder a "state inspector" and must be honored by the owners of theatres.

CAN SELL ONLY ENOUGH TICKETS TO FILL SEATS

Exhibitors of Evansville, Ind., have been notified by Building Inspector Kerth that they can sell only enough tickets to fill the house. The law says that no one shall stand in the aisles except city officials on duty and two employes of each theatre.

"The law is strict," said Kerth, "and I intend to enforce it. The warning I am sending is the last. Every violation henceforth will be followed by arrest."

CORT SELLS MONTANA RIGHTS OF "MELTING POT"

The rights for the state of Montana to "The Melting Pot," the Cort Film corporation's production of Israel Zangwill's great play, have been sold to Dick P. Sutton, of Butte, Mont.

Levey Operates New State Rights Plan with Success

Number of Theatres Governs Price Asked, and Refusing Bids, He Selects One Exchange in Given Locality to Handle His Pictures

BERNARD LEVEY, president of the Reel Photo-Play company, has recently returned from the Pacific coast, visiting many of the important exchanges en route to the east. Mr. Levey has gathered much information concerning the marketing of feature programs.



BERNARD LEVEY

Mr. Levey is of the same opinion of many others in the film industry at the present time. He believes that the most popular program of all is the kind arranged on the style of the Strand theatre in New York City. One big feature, a comedy, a scenic, a news film and an educational, he states, combine to form the desirable program.

Regarding the marketing of the features of his own program Mr. Levey has this to say, "I am against the generally accepted style of selling the states rights on feature films. Of course an established feature program, such as Paramount, Fox, World Film and the V-L-S-E control the greater part of their exchanges and have done away with the states rights proposition altogether, but with smaller distributing organizations like the Reel Photo-Play company, the case is different.

"In marketing my features I measure the sum I expect to receive by the number of theatres in the respective territory. I receive no bids. I have selected an exchange in each territory, I have figured the price that I expect to receive from that exchange and give them first preference on the picture. If they fail to meet with my demands I go to another distributing organization. In other words, my plan puts the business on a pure and simple commercial basis, a basis which I believe in time all the smaller manufacturers and buyers will resort to."

Mr. Levey has had a wide experience in the general theatrical business, and has been connected with the picture business for some length of time. Associated with him in the Reel Photo-Play company are Chris O. Brown and Maurice J. Katz, both competent and well versed film men.

In August the concern will release two subjects, "The Burglar and the Lady," a five part feature, starring James J. Corbett, and "Modern Monte Christo," featuring Claire Whitney. Two other subjects with noted stars are now in preparation.

Mr. Levey is a firm believer in the selection of prominent players to feature in pictures. It is a great advertising asset to flash a star's name from a theatre, and then again he says that the majority of stars that appear in films make good.

Miss Grant Trips Through Lubin Play as Colleen

In "All for Old Ireland," First of a Series of Dramas with Emerald Isle Setting, Released July 14, Dainty Star Is Seen in Charming Role

A DISTINCT novelty in the way of photoplays, and one which no doubt will attract wide interest, will be the first of a series of made-in-Ireland comedy dramas, featuring Valentine Grant, which will be released by the Lubin company on July 14.

These plays were especially made for the Lubin company by Sidney Olcott, one of the best known producers of Irish stories, and were filmed along the rugged cliffs and broken shores of South Kerry and amid the wondrous and picturesque scenery of the Gap, of Dunloe and the lakes of Killarney, so famed in song and story.

The first of the series is "All for Old Ireland," and is a three reeler. In two of the plays Mr. Olcott himself plays opposite Miss Grant in characters that have made him famous in the past as a delineator of the rollicking, light-hearted, and romantic "gossoon." Miss Grant is charming in her roles. Her pretty and sincere conceptions of the ready-witted "colleen" are delightful, and have brought the little newcomer unbounded compliments from all who have seen the private showing of these films, both here and abroad.

The supporting company includes Laurene Santley, Pat O'Malley, Robert Rivers, Charles McConnel, Arthur Leigh, all of whom were taken abroad, and a number of Irish players, among whom are "Sonny" and Eddie O'Sullivan and Norah Hines.

"All for Old Ireland" is a story of the days of '98 when all Ireland was preparing to resist the iron grasp that was about to close around it. It is replete with charm and dramatic interest. Throughout the play runs a rich vein of humor.

700,000 COPIES OF "ADVENTURES OF KATHLYN" SOLD

"The Adventures of Kathlyn," the book written by Harold MacGrath depicting Miss Kathlyn Williams' experiences in the famous Selig serial, has reached a total of 700,000 copies sold.

JUST TO MAKE TALK

By George D. Proctor

ANTICIPATION of the coming national convention of the Motion Picture Exhibitors' League of America and the attendant exposition out in San Francisco, July 13 to 16 is rousing exhibitors. With a chance to see the Panama-Pacific exposition as an added attraction this convention ought to be the biggest ever held, despite the necessary trip to the coast. M. S. Pearce, the national president, and the members of the executive board have been on the job for some time and optimistic forecasts are all one hears.

If this convention isn't the biggest success of any yet, both in the matter of size and of harmony, somebody ought to be ashamed of himself (meaning no one in particular). Time was when the exhibitors' leagues were so split by politics and bickerings that a really high class exhibitor hesitated to join. Now comes the first national convention since peace with honor was concluded. This is the time to prove that peace and harmony are really here and that the league is an organization to help the exhibitor, not for personal aggrandizement.

Some of these days a special showing of a picture will start on time and great will be the wonderment and joy thereat.

The Metro exercises in Times square, on July 5, certainly went off successfully. In the presence of a large crowd and several cameramen, Emily Stevens, a Metro star, pulled the cord that unfurled what is said to be the largest American flag in the world.

The flag was suspended, with the stripes hanging perpendicularly, across Forty-second street between the Times building and the Heidelberg Tower. Its breadth almost filled the street, while it was long enough to wave in the breeze and hit the buildings on the other side of Broadway.

Marcus M. Marks, borough president of Manhattan, made a speech, and Harry Reichenbach's white head on the speakers' platform gave the cameras something to focus on. All in all, it was a howling success.

Sol. Lesser, who dropped in from San Francisco long enough to stay over night, enjoyed it immensely. Sol went back to San Francisco the next day with Harry Reichenbach.

By the way George Weatherspoon, former dramatic critic and advance man, and an able citizen, will sit at the Metro advertising and publicity desk for the next few weeks, while Harry is away.

Sol Lesser brought with him a letter from the Panama-Pacific exposition authorities assuring him that Thursday, July 15, is Metro day at the big fair. Francis X. Bushman and Peggy Snow will receive, and the big flag will be thrown to the air again.

Samuel M. Spedon, managing head of the Vitagraph publicity department, drew two "getaway dinners" on the eve of his departure for Panama on a six weeks' vacation. Eight members of his publicity force tendered him a little dinner at the



Above: FRED MEYER
Below: STANLEY MEYER

National Democratic Club while another dinner was given him at the Screen Club with a floral horseshoe on the side. Sam will take a long rest and come back a better tangoer than ever. In his absence John W. Gray is the man.

Benjamin P. Schulberg, the Famous Players publicity and advertising manager, decided some time between last Friday night and Saturday noon just where he would spend his vacation. At any rate he loaded up with fishing tackle. He swears he's going to forget business for two weeks, but one would hate to make a mistake, even in his absence.

And, just as Benny was leaving, Al Kaufman, the studio manager, got back from the coast. Al is going to work at the old Reliance studios up in Yonkers with two companies headed by Hazel Dawn and Mary Pickford. Sid Olcutt will direct one company.

To Master Stanley Meyer falls the honor of being the youngest representative of Motion Picture News. Stanley is the son of Fred S. Meyer, who has represented Motion Picture News for a long time in the north and middle west. Stanley is being trained in the way he should go. The picture was taken during convention week in Minneapolis.

The "Universal Weekly" has been changed to the "Moving Picture Weekly" and made a publication of wider interest. General trade news and Universal, General Film and Mutual release dates are printed. The inside stock has been changed but the size and general appearance of the book remain the same. Paul S. Gulick remains as editor and Bob Doman as city editor. Wade L. Morton appears as advertising manager.

Cranston Brenton has been elected chairman of the National Board of Censors, succeeding Frederick C. Howe, who resigned to become Commisioner of Immigration of the port of New York. Mr. Brenton is an ex-college professor. He also served as executive secretary of the Social Service commission of the diocese of New York, and is a relief director of the American Red Cross. Now he can gratify the unsatisfied yearnings of years and see all the pictures he wants to—maybe more.

Pretty Ethel Clayton, Lubin star, just won a popularity contest conducted by the Onyx Club of Denver, with branches in Missouri, Arizona and California. The next three were Mary Fuller, Charlie Chaplin and Francis X. Bushman, so it was a regular contest. Muriel Ostriche won last year.

Lynde Denig wants Frank Bannon to bring his automobile (rank blarney) around at the Edison private showings. Lynde lives on Frank's route home.

A new magazine, "Film Fun," is on the news stands. That sounds as if it was a film publication. Maybe it is so intended, but the reading matter takes an undeserved wallop at the motion picture when it says that the sums that poor families spend at moving picture shows are the reason why they "never rise above a hand-to-mouth existence." Oh, well!

IN AND OUT OF TOWN

Callers at the offices of Motion Picture News last week includes the following exchange managers of the Fox Film corporation: William J. Citron, San Francisco; A. T. Lambson, Los Angeles; E. R. Redlech, Seattle; Frelo Carmichael, Denver, excellent representatives of one of the livest wired organizations in the industry.

Thomas Thompson, manager of the Columbia theatre in Fifth avenue, Pittsburgh, is in town looking for new features.

Sol Lesser of San Francisco, made a forty-eight-hour visit.

J. Arthur Eslow, manager of the New England Universal exchanges, was in town conferring with President Laemmle.

CHANGES OF THE WEEK

Lulu Glaser goes with the Universal.

Will E. Sheerer, character man, is now with Selig.

Hazel Buckham is back with the Universal west coast forces after an absence of several months.

Annette Kellerman is to appear in a Fox picture, directed by Herbert Brenon, maker of "Neptune's Daughter," in which Miss Kellerman starred.

J. L. WARNER BUYS ALL-STAR THEATRE IN FRISCO

Special to Motion Picture News

San Francisco, July 5.

J. L. Warner, formerly manager of Warner's Features at San Francisco, but more recently in the exchange business on his own account, operating the Standard Film company, has purchased the All-Star theatre at Fillmore and Sutter streets.

He is also continuing his exchange work, having just moved to the third floor of the Pacific building and installed a large stock of Chaplin films.

The All-Star theatre has been operated for some time by the Kahn and Greenfield circuit and was disposed of to enable this concern to devote more of its attention to its other houses.

World Film's News Weeklies Will Parallel Dailies

In Principal Cities, in Conjunction with Newspapers, Company Will Issue 500 Feet of Local Events and 500 Feet of "Foreign" Happenings

THE World Film Corporation will distribute through its exchanges, starting Monday, August 2, a news weekly conducted along new and novel lines, which have been carefully planned to meet the demands of what the public wants.

This news film will handle news along lines parallel to the way a newspaper handles news. That is to say, five hundred feet will be purely local news and the remaining five hundred feet will be subjects gathered from all over the country.

This will be secured through co-operation with leading newspapers in each of the cities where the World Film Corporation has exchanges. Cameramen, stationed in these cities, will be in close touch with the newspapers, which will keep them informed of current events and also of fires, wrecks and such matters of news interest. The film in each city will take its name from the newspaper with which it is affiliated.

This was first done in Chicago where the Chicago "Herald Movie" has been in operation for some time. In fact, the new film publication is only an amplification of the same idea. In Minneapolis, for instance, the film will be the Minneapolis "Journal Movie." In Milwaukee it will be the Milwaukee "Herald Movie." Other newspapers with which affiliations have been completed are: Detroit "Times," Cleveland "Leader," Buffalo "Inquirer," Baltimore "American." Cincinnati "Enquirer," Philadelphia "Public Ledger," Atlanta "Constitution," New Orleans "Times-Picayune," St. Louis "Post-Dispatch," Indianapolis "Star," Kansas City "Star," Dallas "News," Los Angeles "Times," Denver "Rocky Mountain News" and the Portland "Oregonian." Contracts will soon be closed with newspapers in the few cities still open.

All the papers will carry full page advertisements announcing the inauguration of the news film in their territories. The headquarters of the organization is the National News Weekly at 163 West Washington street, Chicago. H. P. Wayman, who is connected with this firm, is the man who closed the contracts with the World Film Corporation and the various newspapers.

The cameramen in each city will turn in five hundred feet of news film apiece. This will be the local subjects in each issue. Then the remainder of the thousand feet will be selected from the other pictures taken all over the country. In this way a news film of more than usual interest will be obtained.

José Stars in "Silver Threads Among the Gold"

Singer Whose Voice Is Known to Practically Everybody Through Phonograph Records Will Be Seen in Play Founded on Famous Song Associated With His Name

RICHARD J. JOSÉ, beloved the world over, needs no introduction. The public has heard his sweet and unusual voice either in person or in phonograph record. As a child of eight he was known as the boy soprano and startled London and the principal provincial cities of England.

He came to America at the age of ten, and from that time on has toured all over the United States and Canada. No singer in history ever gained such a hold on the hearts of all. For eight years he was a member of the Denman Thompson's company, playing in "The Old Homestead." There was one song that the famous actor never missed hearing—José singing of "Silver Threads Among the Gold."

After Mr. José left the company to strike out for himself as a star, Mr. Thompson would never allow the song to be sung by any other singer in his company, and he told them that when Richard José left him the song went with him. He would never consent to hear anyone else sing it.

Through all the world today "Silver Threads Among the Gold" is without question the most popular song of all. Forty-three years ago it first became popular and swept the country and gradually the grand old song sank into oblivion. Eighteen years ago Mr. José revived it. Since that time "Silver Threads Among the Gold" and Richard José have been so closely allied in the hearts of all that it is but natural that a feature film play was produced with Mr. José as the central figure—a story that will take one back to childhood and up to the present day.



THE BETZWOOD PLANT OF THE LUBIN COMPANY, WHERE MANY OF THE BIG V-L-S-E PLAYS ARE PRODUCED

Galaxy of Stars at Work in NYMP Studios

Frank Keenan and Kathrine Kaelred Join Forces Already Engaged in Filming Features That Are Specially Written for the Players—"Blood Will Tell," by Ince, Is Keenan's Vehicle—"Winged Idol" Designed for Miss Kaelred—Willard Mack, Bessie Barriscale, Lewis Stone and W. S. Hart in New Films

Los Angeles, July 5.

THE greatest producing force the NYMP brand studio beyond Santa Monica has ever had at one time is now engaged in the filming of six features, four of which were taken up during the past week, which was marked by the arrival of Frank Keenan and Kathrine Kaelred. The new subjects, as with all NYMP features, are from original scenarios so written as to be most appropriate to the star who is being featured. In other words, the photoplays are written around the specially engaged players.

A special Civil war story, entitled "Blood Will Tell," has been written by Thomas H. Ince as the vehicle for Mr. Keenan. It will be remembered that this actor made a great success in the legitimate stage production of "The Warrens of Virginia," and for this reason a photoplay of this character was prepared. In this, Mr. Keenan will appear as the iron-hearted soldier of the South. The plot for this story may be summed up in the statement that it is a battle with conscience during the dark days of the Civil war. The direction is in charge of Reginald Barker.

The success of Kathrine Kaelred, who created the part of the vampire in the original stage production of "A Fool There Was," in which Robert Hilliard was starred, has been uppermost in the minds of NYMP producers in the preparation of a special photodrama to feature this character actress. In the name part of "The Winged Idol," original scenario which is by C. G. Sullivan, Miss Kaelred will have such a characterization. Supporting this actress will be House Peters, late leading man with the Lasky company, and Harry Keenan. The production will be marked with many very elaborate sets for which the NYMP subjects have become famous. The production of this subject will be in charge of Scott Sidney.

Treats Triangle from New Angle

"The Man Who Found His Honor" is a drama treating the eternal triangle from an entirely new angle, written by C. G. Sullivan. Bessie Barriscale and Lewis S. Stone, who several years ago played together in the old Belasco stock company in Los Angeles, will be united in this production. Mr. Stone has just arrived from the East for a special engagement. The third leading character of the drama will be taken by Walter Edwards, who will also direct. Mr. Stone will be remembered as the star of the Broadway success, "Inside the Lines."

William S. Hart is playing the name role in "The Disciple," in which this actor, who has won fame by his characterization of the western man, will take the part of a small town western minister, or "sky pilot." Supporting Mr. Hart will be Dorothy Dalton, formerly with well-known stock companies throughout the East, who has just been added to the NYMP stock company.

Throughout the photoplay is a pretty love theme, and as with all former subjects in which Mr. Hart has been starred, this will have plenty of western action. The actor insists that in this characterization he has the best part he has ever played for the screen.

Mack in Hawaiian Drama

The sixth subject of the week is entitled "Aloha Oe," in which Willard Mack, well-known playwright, producer and leading man, will be featured in a character part. The title is from the Hawaiian phrase meaning "farewell to thee," which partially explains the plot in that the leading character is that of a man who, following an unsuccessful career in the States, goes to the Pacific Island possessions, and there has a love affair which results unpleasantly for the native Hawaiian girl. There will be many melodramatic scenes in this, including the eruptions of a volcano, shipwrecks, etc.

The two-reel subjects are also being filmed, and these will probably be the last NYMP brands to be released on the Mutual program. One is entitled "When Love Leads," being produced by Howard Hickman with a cast composed of Clara Williams, Margaret Gibson, Harry Keenan and Jack Nelson. This is a story of how one girl sacrificed herself to save the name of a friend.

The second subject is "The Heart of Jabez Flint," a rural character study in which Jay Hunt plays the leading part as well as doing the direction.

Billie Burke Visits NYMP Studio

Billie Burke, who filled an engagement, appearing in "Jerry" at a local theatre during the past week, paid three visits to the studios of the NYMP corporation, and while she denied that she had made a contract to appear in motion pictures for this company, it is stated on authority that such a contract will be consummated within the very near future.

This is the first motion picture studio Miss Burke has ever visited and the big sets and expensive effects to secure realism caused much comment by the actress. In fact, she became very enthusiastic.

Seven One-Reel MinA Comedies Get Special Showing

All Stock Company Comedians Appear in Fun-Making Pictures, Taken With Improved Horsley Camera, and Exhibited at Stanley Theatre, New York

A SPECIAL exhibition of the new, one reel MinA comedies which are distributed through the General Film company, was held Wednesday, July 7, at the Stanley theatre, Times square, New York. Seven pictures were shown, two of them being pre-release exhibitions.

"A Night's Lodging," released July 8, proved to be a very funny boarding house comedy. The central figure tries to beat the landlady, escapes the police, lifts some money from the bar in a cafe, goes to a hotel, the clerk takes all his money and a general mix-up and chase follows.

"The Fighting Kid," which comes July 15, gives George Ovey a fine chance for his fun-making talents. He plays a fellow who falls asleep on a park bench and dreams of whipping policemen. He awakes to find a real policeman standing over him and then the trouble begins. He fights policemen and toughs, and in the end wakes again to find he was only dreaming.

Comedies which have been released were shown as follows: "Life's Mysteries," June 3; "Father Forgot," June 10; "A Mix-Up in Males," June 17; "The Stolen Case," June 24 and "A Harmless Flirtation," July 1

In all of the pictures MinA stock company of comedians is seen. Among the members are Goldie Colwell, George Ovey, Louis Fitzroy, Janet Sully, Ray Lincoln and Jefferson Osbourne.

Milton H. Fahrney, head producer of MinA comedies, personally superintended the production of the pictures. Mr. Fahrney is one of the most experienced comedy directors in the company and has provided humorous plots and much funny "business." Thanks to the Horsley cameras, the photography is excellent. These new Horsley comedies set a high standard.

National Film Engages Constance Talmadge

Only 16 Years Old, and a Sister of Norma Talmadge, the Former Vitagraph Star Recently Acquired by the Company, She Played Ingenue Lead in "Uncle Billy Broadway"

THE National Film corporation, of Los Angeles, who announced two weeks ago that they had secured the services of Miss Norma Talmadge, have closed contracts with Miss Constance Talmadge, the former's sixteen-year-old sister.

Before affiliating themselves with the National Film corporation, the Misses Talmadge were starred by the Vitagraph company in a large number of photoplay productions.

Miss Constance Talmadge will be remembered as the ingenue lead in "Uncle Bill Broadway," and will play under the personal direction of Bruce Mitchell.

MUTUAL EXCHANGE MANAGERS GET THANHOUSER CIGARS

The "Thanhouser cigar" now enjoys a country-wide reputation. Every Mutual exchange manager in the United States received a letter telling him to keep his eye peeled for a little white box.



EUGENIE FORDE (North American)

Big Four Grading Plan Is Fine, Say Exhibitors

Letters Pour in from All Parts of the Country Complimenting V-L-S-E on Its Actions in the Marketing of "Highway," "Juggernaut" and "Regeneration"

SINCE the recent joint announcement by Walter W. Irwin, general manager of the V-L-S-E, and A. E. Smith, of the Vitagraph company, to the effect that the Big Four subject, "Hearts and the Highway," was placed as a class B subject by comparison with "The Juggernaut" and "The Island of Regeneration," and would not be offered to exhibitors at rental charges in excess of fifty dollars, untold comment and discussion has arisen in feature film and exhibiting circles.

At the time of making this announcement, it was distinctly stated that the rental set on the subject in question was not to be construed as a cut in prices, but had been set because exhibitors, owing to the great success of the two preceding Blue Ribbon features, would be inclined to pay an equal amount for this subject, and the Vitagraph company did not wish their salesmen to use the two regular releases as the basis of charge, for this added subject.

Until now the Big Four have made no further announcements on this subject, but have gone ahead and offered their productions to the exhibitor at what they considered fair rental charges.

Hundreds of letters, however, from exhibitors have been received at the general office and by the V-L-S-E branch managers, and the thoughts expressed in all of these letters are identical. With the exceptions of minor differences in phraseology, they might all have been run off on a multigraphing machine.

A prominent exhibitor in the South, writing to W. C. Brandon, manager of the Atlanta branch, says:

"We want to congratulate you and the V-L-S-E in the matter of grading their features. We refer especially to the method of handling the Vitagraph release, 'Hearts and the Highway.'

"Some feature exchanges would not have hesitated in juggling this in with their regular feature program and insisted upon the same amount of rental therefor.

"The fact of the matter is, 'Hearts and the Highway' is much better than many feature producers could possibly turn out, and it would have been heralded with much praise on some programs.

"Now, although most exhibitors are considered 'minus' to a great big extent, by producers and some exchanges, I am sure there is not one exhibitor who does not appreciate consideration of this kind.

"It is commendable if for no other reason than that you have proved yourself to be honest toward the exhibitor.

"I do not remember having received a letter of the sort that was sent out in conjunction with the release announcement of 'Hearts and the Highway' from any other feature exchange, and I expect to use this feature when we get far enough along in our program to carry out this plan."

The tenor of this letter is identical with thousands now in the files at the executive offices of the V-L-S-E, and Mr. Irwin, speaking on the subject, said: "The company is gratified that its efforts to work in close harmony with the exhibitor are so well understood and appreciated."

The Airdome Is Not a Thriving Animal in California

Paradoxical As It Might Seem, the Climate Is Against Its Well-Being—While Days Are Warm, the Nights Are Too Chilly for Sitting Outdoors

San Francisco, July 5.

EASTERN exhibitors who have visited California this year to inspect the exposition at San Francisco have remarked on the comparative scarcity of airdomes in this state, and have expressed the opinion that these could be operated to advantage in some sections where they are almost unknown.

No accurate list has been compiled by any of the San Francisco exchanges in regard to the number of airdomes in California, but it is believed that there are not more than fifty.

In view of the fact that no rains are experienced here between the middle of May and middle of October it does seem remarkable that open air houses are not more numerous. However, the summer climate of California differs materially from the view usually held by Eastern people, who are under the impression that extreme heat prevails.

This is true of some of the interior valleys and of limited sections in the southern part of the state, but along the coast, and particularly in the San Francisco Bay region, the summer climate is much the same as that experienced in winter, the absence of rain being the chief difference.

Here the evenings are cool and warm clothing is necessary, making the use of airdomes unnecessary. Even in the valleys, where high temperatures are often recorded, the evenings are always cool and theatre owners do not experience much difficulty in keeping their theatres comfortable.

Airdomes are operated to advantage in a few such places as Fresno, Visalia, Chico, Oroville, Woodland, and some of the smaller towns. In some of these places rather stringent regulations are in effect governing airdomes and theatre owners are given protection against outside competition.

At Fresno airdomes are allowed, but at the close of the season these must be dismantled. Some of the best places of this character are located in the lower San Joaquin Valley, where theatre owners have built their airdomes adjoining their houses, enabling them to use either at their choice. A type of theatre that is becoming popular in the warm belt of California is that of a house with a removable roof.



H. M. OVIATT, MANAGER PATHE SAN FRANCISCO EXCHANGE

LUBIN SCENARIO SCHOOL EXPOSE MAKES HIT

The Lubin two-reel drama "Such Things Really Happen," in which the fake type of scenario teaching school is exposed, has created a great deal of interest and discussion throughout the entire country, judging by the number of letters that have been received by the Lubin company.

Emmett Campbell Hall, author of the Lubin "Road o' Strife" serial, who wrote "Such Things Really Happen," has been almost swamped with letters since the play was released last month.

Hall for some time past has been on the trail of the so-called schools that for a certain price guarantee to make a photoplaywright of anyone.

BEBAN DISCUSSES THE SUCCESS OF "THE ALIEN"

Difficulties of Using Theatrical Climax to Film Drama Heightened by Possibility of Players' Sickness—Neutral on Subject of Motion Picture's Displacement of the Stage—Doesn't Believe the Feature Film Will Ever Command "Legitimate" Prices—Actor Is Resolved to Remain in Screen Ranks

GEORGE BEBAN, the pioneer in the tion picture and the spoken drama, large field embraced by both the mo- who is now starring in "The Alien," at the Astor Theatre, New York, is one of the latest and most renowned of the stage stars who have cast their lots in the production of films.

Few of the motion picture people or the public realize the tremendous venture that "The Alien" embodies. The financial risk of such a proposition was strikingly expounded when a representative of MOTION PICTURE NEWS questioned him regarding the future of the union of the films and the stage.

Hard to Find Suitable Play

"I entertain no doubts as to the success of 'The Alien,' Mr. Beban said, "but when it comes to successfully exploiting other productions of a like nature I have my doubts. To begin with just suppose that one of the members of the cast that appeared in the final scene enacted on the stage should have been incapacitated. A substitution would be impossible. In such a case we would have to return to California and take each of the scenes in which this player appeared all over again. And that was so impracticable that it was next to impossible. For this reason many theatrical men would not care to risk their money in such a production. For this very reason too, I had myself and my players heavily insured against accident and sickness of any kind.

"Then on the other hand it would be exceedingly hard to find a play suitable to be produced as is 'The Alien.' 'The Alien' has a great big human interest theme, a theme that so works the audience up that they are readily able to stand the sudden change from the silent to the spoken drama. With other plays who knows but what the shock of transcending from the film to the stage would serve to lessen the interest in the story. But with my play the case is different. Mr. Ince and I worked night and day before we finally arranged the scenes in such a manner that the change would appear natural. It comes just at the pyschological moment too, and a stronger moment than the psychological moment of 'The Alien' would be hard to find in any other play."

Discusses Admission Prices

When asked as to what he thought on the question of the films ever replacing the spoken drama Mr. Beban declared himself as neutral on that subject. "I think that both have a fixed place in the sun," he said, "but there never has been a better opportunity afforded to judge on this subject than 'The Alien,' there we have both the forms of the drama, and the possibilities of each can easily be discovered by close comparison."

Mr. Beban had much to say concerning admission prices for feature films of the future when asked his opinion on this score. "I do not believe that the average feature will ever command the standard prices that legitimate shows require. Of course there are exceptions like 'The Birth of a Nation,' but I believe that one dollar will be generally accepted as the top price to pay to see a feature picture. It is only natural to assume that the public will rebel at a two dollar admission for a film show on Broadway, when within a few months they will be able to see exactly the same thing at their own theatre for a quarter.

"With a stage attraction it is entirely different. A person will readily pay two dollars admission to see a drama or a comedy enacted on Broadway because they know the chances are they will not see the same show again enacted by the same cast. With a picture they can afford to let the Broadway chance pass because they will see identically the same picture at some later date."

Will Remain in Screen Ranks

Mr. Beban was asked whether in the future he would devote his entire attention to motion pictures or resume his old place on the legitimate. "I firmly intend to stay in the film game," he answered, "I like working before the camera one hundred per cent. better than on the stage. The work is easier and the same may be said of the money.

"Yes, I intend to stay with the NYMP and when through with 'The Alien' I will start work on another feature. It is my plan to produce two features a year at the coast studios of the New York Motion Picture Corporation."

Cleo Ridgley, Lasky, Not Lost in Crowd of 400 Now

Leading Woman, Who Left Hippodrome Stock in Early Days to Avoid Losing Individuality, Has Just Signed for Permanent Membership with Hollywood Studio

CLEO RIDGLEY, who for several months has been prominent in leading parts in different productions of the Jesse L. Lasky Feature Play company, has signed a contract by which she becomes a permanent member of the playing organization. She will continue at the Hollywood, Cal., studios, where some interesting work is being laid out for her in the near future.



CLEO RIDGLEY (Lasky)

Miss Ridgley has all the virtues of being born and raised in New York City. For a time in her childhood she lived in Wisconsin, but she returned East. As a small child she once saw her cousin, Victor Moore, the comedian, win the plaudits of an audience, and Miss Ridgley decided then and there to become an actress. She joined the Hippodrome company, where her individuality did not have much sweep in a company of four hundred players.

Thereafter at Mr. Moore's direction, she took up serious dramatic work, which finally led to motion picture playing. She belongs to that coterie of players who are essentially "stars of the screen." Therefore she is excellently equipped for the splendid things which Mr. Lasky and Cecil B. De Mille, director general, have in view for her.

Her first appearance in a Lasky play was in support of Blanche Sweet in "Stolen Goods." She recently has completed characterizations as the duchess in "The Puppet Crown," with Ina Claire and Carlyle Blackwell; as Rose Fanchon in "The Fighting Hope"; with Laura Hope Crews and an all-star Lasky-Belasco cast; as the English actress in "The Marriage of Kitty," in which Fannie Ward makes her debut as a picture star; and in one of the leading roles in "The Secret Orchard," with Blanche Sweet.

WEISS JOINS METRO IN CHICAGO

Probably one of the biggest surprises in Chicago film circuits was the resignation, four weeks ago, of Harry Weiss, erstwhile manager of the Chicago office of the World Film Corporation.

Although very few people knew that Mr. Weiss resigned, at the close of business Saturday, June 26, he announced his resignation and Monday morning, June 28, found him with the Metro Pictures Service, as manager of their Chicago office.

"My contract with the World expired on April 29, having run for one year, as originally agreed," Mr. Weiss said.

LOU TELLEGEN CAST FOR "THE EXPLORER," MAUGHAM PLAY

Lou Tellegen, Broadway star and leading man for Madame Sarah Bernhardt on her last two American tours, will make his debut as a photo-drama star under the management of the Lasky Feature Play company, in a film version of W. Somerset Maugham's play "The Explorer."

Arrangements to this effect, completed by cable by Samuel Goldfish, general manager of the Lasky Feature Play company, brings together in a single artistic effort a producer, dramatist and actor who occupy distinctive niches in their country. Mr. Lasky is American in every sense of the word; Mr. Somerset Maugham is English, and Lou Tellegen, artistically, at least, is of French training.

Under the personal direction of Cecil B. DeMille the work of the photo-dramatization in the Hollywood, Cal., studio of the Lasky company will begin immediately. Lou Tellegan already is at Hollywood, enthusiastic over his first photoplay experience and impatient to begin rehearsals.

W. Somerset Maugham, as a dramatist, is well known in the United States as author of "A Man of Honor," "Lady Frederick," "Jack Straw," "Mrs. Dot," "The Explorer," "Penelope," "The Noble Spaniard," "Smith," "Grace," "Loaves and Fishes," and "The Magician."

HERBERT STANDING HAS CREATED MANY ROLES

Herbert Standing of the Morosco-Bosworth forces has probably created as many famous roles on the stage as any man now in moving pictures.

In addition to creating Christian in Sir Henry Irving's original production of "The Bells," he was the first Jim the Penman when it was produced in England, and was also the original Jack Fortinbras in "As in a Looking Glass," a part made famous in this country by Maurice Barrymore.

For over twenty-three years Mr. Standing created parts at the famous Criterion theatre in London in association with Sir Charles Wyndham, part of the time as colessee of the historic playhouse.

LEVY PLANS SPECIAL PICTURE FOR SHRINERS

Joseph Levy, manager of the Fox exchange at Omaha, is planning a special film to be shown on the Shriners' special train to the expositions. The train will go over the Chicago, Milwaukee and St. Paul railroad, which has already arranged to show Fox features on its big Western trains. The request for a feature film came directly from the Shriners, who are deeply interested in the plan.

REICHENBACH OFF FOR COAST

Harry L. Reichenbach, general advertising manager and press representative of the Metro Pictures Corporation, left New York Wednesday for San Francisco to look after the interests of the Metro concern during the Exhibitors' Convention and to handle Metro Day at the Panama-Pacific Exposition, which is officially designated by the directors as July 15.



LOTTIE PICKFORD AS ESTHER IN "THE DIAMOND FROM THE SKY"—North American

CHILD, PITTSBURGH MANAGER FOR V-L-S-E, ACTIVE IN THEATRICAL CIRCLES

E. O. Child, Pittsburgh manager of the V-L-S-E, prior to his two years of film experiences, was active in theatrical circles for twenty years.

Mr. Child knows the business of amusing the public from the managerial angle, and his knowledge is now a valuable asset to the exhibitors in Pittsburgh.

Two years ago he came into the film business by effecting a connection with the General Film company. He had previously been associated with the theatrical business in the capacities of road manager, theatre manager, and vaudeville agency director, and his sense of successful exhibition methods has been sharpened by meeting conditions in all sections of the country.

Two years with the General Film company has acquainted him with the particular needs of picture exhibitors.

Speaking with the accumulated wisdom of the thoroughly trained theatrical man, Mr. Child says, "The policy as laid out by the Big Four is as certain of success as its square deal system is refreshing."

3,000 Subjects Is the Record of Vitagraph Company

Commodore Blackton, in Recalling the Earliest Efforts of His Company, Finds That Everything Was Covered from "Life of Moses" to "History of a Sardine Sandwich"

ACCORDING to an announcement made by Vitagraph, that company has completed three thousand subjects since it began business. These subjects, which have been one or more reels, have touched on every conceivable subject, and comedy, drama, tragedy and farce have all been portrayed.

It was also said by Commodore J. Stuart Blackton, in making the announcement, that the future plans of the company involved even more elaborate productions than those of the past.

"We plan," he said, "to touch fields that have as yet not been invaded by the camera. Take for instance our plan to visualize music. I feel that in producing this entirely new subject that we are opening the way for a new art, a combination of the highest in music with the finest in moving pictures."

In reviewing the work done by the company, Commodore Blackton referred to the wide range of subjects.

"I find," he said, "in going over some of our earliest efforts that we have included about everything that possibly could be picturized. For instance I find that one of the films was entitled 'The History of a Sardine Sandwich,' which next to it is 'The Life of Moses' and 'Les Miserables.'

"While there is no disputing the fact that animated photography as an art has improved wonderfully since its inception, a comparatively few years ago, every subject that we have completed could be placed on the screen tomorrow and would be in perfect shape for reproduction.

"During the coming year for the same length of time, according to our present plans, we will turn out more than triple the amount of films that we have since the beginning of the company.

"At the present time we have eighteen companies working at our main studios in Brooklyn, while our studios which are scattered about the country contain ten more. Each one of these companies completes a subject very rapidly and our yearly output has increased so tremendously that there is no real check to be placed on the coming productions.

"In placing a valuation on the films that we have turned out, I should say that it will amount to about $3,000,000, and this is a conservative estimate and does not include the cost of the production, but is our valuation at market figures."

ILLINOIS GOVERNOR VETOES CENSOR BILL

Special to MOTION PICTURE NEWS

Springfield, Ill., July 6.

Governor Dunne this afternoon vetoed the motion picture censorship bill.

He said that he did so because the bill would create double taxation for Chicago motion picture exhibitors, and was not needed by the rest of the state. C. B. CHEADLE.

BUGBEE OPENS METRO OFFICE IN CRESCENT CITY

Carl A. Bugbee, formerly manager of World Film, is now located on the second floor of the new Nola building, 409 Carondelet street, New Orleans, where he has opened up a suite of offices for the Metro Film corporation.

This is the first time Metro features have really gained a foothold in the Crescent City.

WEAK SPOTS IN A STRONG BUSINESS—XXII

An Observant Exhibitor, Who Believes That the Majority of the Public Looks Upon the Question in the Same Light, Declares That Directors Who Fail to Consider Absolute Fidelity to Local Color and Historical Accuracy Important, Are Neglecting a Necessary Part of Their Work.

"IT is rather strange that in the discussion started by the series of articles entitled 'Weak Spots in a Strong Business,' the neglect of little things has escaped the watchful eye of the well-wisher of the mute drama," says Joe E. Rickards, a prominent exhibitor of the southwest, located in Phoenix, Arizona.

"Lack of fidelity to detail, it must be called, and yet the picture makers to a man are going to rise up and resent the bare thought of such an allegation. They are going to cite the wonderful detail in the great picture creations that are daily going out to charm the picture lovers. All of which is true, but there are so many frightfully glaring inconsistencies in so many of the very best pictures that one wonders how directors could possibly have permitted them to creep in to the productions when there is so much care and pains evident in the making and direction of the picture.

Full of Inconsistencies

"To be specific, I sat in one of the best little theatres in Arizona some days ago and saw a big multiple reel picture, now being shown all over the country which is acclaimed a master work by its makers. This picture was taken from a play that enjoyed considerable popularity some years ago and cost a lot of money in the making. It had in its cast a man who has a great name in the speaking drama and he wrote the original play from which this picture story was taken.

"And yet with the author in the cast this creation was sent out with such glaring inconsistencies that a child student of our common school history must have laughed at the faults the director must assuredly have seen when he produced the offering.

"The picture was laid in the days of the first gold rush to California, in 1849. Hardy men of the period, garbed correctly in the mode of that time, fought and died in a great picture spectacle and yet in the midst of this breath of yesterday, a band of men fought with muzzle loading arms, while around the loins of each one of them swung belts filled to the last hole with repeating rifle cartridges.

"In this same big picture was filmed a scene supposed to be a reproduction of a trail leading from Colorado to California in 1849, and down this trail dashed men garbed in the dress of the period—*the trail was paved* with modern asphalt. I sat next to a picture patron who discovered the blemish on this picture almost the second it flashed on the screen. He pointed it out to his neighbor.

Jolting Effect of Anachronisms

"For him the illusion was gone. He was rudely jerked back from the days of '49 to a realization that his evening was only a makeshift bit of history. It was stamped counterfeit on its face.

"This suggestion of atmosphere gave to one big producer of the legitimate stage an international name. Yet in this picture the maker had expended a large sum of money to get that effect, and then sent his product out to be robbed of its very punch and color by a palpably glaring inconsistency.

"In still another creation I saw screened some days ago one of the same inexcusable oversight marred by an otherwise mighty pretentious picturization. I sat well down in the body of a packed theatre, enjoying with the big audience the splendid picture until the oversight of the director flashed on the screen. The audience was following the story with wrapt attention.

"It was a master effort. The illusion was perfect. The acting superb, the settings historically correct, the detail magnificent. Witness the rude awakening. This picture was laid in 1876. In one of its big scenes a modern extensively advertised soft drink sign was the most conspicuous thing in the scene.

"How quickly the audience grasped it was evinced by a itter that developed in a hearty laugh all over the house as the defect in the local color of the picture became apparent. The director had asked his audience to go with him to the locality in which history was laid. He had asked them to witness his cleverness in dressing his actors in the mode of the period he was reproducing.

Prepared for Period's Mannerisms

"He had schooled them in the mannerisms of the time, he had forgotten no bit that would add to his picture to make you think you were watching the story unfold in 1876, until that soft drink sign destroyed the illusion completely, and detracted from the enjoyment of the picture because the charm of the offering lay in its fidelity to the time of its telling.

"The picture patron is not standing still. He is moving forward in many instances faster than the man who is asking him to become his theatre patron. Your picture patron of this day is a critic in himself. It's not so long ago you could amuse him with the ever present 'chase' of a few years back, but if you served him a chase today he would walk out of your house. He is demanding better pictures, and he is quick to see the defects in a picture that you could not have pointed out to him a year ago.

"One of the biggest assets the maker of modern pictures has with which to combat the legitimate stage production is the almost unlimited chance for local color, for settings, for effects, for reproductions on the very spot it is supposed to have happened; and then to throw away after weeks of careful planning for effect in which local color and atmosphere are first, looks like pure carelessness.

This chance for outdoor scenes is the real punch in the best pictures—it is the best weapon in the hands of the producer. Just when the patron is being carried along a Virginia road in the sixties, with his blood afire over the charge of the blue-coated soldiers, dressed, mind you, in the most correct garb of the period, with saddles and sabers and guns historically correct, the patron is rudely shaken by the charge of the gallant defenders of the flag right up to a 'Fotsom Food —There's No Reason' sign blocking the onslaught of the 'brave band.'

"While you are reviewing 'Weak Spots in a Strong Business,' why not suggest to the director, if he is too busy with those things that take up his time, to have an eagle-eyed censor look the route over and eliminate the all too glaring evidences of today that do not belong in the picturization of a bit of yesterday. Let him catch the soft drink signs in the future pictures of 1876. The picture maker must realize that his product with that sort of a defect is not by a long margin a perfect one."

MITCHELL AND CALDWEY BACK ON COAST

Special to Motion Picture News

Los Angeles, July 5.

William Parsons, president National Film corporation, is home from a three weeks' business trip to New York, where he, in company with Bruce Mitchell, director general of the producing staff, and A. W. Caldeway, scenario editor, transacted important business with reference to permanent release for the company, and that of making a contract for the exclusive services of Norma Talmadge, Vitagraph star, for appearance in National subjects during the next two weeks. Miss Talmadge will arrive on the coast the early part of the coming week.

Motion picture rights were also secured on a number of the one hundred and thirty plays written by Clyde Fitch, and these will be filmed immediately. With the arrival of Mr. Mitchell, who is expected to return during the coming week, plans for the expansion of this company will be made.

It is the intention to have four producing companies busy at all times. The feature company will be directed by Mr. Mitchell, the comedy by Fred Hornby, and the dramatic company by Will Seiter, and another director to be named later.

ENTER FRESH AIR "MOVIES," CHICAGO, THROUGH BELL FEATURE

The White City, Chicago, has inaugurated a new picture play policy to take the place of big band organizations as the leading free attraction feature of the park. The operating booth and picture screen are out in the open Parisian Gardens which have accommodations for ten thousand people.

The Essanay six part production, "Indian Wars Re-fought by the United States Army," distributed exclusively through the central states by the W. H. Bell Feature Film corporation, Chicago, marked the opening of the new idea advertised extensively as "Fresh Air 'Movies.'"

DeCORDOBA, SHAKESPEARIAN ACTOR, JOINS LASKY

The Jesse L. Lasky Feature Play company announces that it has engaged the services of Pedro deCordoba, one of the most popular of the younger generation of Broadway romantic actors. Mr. deCordoba left New York last week and has already reached the studios in Hollywood, Cal., where he will begin work immediately.

Pedro deCordoba, of mixed Spanish and French parentage, was born in New York City and early became proficient in playing the violin. His first ambition was to go on the operatic stage, but his voice was such a heavy bass that he could only be cast as the "King" or "father" whereas he always wanted to be the hero. He therefore decided to go on the stage, and attended the American Academy of Arts.

Daniel Frohman observed his work during the graduating performances of his class and engaged him to do minor roles with E. H. Sothern in Shakespearian repertoire.

Mr. deCordoba later became associated with the New theatre, which had just opened under the direction of Winthrop Ames, and appeared there in a number of the leading productions such as "Sister Beatrice," "The Blue Bird" and the "Arrowmaker." Following two years at this endowed playhouse, he returned to Broadway playing such parts as the Prince in "Turandot"; Jacob in the "Five Frankfurters," and the Musician in the "Master of the House."

He also had an important role with Madame Simone in her representation of "A Scrap of Paper" and in the elaborate Liebler production of "Joseph and His Brethren." At this point Mr. deCordoba returned again to the Shakespearian stage, appearing with Mr. Faversham in "Othello," "Julius Caesar" and "Romeo and Juliet."

He then joined Margaret Anglin in her Shakespearian productions, such as "As You Like It," and the "Taming of the Shrew" and in her revival of "Lady Windermere's Fan."

Mr. deCordoba's most recent engagements have been in the "Song of Songs" and "Beverley's Balance."

WILL PAIR SCREEN AND STAGE STARS IN BALBOA SUBJECTS

Contracts have been made with a number of legitimate stage stars for exclusive appearance in pictures made by the Balboa company. The first to go to the coast will be William Elliott. He will be featured in a five-reel subject adapted from the successful play by Samuel Merwin and Henry Kitchell Webster, "Comrade John." Mr. Elliott will arrive there the early part of the coming week. This will be under the direction of Bert Brackin, who made "St. Elmo," and "Beulah."

It was also announced by Mr. Horkheimer that Lulu Glaser and Robert Warwick were going to the coast to appear in Balboa-Pathé subjects.

"We will introduce something new," Mr. Horkheimer said in speaking of the future productions of the company, "in that we are going to feature with every legitimate stage star a well known and popular screen star. Miss Ruth Roland has been selected to appear in "Comrade John."

7 Exposures of 1 Character Is Horsley Camera Record

Character in "The Fighting Kid," a MinA Release, Sees Another Person Transformed Into Seven People, Producing a Startling Illusion for the Audience

PERHAPS the most startling illusory effect ever seen in motion pictures is shown in a scene from "The Fighting Kid," MinA film release for Thursday, July 15, on the General film program, wherein seven exposures of one character are obtained in one picture.

This establishes a record in photographic feats of this kind. When the first triple exposure was made in motion pictures the accomplishment gained wide publicity as being the last word in illusory effects; then when other enterprising photographers, after many experiments, increased the number to four and later to five exposures, the profession marveled at the exploit. But MinA films has done the seemingly impossible by obtaining seven exposures, and thus sets a high mark for such work.

The scene in which this startling photographic effect occurs is that wherein Jerry, the principal character in the picture, attempts to escape the unpleasant designs of a bully by cautiously seeking a roundabout way to his destination.

He is seen gazing into the distance in the hope of finding the way clear. Suddenly he spies the bully, who before his eyes is transformed from one person into seven, each with fists upraised and threatening dire happenings. The forms stand side by side, the action of shaking the fists being perfectly synchronized, carrying out with exceptional effectiveness an illusion that in itself is a surprise. The novelty cannot fail to please any audience.



SCENE FROM "THE FIGHTING KID" (MinA—July 15)

The illusion is accomplished by that "wonder-box," the new Horsley double exposure camera, for the use of which MinA films holds exclusive rights from the inventor, David Horsley. The common supposition may be, naturally, that mirrors are employed. This is not the case, however, as the effect is obtained by the expedient of operating a simple device attached to the camera.

This effect is one of many possible with the new Horsley camera and is sure to add much to the attractiveness of MinA pictures.

Sam Bernard Begins His Antics for Famous

Company Selects an Original Subject, "Poor Schmaltz—Sam Bernard 'In Dutch,'" Adapted to the Diverting Talents of the Comedian

FOLLOWING the announcement recently made by the Famous Players Film Company to the effect that it had secured the exclusive motion picture services of the famous comedian, Sam Bernard, reputed to be the highest salaried comedian on the stage today, comes the statement that this celebrated star has now begun work before the camera in his initial screen appearance.

The subject selected by the Famous Players for Mr. Bernard's introduction to the motion picture public is an original story, so constructed as to display to the utmost advantage the inimitable comedy talents of the star, entitled "Poor Schmaltz—Sam Bernard 'In Dutch.'"

Mr. Bernard will portray the role of a German wig-maker who becomes the principal agent in a side-splitting series of comic adventures and humorous difficulties. The title "Poor Schmaltz" was selected because in the best known of his stage successes he bore this character-name. From the first few scenes already taken, Mr. Bernard has evidenced a remarkable adaptability to screen performance, and the directors of the Famous Players are confident that his first screen impersonation will be surprisingly effective.

The plot of "Poor Schmaltz" has been so designed that it will contain bits from nearly all of Mr. Bernard's successes.

HEFFRON, DIRECTOR FOR THEATRICAL MAGNATES, NOW WITH SELIG

T. N. Heffron is another versatile director of motion picture productions who was recently captured by the Selig Polyscope company. Mr. Heffron is engaged at the Chicago studios of the Selig company in directing the production of Selig Red Seal plays. His first production completed was, "The House of a Thousand Candles," featuring Harry Mestayer, Grace Darmond and an all-star cast. He is now engaged on his second production, "A Black Sheep," with Otis Harlan in the title role.

Before entering the motion picture field Mr. Heffron was an actor, and was also stage director for Mrs. Fiske, John Mason, Charles Frohman, Al. Woods, Cohan and Harris, William A. Brady, Kirke La Shelle, Augustus Thomas and others. He played leading heavies and produced in stock nearly every play available for stock purposes in the principal cities of America.

Mr. Heffron commenced producing feature pictures over three years ago, and has been identified with many of the leading manufacturers of motion pictures. In motion pictures he has directed such stars as John Barrymore, May Irwin, Tyrone Power, Hazel Dawn, Paul McAllister, Edwin Abeles, Marguerite Clark and David Higgins.

RUTH ROLAND MAKES DEEP IMPRESSION ON BALBOA FORCE

Ruth Roland, whose superb interpretation of the different characters assigned to her in the twelve dramas included in the Balboa-Pathé "Who Pays." series, now being released through the Pathé exchanges, is a star of the first magnitude.

During the six months she has been at the Long Beach studios of the Balboa company she has earned the respect and admiration of everybody, from the stage hands and property boys up to and including the management of the corporation.

Her sweet personality and her open-handed friendliness, combined with her sympathetic interest in the welfare of her associates, have endeared her to all. She is now on a well earned vacation visiting the fair in San Francisco.

When she returns she will be starred in a number of five-reel dramas written especially for her. None doubt that she will repeat the wonderful success she scored all through the "Who Pays?" series.

BRYAN PLEASED WITH PITTSBURGH BUSINESS

Harry Bryan, managing director of the Metropolitan Booking Offices, was a Pittsburgh visitor last week, and is more than pleased with the showing made by the Pittsburgh office.

Mr. Bryan has decided that on August first the company would extend its scope in that section and would open an office in Ohio, probably at Columbus. Mr. Rockwell, the Pittsburgh manager, is now on a trip through Ohio. While on this trip he will probably pick out the location for the new office.

"Beloved Vagabond" Is Jose's Picture Idyllic

FROM all accounts Edward José's production of Locke's "The Beloved Vagabond," which is shortly to be released by Pathé, will be one of the most artistic pictures which this well-known director has made, and the beauty of the scenes to be shown on the screen promises to create something of a sensation.

For many weeks prior to beginning work on this production, Mr. José searched the country over for idyllic spots which would be thoroughly in accord with the story, and those who have viewed the scenes so far developed say that he has evolved a pictorial gem of the first water.

Mr. José is an artist and poet as well as a producer, and therefore it is said that he has been enabled to give to Locke's beautiful story an interpretation which it could have in no other way, for as a stage presentation without the beautiful scenes which the book calls for it would fall short of artistic realization. Besides this the story calls for intense dramatic action, and Mr. José's wide experience as an actor has stood him in good stead in this regard.

PATHE STARS WHO ARE SEEN IN "THE BELOVED VAGABOND"



EDWIN ARDEN BLISS MILFORD KATHERINE BROWNE DECKER

A prominent producer said of him recently:

"Whatever José does is sure to be artistically correct and pictorially beautiful. In few directors in this country today is the artistic temperament so strongly developed as in Edward José."

Mr. Edwin Arden is to be the star of "The Beloved Vagabond," and he is supported by a large cast of players which include Kathryn Browne-Decker, Bliss Milford, Mrs. Brundage, Eric Mayne, Stephen Grattan, Boris Korlin and many others equally as well-known.

More "Chimmie Fadden" Plays with Moore Coming

Popularity of the First One, Demonstrated by the First Few Showings and Letters Received by Exhibitors, Prompts Lasky to Arrange for a Series Featuring the Comedian

FOLLOWING the extraordinary success of the first public showings of the new photo-comedy, "Chimmie Fadden," with Victor Moore as the star, released by the Lasky Feature Play company through the Paramount Pictures corporation June 28, arrangements immediately were made by Samuel Goldfish, treasurer and general manager of the Lasky company, to present Mr. Moore in a series of "Chimmie Fadden" photoplay productions.

Mr. Moore in "Chimmie Fadden" was the principal feature the first week of its release in theatres booking Paramount productions all over the country. The laughter it provoked and the scores of letters commending the exhibitors and the Lasky company on the attraction, were causes contributing to the Lasky company's determination that Mr. Moore as Chimmie will be seen together many times in the future by photoplay goers.

Congressman E. W. Townsend, of Montclair, N. J., who first wrote the "Chimmie Fadden" stories when he was a reporter for the New York "Sun," saw the photoplay at the Strand theatre, New York, recently. Immediately, he wrote the following letter to Mr. Goldfish:

"Dear Mr. Goldfish:

"Well, as I promised you, I went, but with misgivings—to see your production in picture play of my 'Chimmie Fadden.' I apologize, old chap, for the misgivings. Frankly, I was as amazed as I was delighted with the vitality of the pictures. You have reproduced the group of people Chimmie fought, loved, teased, jollied, not only with quite astonishing fidelity to physical characteristics, but the very spirit of the character is shown. They are not only moving portraits—they live. Let me quite heartily congratulate you and all the Lasky staff and players who had to do with this revelation of the possibilities of motion picture plays.

"Sincerely yours, E. W. Townsend."

The next photo comedy of this series will be "Chimmie Fadden in the West," preparations for which will begin immediately in the Lasky Feature Play company's studio at Hollywood, California.

New York Society Turns Out to See "Eternal City"

Summer Colony at Southampton, L. I., Attends Showing of Famous Players Subject for a Benefit Performance—Film Is Also Shown in Home Town of Director

"THE ETERNAL CITY," the Famous Players Film company's photo-spectacle of Hall Caine's novel and play, which is considered one of the best photo-plays presented in the annals of the screen, was last week shown in Connellsville, Pa., the home town of its chief producer, Edwin S. Porter. Connellsville, which has always been proud of its native motion picture producer, turned out *en masse* to see his great production to date.

"The Eternal City" last week also presented at Southampton, L. I., to the summer colony there, for the benefit of the Southampton Hospital, to which all the proceeds of the performance were tendered. Nearly everyone of the cottage colony attended the first performance in the open-air Garden theatre, at which it was presented, many occupants of the boxes being such familiar figures in society as Mr. and Mrs. A. B. Claflin, Beatrice Claflin, Mrs. Chas. R. Henderson, Mr. and Mrs. S. K. DeForest, Mrs. E. Tiffany Dyer, Mrs. B. A. Ronalds, T. Gaillard Thomas, Samuel L. Parish, Mrs. George C. DeWitt, Mrs. Edward D. Rose, Rev. and Mrs. George J. Russell, D. Stafford McLean, Mr. and Mrs. O. D. Munn, Mrs. Clarence Cody, and Mrs. Harry Pelham Robins.

The New York "Sun," which reported the presentation of this subject in its society columns as one of the important social events at Southampton, records the fact that automobiles were lined about the open-air theatre in such numbers as to give it the appearance of a Metropolitan opera house premier. The screen and projection attachment for the theatre was devised by and operated under the personal supervision of B. F. Porter, a brother of the producer.

Edison Comedian Carries Off Field Day Honors

Raymond McKee Captures Silver Trophy Though the 5,000 Employes Numbered Several Professional Athletes, and Also Takes Away a Gold Medal

BEFORE a crowd of over three thousand people at the fourth annual field day of the Edison employees, held at Olympic Park, Saturday, Raymond McKee, the Edison comedian, proved by carrying away a splendid silver trophy against a big field of trained athletes recruited out of Edison's five thousand employes, that the motion picture actor of today must possess all the hardihood of a professional athlete and the nerve of an acrobatic specialist.

Comedy of some motion was furnished by McKee in the obstacle race when he took a dive under the canvas nailed close to the ground, and ploughed up considerable of the muddy field. But he came up smiling and first, which process he repeated again in the sack race and came in third for the 100 yards thin fellows' race. A 16-inch high silver trophy, donated by Studio Manager Horace G. Plimpton, and a gold medal were awarded McKee, very much bedraggled, by Mrs. Thomas A. Edison. He was also awarded a bad knee for his triumph.

The Edison Grand Prix cup, a handsome large silver trophy donated by Mr. Edison personally, was fiercely contested for by eight teams from the different Edison divisions in the 880-yard relay race, but the honors went to the Edison studio contingent composed of S. B. Field, B. H. Geiger, W. E. Graf, and H. D. Gunther.

In all six cups were competed for in twenty-eight events, with several hundred men and girls contestants. A large number of the Edison players were present to see their studio go to glory, the studio having been closed for the day because of the interest in the event.

Knickerbocker's "Hamlet" Is Improved by Cutting

Big Scenes Become More Effective by Condensation of Picture from 5 to 3 Reels—Release Well Timed, Following the Tour of Forbes-Robertson

THE release of "Hamlet," the latest offering of Knickerbocker Star Features, is particularly opportune, since it follows closely the tour recently made of the principal cities of the United States by the eminent star Sir Forbes-Robertson and his famous Drury Lane company. Thus, by timeliness, the great advertising value of Sir Forbes-Robertson's name is further enhanced.

The entire Drury Lane company, together with Gertrude Elliott, support Sir Forbes-Robertson in the picture, this being the first screen presentation and the only one thus far made of this remarkable aggregation of talent. Those who were not privileged to see the great English actor and his company upon their recent tour, and those who did, will relish this opportunity.

It was the original intention of Knickerbocker Star Features to release "Hamlet" in five reels, but the action has been sharpened and greatly improved by cutting it to three; additional emphasis also is thereby given to the big scenes, the duel, the poisoning of the queen, the killing of the king and the famous climax of the crowning of the dead Hamlet.

The next Knickerbocker Star Feature release is "The Cup of Chance," featuring Alice Brady. New stars for future releases are to be announced shortly, adding new and prominent names to the Knickerbocker galaxy of Forbes-Robertson, Gertrude Elliott, Alice Brady, Ralph Stuart, Mary Nash.

All Knickerbocker Star Features are to be had on the regular program of the General Film Company.

MINA PLAYER WAS IN INDIAN FIGHT

Louis Fitzroy, one of the principal members of the MinA Films company directed by Milton H. Fahrney, this week celebrated the twenty-fifth anniversary of his stage debut. His career, as that of his earlier life, has been crowded with adventure.

Fitzroy, the son of an army officer, was born at Ft. Brady, Mich., in 1865. He moved with his father's regiment, First United States Infantry, to Dakota, where he remained until after the Custer massacre. He was in the fight which resulted in the killing of the "Apache Kid," a half-breed renegade, and the routing of the renegades under him.

Later he attended Ohio State University. He left that institution to join a summer



LOUIS FITZROY (MinA)

stock company under Frank G. Campbell, of Winnepeg. That was in 1886. Since that time he has been with companies under new managers, the most prominent of whom are Klaw and Erlanger, C. B. Dillingham, Charles Frohman, Henry French, B. D. Stevens and Joe Brooks. He was with William H. Crane, Lillian Russell, Jerry Sykes and Francis Wilson, besides less prominent members and organizations too numerous to mention.

His first appearance on the screen was in a series of prohibition pictures. He went to california two years ago and joined David Horsley's Nestor Film company and was with that company when the Universal was formed. Since that time he has been with the Selig and Lubin companies, and three months ago became a member of the MinA Films company.

KNOXVILLE ORDINANCE UNFAIR TO EXHIBITORS

A meeting of motion picture exhibitors was held last week at Knoxville, Tenn., to protest against an ordinance, now before the city commissioners, which will increase the taxes on theatres 250 per cent.

BOOK DISPLAY IN DEPARTMENT STORE WINDOW

Special to Motion Picture News

Omaha, July 8.

To properly emphasize the nation-wide photo-play book week in Omaha, the Brandeis, the largest department store in the city, not only put on a special advertising campaign, but presented with each copy of a Grosset and Dunlap photoplay title, an autographed portrait, 10½ x 14 inches, of the purchaser's favorite motion picture star.

The store sold a long list of books at fifty cents each and reported an excellent sale. This is a new and successful idea in Omaha territory. A number of smaller towns followed the example and will keep watch of photoplay book weeks in the future.

Minds of Ohio Censors Shift Like Weather Vanes

Board Atones for Its Bad Judgment, However, in Reconsidering Condemnation of "Devil's Daughter," Upon Demand of the Public

Special to Motion Picture News

Cincinnati, O., July 6.

THE action of the Ohio board of censors recently in ordering the elimination of about 1,800 feet of the "Devil's Daughter," the latest Fox Film corporation production, based upon D'Annunzio's story, "La Giaconda," caused a stir in this city. The protest against this action was general and extended to the theatre-goers as well as the exhibitors. When the photoplay was cancelled by Managers Foster and Weigel, of the Grand opera house, where it was to have been shown on June 25, and the announcement was made that a crusade against Theda Bara had been opened by the censors, interest in the case became general. It was the general impression that the objection was aimed at the acting of Miss Bara, who has been featured as "the vampire woman" in "A Fool There Was," the "Clemenceau Case" and other Fox productions of a similar nature.

The management of the Grand announced in the newspapers that a free, public exhibition of the picture would be made so that the citizens might judge whether the character of the play or the acting of Miss Bara merited the action of the censors. The public exhibition was given on the evening of June 25, beginning when the regular performance closed. The theatre was crowded to its capacity and the show lasted until after midnight. The general opinion expressed after this performance was that there was absolutely nothing objectionable to the picture.

Following this a committee of exhibitors consisting of Charles Weigel, Lew Foster and Amos P. Poster, an attorney, went to Columbus and conferred with the censors. Clippings from Cincinnati newspapers showing how the action of the board was publicly regarded, were submitted and arguments in favor of the film were made.

The result was that the picture was passed almost in its entirety, although a few minor eliminations were made. While the exhibitors interested in this theatre show an inclination to regard the action of the censors as a misunderstanding on the part of A. M. Muller, local manager for the Fox company, this excuse is forgotten by the public in the overshadowing fact that the film was passed after having been rejected and when the public protest was apparent.

12-Reel Weekly Release Is Standard Plan for August

Combined Photoplay Company Expects to Raise This Output to 18 Reels by September 28, Is Announcement by Ludwig Erb, President of the Producing Company

IT can scarcely be called a new combination that brings the Combined Photoplay producers and the Standard program together. Everyone of the manufacturers releasing on the Standard program are intimately and personally familiar with the men behind the Standard program.

Ludwig G. B. Erb, president of the Combined Photoplay Producers, said, "I speak for all our companies when I say that in the light of our experience we have made a decided step forward in releasing through the Standard program.

"As a combination of established manufacturers, we had, of course, many attractive offers for our product, and a wide variety of choice was left us as to exactly how and through whom our pictures would be released. We went over the field carefully and selected the Standard program because we knew that with a business management to take charge of the marketing end, the experience, facilities and reputation of our producing companies would be cashed in with a maximum profit.

"The Warners and Al. Lichtman are essentially business men; their marketing methods are those of business men. We are prepared to make for them any class of pictures which they may require. Men who are so constantly and closely in touch with the film industry as these men are must respond with results embodying the exhibitor requirements.

"We will release our first weekly program of twelve reels on August 30, increasing our output on September 28 to eighteen reels weekly. This is not an estimate or a hope, these are actual definite dates and figures, of what and when our companies will produce.

"At the present time we have six weeks' supply of pictures in hand, yet future releases will only be made as fast as pictures are finished, so that each release will be thoroughly edited and the producers can always maintain their lead of the release."

Metro Flag Flutters in Times Square Breezes

Stars and Stripes, Largest in the World, Unfurled Under Auspices of Civic Associations Before 12,000 People on Independence Day

WHATEVER else the Fourth of July may mean in the history of our country, it meant the biggest day, from the publicity standpoint, that the Metro Pictures corporation has yet enjoyed. At twelve o'clock noon on that date, under the auspices of the city officials and various civic organizations, the largest American flag ever made was flung forth in the summer breezes midst a gathering of twelve thousand people, commemorating, as it did, the sixth month of Metro. Appropriate speeches by Borough President Marcus M. Marks, Fire Commissioner Adamson, Mr. Robinson of the Broadway Association and a score of other dignitaries, were made, paying tribute to the flag and to the Metro corporation in the same breath.

Mr. Marks referred to the Metro company as "typically American" in every sense of the word.

The flag measured one hundred and sixty-five feet in length and probably was as wide. It attracted considerable attention throughout the day and was the object of various topical weekly cameras.

The flag left New York last Wednesday for Los Angeles and San Francisco, where it will be flung again on Metro day, July 15, at the Panama exposition.

Harry Reichenbach left last Wednesday to handle the affairs of Metro at the convention at San Francisco. He will return to the home office August 1. George Wotherspoon, who was formerly associated with Reichenbach in the theatrical business, will have charge of Metro advertising during Reichenbach's absence.

"BLACKBIRDS" AND "HEIR TO THE HOORAH" ADDED TO LASKY SUCCESSES

Arrangements were completed last week by which Samuel Goldfish, treasurer and general manager of the Jesse L. Lasky Feature Play company, has obtained the exclusive photo-dramatic rights to two famous American plays, "Heir to the Hoorah," Paul Armstrong's dramatization of the play, and "Blackbirds," by Harry James Smith.

"Blackbirds," the screen version of which has been prepared by Margaret Turnbull, will be the vehicle in which Laura Hope Crews will make her second appearance as a photo-drama star of the Lasky company. Her first production was "The Fighting Hope," produced by the Lasky company in association with David Belasco.

In "Blackbirds," which tells a tense and gripping story of smuggling and reformation, Miss Crews will have the support of Jane Wolf, Florence Dagmar, Evelyn Desmond, Thomas Meighan, George Gebhardt, Raymond Hatton, Ed Harley and Frederic Wilson, players, who have proved themselves capable of acting difficult roles.



RALPH H. CLARK, MANAGER WORLD FILM SAN FRANCISCO EXCHANGE

"Renegade," Starring Alice Brady, Nearly Ready

World Film Release Is Based on the Play of Paul Armstrong, and Gives Her Opportunity for Capable Acting in Romantic Character

THE World Film Corporation will shortly present the five-part photoplay "The Renegade," based upon Paul Armstrong's drama of that name which had a successful career on the regular stage a few years ago.

Alice Brady is the star of the photodrama. She plays the part of Katie O'Day, a warm hearted girl of Irish extraction, who has a lover in a gallant young officer. A scheming widow sows dissension between them, and a tribe of Indians, headed by a renegade, attacks the post and Katie and her family are in grave danger. However, they are rescued by Captain Lane and his troopers, and he and Katie are married.

The play is full of strongly marked characters. George Ralph plays the part of Sleeping Wolf, otherwise John Found, an educated Indian, who, however, reverts to the primitive when his tribal passions are aroused. A jealous mischief-making widow, the trouble maker, attracts the love of the Indian and when she rejects him there is the devil to pay. There are a number of other Irish and Indian characters in the photoplay (cowboys and squaws), which has a refreshingly strong story that is bound to hold by its intensive interest.

Last year's Lyric theatre, N. Y., dramatic success, "Evidence," which was conspicuous in New York's theatrical season, is forming the basis of a Shubert feature film to be released through World Film Corporation.

A strong and capable cast has been secured for the photoplay. Raidee Wright, who made a success in the play, has the same part in the photodrama. The cast also includes the name of Edwin August, Lillian Tucker, Richard Temple, Lionel Pape, Florence Hackett, Richard Buhler, Morris Falcot Stewart, Jr.

Leslie Stowe, for many years associated with Klaw & Erlanger's "Ben Hur" company, and known internationally because of his long career with the Ecclair company, has been specially engaged to portray the character part in "The Imposter," which will soon be released by the World Film Corporation.

Mr. Stowe is ideally suited for the difficult part, as can be judged from the fact that Mr. Capellani interviewed about fifty well known actors before his final selection. Most of his big scenes are with Alec Francis and Jose Collins, who are the co-stars in "The Imposters."

Films Re-shown Bring Word-of-Mouth Publicity

General Manager of V-L-S-E Impresses Theatre Owners with Benefits Derived from Policy Already Found Effective Wherever Tried Out by Exhibitors

"WE are endeavoring to impress upon exhibitors the benefits to be derived from re-showing films of real merit," said Walter W. Irwin, general manager of the V-L-S-E, "and in doing so, are bringing to the attention of theatre owners, a phase of the business that, by reason of its very obvious financial importance, commands the careful consideration of every thinking exhibitor.

"Progressive exhibitors all realize the value of advertising, and in every community there is hardly a theatre of consequence that does not advertise in the daily newspapers. They know that advertising of this kind brings patrons to the theatre, and yet strange to stay, few realize the full value of 'word of mouth' advertising.

"This form of publicity is the most potent of all, and when a feature is shown that has real dramatic value and gives complete satisfaction, the 'word of mouth' advertising it gets cannot be estimated; advantage can only be taken of it when the film is reshown. This condition repeats itself and increases in proportion to the number of times the subject is exhibited until practically all prospective patrons have seen the film.

"This is merely applying the elementary principal of advertising; i. e., obtaining favorable comment to the exhibition of films, and the success of the plan depends only upon quality.

"The Queen theatres of Dallas, Houston and Galveston, Texas, and the Old Mill theatre of Dallas, and the Hippodrome theatre at Waco, Texas, are the highest class houses in each city. None of them seat less than one thousand people, and E. H. Hulsey, general manager of the chain, is so well satisfied with the success of the V-L-S-E features so far shown, that, 'at the risk of having his rental raised,' as he says, advises the company that the volume of business attending the exhibition of the V-L-S-E features, has far exceeded his fondest expectations.

"One of the features was shown at the Old Mill theatre in Dallas for five consecutive days, and the gratuitous advertising of satisfied patrons, accruing from day to day, was such that on the last two days people were turned away. The total receipts for the five days' showing of this one feature exceeded the receipts for any full week's showing of miscellaneous subjects during the past two months."

FILM EXPERIENCE BACKED BY 15 YEARS IN LEGITIMATE

George O. Nichols, who recently joined the Selig western stock companies as a director, has been fifteen years in the theatrical business as an actor and stage director. He started to work in motion pictures in 1906, then returned to the stage and produced "The Love Route" for the Shuberts.

Mr. Nichols joined the Biograph company in 1908 and remained with that company for three years. In 1911 he became affiliated with Thanhouser as a producer and made several notable feature film dramas. Later, Mr. Nichols joined the Lubin company as a producer and took a company to Jacksonville, Fla., where he remained a year.

He went to Los Angeles, California, in 1913, directed for several film companies, and joined the Selig forces in April, 1915.

EVERYBODY WAITING FOR FIRST METRO FILM WITH BUSHMAN

"Despite the fact that the motion picture manager first drops his features with the advent of the warm weather and the exodus of the population to the seashore and the mountains," said Oliver J. Allenbaugh of the Metro Film exchange, Washington, D. C., "we have been able to keep our productions steadily placed."

Everyone is looking forward to the first Bushman picture under the Metro banner.



VALENTINE GRANT (Lubin)

"LITTLE PAL"

(Famous Players—Five Reels)

REVIEWED BY GEORGE D. PROCTOR

HERE appears a new Mary Pickford. Gone are the typical Pickford mannerisms, the sudden flashes of coquetry, the sweetly pouting lips, the tousled blonde curls. Instead Miss Pickford plays a dull, unintelligent, half-breed Alaskan girl, with straight black hair, daughter of a saloon keeper, the drudge around the place, unemotional and stolid. Once or twice "Little Pal," in a sudden excess of temper, pummels her servant, but she does it without sacrificing her immobility of expression.

Black Brand, the town's bad man, wins his saloon and daughter, Little Pal, from Sid Gerue, at a throw of the dice. Little Pal flees to John Grandon, a gentlemanly stranger, for



THE DEATH OF THE OLD SALOON OWNER

protection. She nurses him when he falls ill with fever and plainly loves him. Just as the sick man is recovering his wife arrives.

The Grandons go back to civilization with only a parting word of thanks to little pal, whose heart is broken. The closing scene leaves Little Pal and her faithful servant about to seek refuge in the Happy Hunting Grounds through their own act.

Mary Pickford has usually been seen heretofore in parts which she alone can play. As Little Pal she plays a part not beyond the ability or personality of other actresses. But for all that she manages to endow it with a good deal of her own personality.

One good touch is the stolid, business-like way in which Little Pal gets the bandages ready whenever a fight starts in the saloon and sits calmly by, waiting till the contestants need attention.

The action is laid in Alaska, in the Winter, judging by the subtitles. But most of the characters do not wear enough clothes to protect them from the rigors of an ordinary New England Winter. Not more than two or three wear fur caps, and those are not pulled down over the ears. The rest wear derbies and felt hats; very few wear any overcoats. Grandon wears a sleeveless, athletic undershirt and his wife a very thin, fragile negligee while sheltered from the cold only by a log hut with inch cracks between the flimsy floor boards.

Russell Bassett gives one of his fine character impersonations as the saloon keeper who shoots himself after losing his all over the gaming table. George Anderson, makes his debut as a Pickford leading man as Grandon. Constance Johnson is Mrs. Grandon. Bert Hadley is a good Indian servant type. William Lloyd is excellent as the old camp doctor and Joseph Manning is virile as Black Brand, the bully.

James Kirkwood directed.

But this is a Pickford picture and any Pickford picture is a good picture commercially.

"THE BLINDNESS OF VIRTUE"

(V-L-S-E—Essanay—Six Acts)

REVIEWED BY PETER MILNE

THERE is always a possibility that dire calamity may result from ignorance as to the ways and morals of the world; particularly so is this true when the innocent is a girl. "The Blindness of Virtue," adapted from the play of Cosmo Hamilton's, belongs to that class of picture that preaches against the neglectful practice of many unthinking or over-careful parents, who allow their daughters to grow to womanhood in complete ignorance of their duty.

But the Essanay company has well succeeded in causing "The Blindness of Virtue" to stand out in bold relief. It is treated delicately from every standpoint. No scene at all injurious to one's finer sensibilities is pictured, although the story is just as comprehensive and just as vital under these existing conditions as it would be under any other circumstances.

In describing a certain phase of the picture we will, to all of our knowledge, inaugurate a new term, "atmospheric padding." It may well be applied to this picture, as it undoubtedly contains much padding, but at the same time its atmosphere is strikingly true and realistic.

The locale of the production is England, and the family of a minister and his immediate friends are the central characters of the play. He has brought his daughter up in perfect innocence of the ways of the world. She is happy and carefree, at times undefinably lonely. The minister takes into his home the wilful son of his very dear friend and with great pains succeeds in making a man of him.

The action quickens its pace when a friend of this young man betrays a girl of the minister's congregation. He then awakens to the fact that it is time to acquaint his daughter with the true facts of life. In the meantime his daughter's unconventionality has brought trouble upon the head of the man she loves, her father's pupil.

One morning, after he has returned from London, she skips



ARCHIE BEGINS HIS NEW LIFE

gaily into his room clad in the same raiment in which she stepped out of bed. The minister discovers them together, but after-developments show the man innocent. Her mother then imparts the long neglected information to her daughter and the story ends.

Edna Mayo is very delightful as the innocent and so unconventional girl who throws all custom to the winds to gain her pleasure. Bryant Washburn as Archie, her lover, is very good, too, while Thomas McLarnie as the minister performs forcibly. The poor innocent girl who "learns" too late is sympathetically portrayed by Betty Brown, while John Cossar, Renee Noel, Harry Dunkinson and George LeGuere complete the cast.

As regards photography and scenery, nothing remains to be perfected. Of its kind "The Blindness of Virtue" is truly one of the best stories that have seen the celluloid.

"LIBERTY HALL"

(Cosmofotofilm—Four Reels)

REVIEWED BY PETER MILNE

SELDOM has a picture pleased so by its clever construction and intelligently rendered characterizations as "Liberty Hall," which relies entirely on these properties for its interest, omitting the slightest atom of sensationalism. It is in reality a perfect production of its kind. If there was a flaw we missed it.

Hartley Owen Chilworth falls heir to a large estate. His cousins, Blanche and Amy, are left penniless. But stifling their pride they accept an invitation from their struggling uncle, Todman, to live with him. Chilworth assumes the surname of Owen and lodges with Todman as his own agent. He studies the personalities of all his needy relatives, and after some of the most delightful situations have been introduced, he throws off his guise and marries Blanche, while Amy is made happy by her honorable Gerald Harringay.

The atmosphere of the play is quite Dickens-like. The living room of Today's home with the old-fashioned bookstall visible through the door is truly an ideal set. The bookstall itself, with old Toddy and the young boy attending, is equally delightful. As for the camera work it is appropriate in every scene; it is subdued and some sections of the film are pleasingly toned.

Every member of the cast exhibits exceptional ability in interpreting their parts, all of which offer unusual possibilities. As Chilworth, Ben Webster plays with a care and finish that is admirable. Blanche and Amy are respectively played by Ranee Brook and Edna Flugrath. Both render well the roles of the humbled sisters. O. B. Clarence as old Toddy is delightful, while Douglas Munro as Briginshaw, the creditor of Toddy, makes a fine heavy. Stanley Benton as the shop boy enlivens the picture



BRIGINSHAW MAKES THE DISASTROUS LOAN

with a number of spontaneous comedy touches, while Gwynne Herbert as the housekeeper has another semi-humorous part. Others are Hubert Willis, L. Burton and Wyndham Guise.

The picture was adapted by Bannister Merwin from a play by R. C. Carton and was produced by Harold M. Shaw, who has added another decided success to his formidable list of good pictures. Before all audiences, in particular those of intelligence, "Liberty Hall" will certainly score a triumph.

"A DAUGHTER OF THE JUNGLE"

(Bison Universal—Two Reels)

REVIEWED BY PETER MILNE

HENRY McRAE'S monthly wild animal pictures are a welcome occurrence on the Universal program. Each succeeding production of this nature seems to be better than the one which went before. In "A Daughter of the Jungle" he reaches the height of realism in respect to his handling the numerous lions and leopards that are introduced.

There are two scenes that rival one another for highest honors. The one shows a lion jumping down from a shelf, or a rock, bowling over a hunter who is sitting peacefully below. The other shows another ferocious beast killing the wife of the hunter and her lover. These scenes are true thrillers and whether they were filmed with the assistance of dummies or not, makes little difference in the final summing up.

The atmosphere of the picture is another good asset. It is realistic and the spectacle of the hunters and half-naked negroes fully completes the illusion that the whole thing is transpiring in Africa.

As to the story, which was written by the director, Henry McRae, it is an original one and very entertaining in its entirety, although there are some parts of it that are not quite clear. For one thing too many flashbacks have been utilized to inform the spectator that part of the action is being related by one character to another.

The cast consists of Wellington A. Playter, Sherman Bainbridge, Rex de Rosselli, Marie Walcamp and Betty Schade.

"ON DANGEROUS PATHS"

(Edison—Three Reels)

REVIEWED BY GEORGE D. PROCTOR

THIS is a very fine presentation of dangers that beset the path of girls ignorant of the various lures of the city.

Eleanor Thurston, inspired by the success of her sister in the city, refuses the engagement ring of Roger Sterret and sets out for the city to earn her own living. She becomes a nurse and meets Dr. Sinclair when he rescues her from an insane patient. Roger, coming to the city, meets with an accident and is taken to the hospital. There he meets Eleanor. On his recovery he asks her to go back with him but she, in love with the doctor, refuses.

Roger, angry, in full view of Eleanor, flirts with a strange girl in front of the hospital and leaves with her in his automobile.

That night Eleanor and Doctor Sinclair and Roger and the chorus girl are all dining at the same roadhouse. The doctor shows his hand more clearly. Roger rescues Eleanor. The chorus girl demands an explanation of why she is abandoned, but when the doctor pays her bill and takes her home in his car she doesn't mind at all.

Pretty Violet Dana is Eleanor. Handsome Pat O'Malley is Roger. Robert Conness is a good looking doctor. Grace Williams has a small but important part as the chorus girl. Margaret Prussing, Helen Strickland, William West, Frank Lyons and Mrs. William West are in the cast.



THE END OF THE AFTERNOON

The dramatic strength of the story is well worked up, aided by many well chosen close-ups. The scenes at the roadhouse and hospital are the real thing. John H. Collins directed.

ESSANAY FINISHES LUMBER CAMP SUBJECT

ESSANAY has just begun work on "The Man Trail," a six act feature photoplay written by Henry Oyen. This is a thrilling, red-blooded story of lumber camp life, with the rugged characters of the untamed woods.

This story made a success when run as a serial in "Adventure" and is especially adapted for a photoplay.



Enter LINCOLN

Perfect Motion Picture Character!





HIS life was a great adventure. No melodrama ever pictured could compare with the excitement, intrigue, romance of his brief years. Born ugly, poor, out of sight of civilization, with his two hands he reared himself, paid to educate himself, rose, conquered and then at the helm of the shattered ship of State, he led America to the position from whence she rises to inspire all the world.

Lincoln is *the* National character. He is the typification of America; he is the embodiment of the spirit of America. He *is* America.

Charter Features Corporation

110 West 40th Street, N. Y.

BENJAMIN CHAPIN, Inspirator

See next page

Lincoln has been shown in every conceivable form of book and play and has even made one or two bows to the motion picture public. Feeble as these attempts were, yet they were mighty popular. And here in the "Cycle of Lincoln Plays," all that Lincoln means to America is brought out in the most stupendous dramatic offering in all the history of the world.

Benjamin Chapin, who is to most of America, Lincoln, who is known as the Lincoln Man, is the chief inspiration of the work that has been put into and is being put into the Charter Features "Lincoln Cycle."

On the Next Page

are details of the project. Read them carefully and then write to us if you have any questions to ask, or if you are interested to learn further of the "Cycle."

Benjamin Chapin as LINCOLN

The first serious attempt ever made to picturize the most beloved figure in all American history, whose life typified America, America's ideals, America's ambitions, America's opportunities, America's very history!

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SOME UNUSUAL GROUPS AND SETTINGS IN MAJESTIC'S "THE MYSTIC JEWEL" (July 18)



LUCILLE YOUNG, THE R-M ACTRESS, TAKES THE ROLE OF THE ORIENTAL HEROINE AROUND WHOM THE ACTION CENTERS

"THE RUG MAKER'S DAUGHTER"

(Bosworth-Paramount—Five Reels)

REVIEWED BY PETER MILNE

BOSWORTH, Inc., in association with the Oliver Morosco Photoplay company in this picture afford screen patrons an opportunity to see Maud Allan, the classic dancer, in the name part of the production. The feature comprised part of the Strand bill for the week of July 4, at which place and time it played to crowded houses.

Miss Allan is given a few small, although well introduced opportunities to demonstrate her talent in the art of dancing, but the interest settles more on her ability as an actress of charm and the romance of the picture more than her terphsicorean calling.

The story is not uncommon to the world of films, but it is laid in not a few beautiful and attractively realistic settings. The Turkish scenes, in particular the interiors, have been constructed with an eye to substantiality and luxurious realism. Then the action that transpires in the American home in New York is laid in scenes that compare well with the most sumptuously outfitted



DEMETRA ARRIVES HOME AFTER THE RESCUE

residence in the city while the photography is of a uniform and distinct variety in practically every instance. Bosworth photograph is here well exemplified.

Although the plot is in several instances rather too suddenly developed to convince, the story as a whole manages to entertain without exhibiting anything of a startling and melodramatic nature.

In brief, the plot, concerns one Robert Van Buren, an American traveler, who falls in love with Demetra, the daughter of a Turk. She is betrothed to Osman, a wealthy tradesman, but after the two lovers have experienced numerous hazards, time finally discovers them in America, with not a soul to interfere with their marriage.

Miss Allen is ably supported by Forrest Stanley as the American, Howard Davies as Osman, Herbert Standing as her father and Jane Darwell, Laura Woods Cushing and Harrington Gibbs.

"THE RIGHT OF WAY"

(Rolfe-Metro—Five Reels)

REVIEWED BY PETER MILNE

THIS production of B. A. Rolfe, the main pillar of the Strand theatre's program for the week of July 4, is decidedly striking, in fact almost a classic picture.

The story portrays the conversion of an unbeliever and blasphemer.

However, it is not this theme, but the peculiar and forceful personality of the plot's central figure and the story's development that set the picture in a separate class.

"The Right of Way" was written by Sir Gilbert Parker. It is truly a deep and significant book. The picture, shorn of a few counterplots, follows illustriously in the path of its literary predecessor, being just as deep and just as significant. It is an offering that makes one think and think hard, and consequently will appeal in particular to persons of intelligence.

William Faversham makes his screen debut in "The Right of Way" as Charley Steele, the heretic. The part and Mr. Faversham suit one another to a pleasing degree. Mr. Faversham brilliantly succeeds in making the ironical, ultra-sarcastic character of Steele the replica of the author's creation.

The part as rendered is magnetic and powerful. Then in the latter stages of the story when the much disliked Steele reaches a north Canadian town, where he comes under the influence of love and finally of religion, here, too, does Mr. Faversham continually dominate the picture.

Jane Grey, who appears as Rosalie, the girl who errs that she may save the soul of Charley, gives splendid support to Mr. Faversham in the opposite role. As Trudel, the tailor, Henry Bergman presents vividly the character of the religious fanatic.

Edward Brennan as Joe Portugese, the murderer, is most effective in every scene, while Harold De Becker as Billy completes the named cast.

The direction of the picture was allotted to John W. Noble, who, in his own particular style, has made a big success of it. The village street scene is deserving of special mention, while the scenes taken at night, showing the villagers swarming to the burning church, are most effective. Mr. Noble's use of the fadeout in changing from the closeup to the full scene is employed with very good results throughout the five reels. The photography cannot be criticised.

The story: Steele, a brilliant lawyer, slowly ruins himself through drink. His brother-in-law robs him of money that he holds in trust for charity. He is accused of the crime. In a bar-room fight Steele is worsted and thrown into the lake from which he is rescued by Joe, a murderer who owes his life to the lawyer. For a year Steele's mind is a blank, and when he is finally cured, he discovers that his wife has remarried.

He resolves to stay in the northern town, and then comes his long delayed and hard conversion, accomplished in part by Rosalie and in part by what might be termed fate. In the end, while he is guarding the money of the church, he is shot by Billy, who has sunk to the lowest level. He is mortally wounded, although he dies happy in the love of Rosalie and in his own newly awakened faith.

"TRAITORS TO THEIR KING"

(Pathé—Four Reels)

REVIEWED BY GEORGE D. PROCTOR

SELDOM has Pathé furnished more beautiful color than that seen in this picture. As the title indicates, the story is one of intrigue among courtiers who would overthrow a kingdom for their personal gain.

The action carries the spectator through many thrilling



THE DUEL IN THE FOREST

episodes, including hand-to-hand sword fighting in the palace, and also carries a charming love story.

The picture was produced abroad and is a costume subject. These facts however, will not militate against it in the eyes of American patrons. In fact, a costume setting is almost essential for a romantic play such as this. Modern costumes, somehow, rob romance of its flavor.

The work of the French players is very fine throughout. Especially fine is the work of the plotters. It is interesting to know that the actor playing one of the principal roles, a member of the French Pathé stock company, was recently killed in the trenches.

Without exception, the settings and locations are beautiful and magnificent. Foreign producers are masters of subtle touches of artistry, many of which are brought into this production.

Another word about the color work. The registration is perfect. Even in scenes showing a crowd on the screen and with quick action the colors of the different garments worn by the players do not get "off register." The tonings, too, are soft and harmonious. Altogether this picture will delight the eye by its coloring as well as appeal to the mind by its plot.

"THE ISOLATED HOUSE"

(Pathé—Three Reels)

REVIEWED BY GEORGE D. PROCTOR

THIS is another of the A. Conan Dolye-Sherlock Holmes series, the first of which was "The Hound of the Baskervilles." The isolated house referred to in the title is a house which can be sunk beneath the surface of a lake or raised above the surface by two controlling levers. One lever is in the house itself and the other in a secret hiding place in a hollow tree.

The unfaithful steward lures Sir Roger Baskerville and Lady Baskerville to the house. Sherlock Holmes traces them there. When the sleuth breaks in, the steward sinks the house beneath the water. In a fight, a pane of glass is broken and the water comes pouring in.

The steward wants them all to drown like rats in a trap, but Holmes finds the lever that raises the house and rescues the Baskervilles. When they are on dry land he tries to go back to arrest the steward, but the house with the steward inside sinks back under the water before his eyes.

This affords excellent melodrama. The disappearing house is very interesting. In addition, the picture is well produced and has fine photography.

"ALL FOR OLD IRELAND"

(Lubin—Three Reels)

REVIEWED BY IRENE PAGE SOLOMON

WHILE this photoplay will be of special interest to those of Irish extraction, the picturization of the trials of devoted lovers interwoven with hairbreadth escapes, Irish patriotism, and English oppression in the days of old, will strike a sympathetic chord in many hearts.

The scenario was written and produced by Sidney Olcott. Only partly finished when the war broke out, much trouble was experienced in completing the film and transporting it to America.

The photography is excellent. The hills and dales, the rocks and rills of the Emerald Isle stand out with vivid beauty. The magnificence of the scenery, however, has been a temptation to pad in places. The cast, while able, would not in America be considered of great stellar importance.

The story is of the troubles of Eileen Donaghue and her true lover Miles Murphy. Fagin, the traitor, in revenge for Eileen's "no" betrays Miles to the English. Eileen manages to get him out of prison before his execution. When he is pursued she hides him in a hay wagon on which she and her mother ride to market. He catches a French ship and promises to send for his



THE INFORMER ATTEMPTS REVENGE

sweetheart and her mother when he is safe. There are several exciting scenes, but the last one seems lacking in strength.

Valentine Grant, P. H. O'Malley, Arthur Lee, Robert Rivers, Laurens Santley and Charles McConnell constitute the cast.



IRENE FENWICK AND SOME OF LADY DUFF-GORDON'S MANNIKINS AS SHOWN IN "THE SPENDTHRIFT"

"JANE OF THE SOIL"

(Essanay—Two Parts)

REVIEWED BY T. S. MEAD

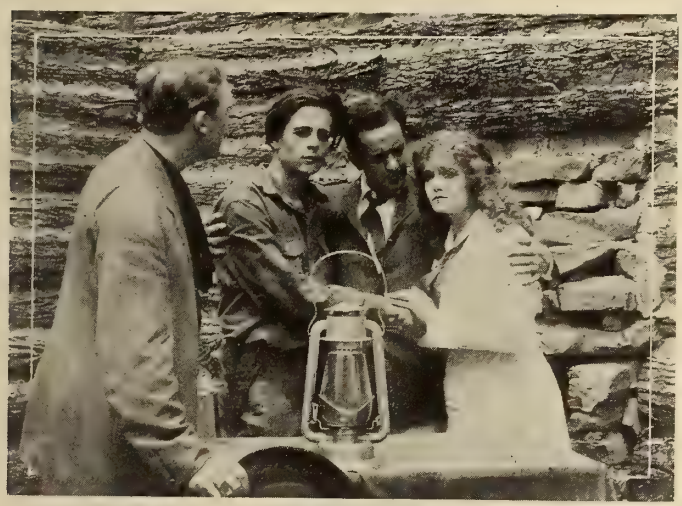
THIS picture was produced in the mountain regions of Tennessee, where a company of Essanay actors was sent to secure local color for a series of backwoods mountain stories.

Beautiful wild scenery reproduced by excellent photography serves to counterbalance a rather weak plot and to make this an enjoyable offering.

The cast, which includes Lillian Drew, Richard C. Travers, Edmund F. Cobb, Marian Skinner and Grant Foreman, do good work. Edmund Cobb's portrayal of the mentally deranged man is particularly worthy of praise, and Lillian Drew as "Jane of the Soil" makes an attractive heroine.

The story tells of a wild care-free girl of the Tennessee mountains who, much against her will, is forced to go away to boarding school. Here she meets John Doyle, the brother of one of her schoolmates, and falls in love with him. In the meantime, Ralph Doyle, John's worthless brother, has secured a job near Jane's mountain home.

At vacation time Ralph runs across Jane wandering through the woods and attacks her. She shoots him and, overcome with remorse, flees to John, confessing her crime. John



THE REUNION

shortly after receives word there is a wild man answering to his brother's description wandering at large in the mountain regions.

John departs to find him; Jane also has returned to the scene of her crime, and one night the three meet in a deserted hut. A shock brings back Ralph's memory and all ends happily.



FRANK CRANE ON THE WORLD FILM OPEN AIR STAGE AT FORT LEE, N. J., ADDRESSING THE CAST OF "AN INDIAN DIAMOND"

"A HOUSE OF CARDS"

(Lubin—Two Reels)

REVIEWED BY IRENE PAGE SOLOMON

AN interesting analogy—that of life to a game of cards—lends a touch of novelty to this film. While cards in one shape or another have been a feature of many former pictures, the method here introduced is unusual. A large pair of hands appears



THE DECK IS CUT

on the screen, shuffles and cuts a deck of cards and shows each time a deal that corresponds to the caption of the scene.

Thus when John Allen goes to town from his country home "The deck is cut." When he gets a good position, "The deal is on." When he becomes a junior partner in the firm there is "A lucky draw." When he forgets Mary, his country sweetheart, she becomes "The discard." John "Chances a four card draw" when he dabbles in stocks with the firm's securities in order to marry Myrtle, the head partner's daughter. Thus the card metaphor is carried to the end.

John has a wonderful vision of a house of cards that collapses when, driven by conscience, he visits his home town to find Mary dead. Here he has a wire telling him of the failure of his deal, thus making him an embezzler. So all is lost.

L. C. Shumway and Velma Whitman are assisted by Melvin Mayo, Grace Huntley, George Berrell, Adelaide Bronte, George Routh, in the capable cast.

"LETTERS FROM BUG TO GUS"

(World Film—One Reel)

REVIEWED BY PETER MILNE

RING M. LARDNER'S "Big League Stuff" in the "Saturday Evening Post" has amused thousands of readers every week by its eccentric and spontaneous humor. Transfered to the screen with the sub-titles extracts from the original writings they bid fair to become an equally popular series of pictures, if number one may be taken as a criterion.

Bug, the rube ball player, has a girl that is wont to watch him play the game. But, alas, along comes a fop who to alienate the young lady's affection, joins the team himself. He wins out and the picture closes, leaving Bug greatly disgruntled and feeling, as he puts it, like a piece of cheese.

Scenes taken in the ball park of the Chicago Cubs, showing many of the players, including Manager Bresnahan, combined with the humor of the sub-titles, make this both pleasing and funny.

"TRADE SECRET," AT GOTHAM, EXCITES INTEREST

FOLLOWING the success of "The Man Who Beat Dan Dolan," the first Gotham film production, inquiries have been pouring into the offices of the company regarding "A Trade Secret," featuring Betty Marshall and Frederic de Belleville.

Many of the biggest exchange men of the country have written or called during the past two weeks, and negotiations with them have ended in the closing of all territories in the United States, with the exception of Texas.

"THE OCTOPUS"

(Selig—Three Reels)

REVIEWED BY T. S. MEAD

"THE Octopus," a very interesting and widely read story, written by Charles Belmont Davis, supplies the material for this three-reel Diamond special, which will be shown on July 15. Thomas Santschi's work both in directing the production and in interpretating the role of Thatcher Thole, a daring and unscrupulous master of high finance, is deserving of praise. His supporters, Lillian Heyward, Leo Pierson, Lafayette McKee and Marian Warner, are well cast in their respective parts.

Archie Sheldon decides to go to New York to start in business. His mother gives him a letter to Thatcher Thole, a well-known financier who, she tells him, is a friend of the



A CAFE SCENE

family. Under the tutelage of Thole, Archie learns the game of crooked finance, and is used in many shady deals as Thole's go-between.

Thole has a falling out with Mrs. Slade, a wealthy widow, through an affair in which a jealous chorus girl is involved.

When Thole asks Archie to assume the responsibility for a scathing letter that has fallen into Mrs. Slade's hands, Archie refuses to further surrender his manhood for his benefactor. It then develops that Archie is Thole's illegitimate son. In scorn Archie leaves him and returns home to his mother. The story, dealing as it does with the gay life in a large city, depends upon a number of cafe scenes for its proper atmosphere. These are well staged, as are also the scenes taken in fashionable homes.

"JUST OUT OF COLLEGE"

(Frohman-World—Five Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

"JUST Out of College" is a real comedy. You are not obliged to look at the producer's announcement to discover this fact. Its diverting qualities are quite evident.

The picture is so funny that the spectator is kept in a constant state of laughter from beginning to end. Naturally one might suppose that a George Ade comedy could not help being a laughmaker, but even his farcical effects would be lost without skilful picturization. Nothing important was overlooked in this screen version of a well known stage hit.

As an instance of the director's efficiency, the use of subtitles might be cited. Instead of trying to work out visionary theories about the development of photoplay action based on the doubtful supposition that the perfect screen drama should have no leaders, he used sub-titles wherever a question of clearness might arise. Consequently there was no intricate Chinese puzzle to solve—motive, plot, characterization—all were followed without the necessity of becoming a mental gymnast.

At the same time the director did not disclose prematurely any of the dramatic surprises. These were kept well in hand and, like properly trained rabbits in a prestidegitators hat, popped into view only at the right moments

Many of the sub-titles consist of dialogue taken from the original play, and the lines sparkled with additional lustre in their new setting.

The cast assumed their respective roles with an air of rollicking abandonment. They entered into the spirit of the farce, and conveyed the impression that they rather act the parts than do anything else. This unison of attitude toward their work gives the picture unusual verve and spontaneity.

Nobody but a cigar store Indian or a professional lecturer on the psychological aspects of laughter could sit through the picture without smiling in complete enjoyment of its uproarious fun.

"THE ZACA LAKE MYSTERY"

(American—Two Reels)

REVIEWED BY T. S. MEAD

"THE Zaca Lake Mystery," which will be released on July 12, deals with the escape and eventual capture of an outlaw in the western mountains.

Winifred Greenwood plays Nell, the daughter of a western miner. Ed Coxen takes the part of a forest ranger, and George Field is seen as the outlaw.

The outlaw wandering through the mountains comes upon a miner's cabin just as the miner is showing his daughter a bag of nuggets. The outlaw finds and gags Nell and escapes with the gold.

The father and daughter chase him through the mountains, and in the cabin of a ranger they find a "Mr. Bond, of San



THE CULPRIT CAPTURED AT LAST

Francisco," who says he is looking for his twin brother, who has been lost in the mountains. Nell sees the resemblance between "Mr. Bond" and the outlaw, and consents to go canoeing with him.

Shortly afterwards the real Mr. Bond staggers into the cabin. He tells how an outlaw has compelled him to exchange clothing with him. The three rush after Nell and the impostor, but Nell has beaten them. They find her on the shore of the lake covering the outlaw with her revolver.

WESTERN EXCHANGE MEN SEE FIRST FOUR WEEKS OF STANDARD PROGRAM

THE Hotel Sherman in Chicago was the scene of the initial showing of Standard pictures.

President A. Warner, and Vice-President and general manager Al. Lichtman, of the Standard Photoplay Distributors, Incorporated, made a flying trip to the Windy City, accompanied by prints representing the first four weeks of Standard program releases, and gave a special showing.

Joseph Hopp of Chicago, was prominent in the gathering, as were also H. A. Spanuth, of Jones Linick and Schaefer; Charles Berman of Toronto, who controls the World film output in Canada; Peckham and Wesh of the Kriterion Film service, of Detroit, and C. E. Olson of the Wichita Film and Supply for that territory.

INTERESTING FILM REVIEWS

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"As It Happened." (Biograph. Mon., July 12.)—The new foreman, in love with the ranchman's daughter, is jealous when he sees her affectionately greeting her brother. Later he saves the young man from being cheated by card sharps and finds out that he is the girl's brother who had just stolen the money with which to gamble, from his father. The foreman is replacing the money which the boy stole, in the safe, when the ranchman comes in and denounces him as a thief. But the arrival of real brigands clears the foreman's honor and he wins the girl. A western subject with plenty of action. Harry Carey is the new foreman and Claire McDowell the girl. Produced by Tony O'Sullivan.

"Coincidence." (Biograph. Two reels. Tues., July 13.)—The long arm of coincidence establishes Marietta, who has treated an old blind violinist kindly, as his long-lost granddaughter. The discovery comes through the violinist hearing that a notorious desperado is dying in jail. The desperado is the man who married the violinist's daughter. Questioning reveals the whole story.

This western picture might have degenerated into an ordinary subject with less skilful direction than that given it by Wray Physioc. As it is, it is one of the finest two reelers seen in a long time. Mary Maletesta plays the granddaughter and Madge Kirby the daughter. Jack Drumier is the violinist. Walter Coyle, Ivan Christy and Frank Bates play frontier characters.

"The One Forgotten." (Biograph. Thurs., July 15.)—Grant Allen, from the city, has an affair with Marie, a backwoodsman's daughter. Returning to the city Allen marries. Next summer Mrs. Alen, on a vacation in the woods, meets Marie strewing flowers on the grave of Allen's baby. Confronted by the two women, Allen takes his wife in his arms and implores Marie's forgiveness. Frank Newberg is Allen, Isabel Rea is Marie, and Edward Cecil, her father. George Morgan directed.

"The Little Runaways." (Biograph. Sat., July 17.)—A cute little comedy drama about the gardener's boy and the rich man's little girl who run away. Their rebellion only lasts a few hours, though. Zoe Bech and George Stone are the "kiddies." Gus Pixley is the gardener and Jack Mulhall and Irma Dawkins the rich couple. Edward Morrissey directed.

"Cartoons in the Laundry." (Edison. Wed., July 14.)—A clever combination of the animated cartoon and the phoptoplay. A girl waiting for her skirt in a Chinese laundry laughs at the cartoons in a book; so does the Chinaman; so does her sweetheart; so does the audience when the cartoons appear in animation on the screen. Raoul Barre is the artist.

"For His Mother." (Edison. Sat., July 17.)—A strong one reel drama of the love of a son for his mother. The principal parts are allotted to capable hands. Carlton King plays the son and Helen Strickland plays the mother. Miss Strickland also played the mother in "The Stoning." Her work in "For His Mother" is fully up to her ability. Harry Beaumont directed.

"The Rev. Salamander, Unattached." (Essanay. Mon., July 12.)—Rev. Salamander, an athlete in his college days, becomes the village hero when he acts as relief pitcher at the ball game and saves the day by striking out two men and then making a home run himself. This feat alone wins him the village belle. An adaptation from the "Short Stories" magazine. John Thorn is the Rev. Salamander and Beverly Bayne the village belle.

"The Pipe Dream." (Essanay. Thurs., July 15.)—A tramp, in his pipe dream, is consorting with a beautiful fairy queen. He awakes when he falls out of the tree. Billy Mason is the tramp and pretty Ruth Hennessy the fairy queen.

"Jane of the Soil." (Essanay. Two reels. Sat., July 17.)—Reviewed at length elsewhere in this issue.

"The Fable of the Scoffer Who Fell Hard." (Essanay. Wed., July 14.)—The George Ade fable wherein a baseball enthusiast falls for the game of golf, at which he has always scoffed. Harry Dunkinson is the business man, Betty Scott his wife and Sydney Ainsworth the golf bug who does the converting.

"A Flashlight Flivver." (Kalem. Tues., July 13.)—This week's "Ham and Bud" comedy is as laughable as the rest of the series. Ham is a photographer and Bud his assistant. Pretty Ethel Teare is another assistant. Bud fixes up the camera with a seltzer bottle so that it squirts over the subjects, the first of which is the village fire department. The other subject is Angelica, who wants to pose slightly draped, to the anxiety of Ham and Bud.

"The Straight and Narrow Path." (Kalem. Two reels. Wed., July 14.)—Marin Sais, as the girl detective, works on a department store theft case. Harris, the manager, has had his eyes on Frances West, a pretty employee, played by Ollie Kirby. He forces her, under pain of losing her job, to attend a gay party. Humiliated, Frances later tries to kill herself, but is prevented in the nick of time by the girl detective who soon nabs Harris rifling the store safe.

"The Fighting Kid." (MinA. Thurs., July 15.)—Jerry is the fighting kid of this comedy. Dreaming that he is in a harem he kisses a tramp while sleeping on a park bench. That starts the first fight. Then he rescues Nellie from a masher's attention. Finding the bully asleep, the next day, he removes the bully's shoes, sprinkles the ground with tacks, and then pummels him. The bully and his gang attack Jerry later as the hero is serenading Nellie. The last fight is stopped by the arrival of the police who drag Jerry off to jail. A funny comedy, full of laughs.

"A Deed of Daring." (Kalem. Sat., July 17.)—Another of the "Hazards of Helen" series. Helen Holmes, as the heroine, foils a Chinese smuggling plot. The locomotive which Helen is driving in pursuit of the train with the Chinamen overhauls and passes the other train. Helen jumps from the top of the train to a bridge, goes along the brace-bar hand over hand, and drops onto the second train when it goes under the bridge. The daring of Miss Holmes seem supernatural. In addition it is a corking good picture.

"What a Cinch." (Lubin. Split reel. Tues., July 13.)—with "Studies in Clay." A mixed up, impossible plot of a girl, a chief of police, his lieutenant and a pawnbroker. Both officers being in love with Molly, she favors the one who can first get five hundred dollars. Both then try to work schemes in conjunction with the pawnbroker. The lieutenant gets the money, the chief gets left, the pawnbroker gets a beating. Cast: Babe Hardy, Raymond McKee, Frances Ne Moyer, Billy Bowers.

"Studies in Clay." (Lubin. Split reel. Tues., July 13.)—With "What a Cinch." Rather a new idea in animated cartoons is here shown. The sculptor, lascking inspiration, consoles himself witih a schooner of beer, and at once sees all sorts of things happen to his piece of clay, which jumps from the rough to the finished model with bewildering rapidity, causing not only amusement, but to the uninitiated the eternal wonder "How is it done?" This is drawn by Vincent Whitman.

"An Hour of Freedom." (Lubin. One reel. Fri., July 16.)—Suggested by the story "The Road to Thursday," this clean little comedy drama has a sentimental appeal that will please audiences in general.

Arthur Johnson and Lottie Briscoe invest their roles with enough plausibility to make natural the characters of Tom and Edith. George Clark, Eleanor Blanchard and Howard Mitchell perform their parts creditably.

Tom and Edith, betrothed, feel the lack of romance in their engagement. Each secretly seeks "an hour of freedom" just before the wedding hour. Their unconventional adventures end in a secret marriage, while they are being searched for by frantic relatives. The couple return in time for the formal ceremony, which they can bear now because they have had their little fling of romance first.

"Wifie's Ma Comes Back." (Lubin. One reel. Sat., July 17.)—A new kink in the world-old mother-in-law joke is portrayed in this comedy, featuring Billy Reeves, supported by Mae Hotely, Patsy De Forest and Billy Potter.

When Bill finds his wife's mother is coming on a visit for her health, he, by prescribing strenuous exercise, gets a chance to maul her about in boxing lessons.

Later the tables are turned. Ma-in-law takes real boxing lessons, and turns the tables by beating Bill to a frazzle. After this he is perforce content to do as he is bidden.

Billy Reeves is more comical in boxing stunts than in any other, and this slapstick comedy gives him another chance to induce laughter in those waiting to be amused.

"Road o' Strife." (Lubin serial—Part Five. Mon., July 12.)—With this installment, "The Coming of the Kingdom," this interesting serial comes to a fitting end. When Robert Dane is convicted for abstracting the silver cup, Alene sells her princely jewel to get the money to pay his fine. Prof. Gershom's mysterious idea materializes when the ambassador offers Alene the throne of her father, if she will wed an allied prince.

While the director and all the cast will doubtless heave sighs of relief that this story is over, because the new method of captions made such trying work for all, it must be said that Director John Ince made a big success of this new caption idea as well as the scenes of the serial itself.

Whether the picture-going public will demand thits form of caption—namely, the flashing in and out of the words on the picture itself—remains to be seen.

Mary Charleson has established herself as a film favorite by her appealing work as Alene. Crane Wilbur proved an ideal Robert Dane visually as well as dramatically.

"The Smouldering." (Selig. Two reels. Mon., July 12.)—Rachel St. John, the fallen mother of Gerald, who has been adopted by the Strathmores, is a drug addict. Homer, Gerald's rival for Dorothy's hand, sends a note to Dorothy's mother, attacking Gerald's parentage. To save her son the mother appears at a reception, again the grand dame, abandons drugs by sheer will power. She saves the day for Gerald and Dorothy but at the cost of her own life. Eugenie Besserer plays the mother. Frank Mayo is Gerald, Martha Boucher is Dorothy and Harry De Vere is Homer. Frank Beal directed, this being his first picture since his return to Selig.

"The Parson Who Fled West." (Selig. Tues., July 13.)—The title tells the story. The parson flees because he is suspected of another man's crime. Just as he is caught in a frontier town the guilty man confesses to stealing the $10,000. The guilty man was the parson's brother-in-law whom he shielded.

"Lives of the Jungle." (Selig. Sat., July 17.)—This is a Selig jungle-zoo wild animal picture. The wild beasts have convincing parts. There is a wealth of jungle scenery and versatile acting.

"Pup, the Peacemaker." (Selig. Wed., July 14.)—The pup, by finding the lost child of two quarrelling parents, reconciles them. Written and produced by Burton L. King.

MUTUAL PROGRAM

"The Mountain Girl." (Majestic. Two reels. Sun., July 11.)—Dorothy Gish is Nell, the mountain girl, who lives with her grandfather, played by Ralph Lewis. Nel nurses back to life a stranger, found dying in the woods by her sweetheart, played by W. E. Lawrence. The stranger, on recovering, makes forcible love to Nell. The doddering old grandfather, summoning all his strength, chokes the stranger. The lover arrives to find Nell safe, but both the grandfather and the stranger dead. Frank Bennett plays the stranger. Ralph Lewis gives a fine bit of character work as the grandfather.

"Tracked Through the Snow." (Thanhouser. Sun., July 11.)—Little Helen Badgely is starred in her first western role, that of a little girl who is

lost in the mountains and tracked by her dog. The dog summons the sheriff and the posse captures the outlaws. Oodles of snow—a welcome sight in July. Riley Chamberlain, Boyd Marshall, Ernest Wade and John Lehnberg in the cast.

"Beppo, the Barber." (Komic. Sun., July 11.)—A one reel comedy with Fay Tincher as the manicurist. Beppo, to win an heiress, impersonates a count. Both the count and the supposed heiress are wanted by the police. So there are plenty of mix-ups. Elmer Booth, Chester Withey, Max Davidson, Frank Darien and Louise Achiel in the cast.

"The Arrow Maiden." (Reliance. Mon., July 12.)—An Indian gets the medicine woman to cast a spell over his rival. The rival dies and the first Indian is made medicine man. The medicine woman, realizing that she has been tricked, raises the other from the dead. Resurrected, the second wins the heart of the arrow maiden. Billie West is the arrow maiden. Others are Eagle Eye, Dove Eye, H. Moody and Dan Davis, respectively.

"Zaca Lake Mystery." (American. Two reels. Monday, July 12.)—Reviewed at length in another part of this issue.

"Applied Romance." (Beauty. Tues., July 13.)—A comedy drama showing how a young man prevents two unscrupulous lawyers from cheating a wealthy girl out of her fortune, and eventually wins her love. Beautifuly arranged settings and an exciting automobile accident make this both an interesting and pretentious one reel picture. Neva Gerber and Webster Campbell lead the cast.

"Mercy On a Crutch." (Thanhouser. Two reels. Tues., July 13.)—Mercy, the little cripple of a mining camp, tries to save from the sheriff a stranger who had been kind to her. After a wonderful ride she reaches the stranger in a cave. There the sheriff finds him. Then Mercy learns that the stranger is the sheriff from another county and that he was guarding the wanted criminal in the cave. Helen Fulton plays Mercy. John Lehnberg, Carey Hastings, Helen Badgely, Wayne Eric and Thomas Hand are in the cast.

"A Ten Cent Adventure." (Majestic. Tues., July 13.)—A comedy-drama played by the Majestic juvenile company, something sure to please the women and children. Joe, the poor boy, finally aids the bank in capturing a band of bandits. He and Dorothea, the bank president's daughter, become firm friends. George Stone is Joe and Carmen de Rue is Dorothea. Richard Cummings, Eleanor Washington, Violet Radcliffe, Charles Gorman and Jack Hull are other players.

SEE TABLE OF CONTENTS, PAGE 130, FOR REVIEWS OF FILMS NOT FOUND ON THESE PAGES

"A Breath of Summer." (Reliance. Wed., July 14.)—The romance of a factory girl who wants to send her mother to the mountains. Mansfield Peters, a rich bachelor, plays the rescuer, sends the mother to the country and marries the girl. Francelia Billington is the girl and Charles Clary plays the bachelor in his distinguished way. Cora Drew is the mother.

"To Melody a Soul Responds." (American. Wed., July 14.)—Much excellent use of fade-ins and double and triple exposures are made to portray the appropriate visions in this interesting drama, which tells how the playing of a phonograph record made by a celebrated violinist prevents a husband from shooting the man caught making love to his wife. Joseph Galbraith, Vivian Rich, Jack Richardson and Ashton Dearholt make up the cast.

"The Ruse." (Broncho. Two reels. Wed., July 14.)—Two most exciting reels depicting the adventures of a westerner and a stenographer while matching their wits against a bucket-shop gang. William S. Hart and Clara Williams have the principal parts in this story, which is one of the best of its kind. The development of the theme is very good, the utmost suspense being retained at all times.

"The Burglar's Baby." (Domino. Two reels. Thurs., July 15.)—This subject is based on the theme of the man who, destitute, robs to save the life of his child. A touch of originality is added in the final scenes when the doctor who comes to tend the baby turns out to be the man robbed by the burglar. But influenced by the pleadings of the father the physician makes no arrest.

This drama is very well worked out and while each scene is most familiar the picture will please. Walter Edwards gives his usual effective performance as the burglar, while Leona Hutton as his wife and J. Barney Sherry as the doctor complete the cast.

BE SURE YOU GET THE FOUR-PAGE SUPPLEMENT OF THIS ISSUE OF THE NEWS

"His I. O. U." (Thanhouser. Fri., July 16.)—Nan, a newsgirl, lends fifty cents to a little orphan to start him in business, taking his I. O. U. Later she needs help. Calling on the senator she finds he is her old friend and holder of the I. I. U. Romance and a happy marriage follow. Mildred Manning is the girl and Ray Johnston the boy.

"The Tide of Fortune." (Kay-Bee. Two reels. Fri., July 16.)—A drama of the days just after the Civil war. A southern girl marries a federal officer. Her father disowns her. Later the son-in-law gets the father a federal appointment, thereby effecting a reconciliation. J. Barney Sherry is fine as the father. Estelle Allen is the daughter and George Fisher her husband.

"Dot of the Day Line Boat" (Falstaff. Fri., July 16.)—Mignon Anderson plays a girl reporter who outwits a financier by pretending to be a lonesome school girl and worming all the facts she needs out of him while on the day boat to Albany. She even gets his picture. Arthur Bauer is the financier and Morris Foster is Dot's sweetheart.

PATHE EXCHANGE INC.

"Laughing Gas." (Pathé-Starlight. One reel.)—This is a "Heinie and Louie" comedy showing the two fun-makers as the proprietor and patron of a dental parlor where laughing gas is administered. A pretty girl in the dentist's chair adds to the general fun. Several mix-ups take place and Heinie and Louie are as funny as ever.

"The Butterfly." (Pathé-Balboa. Two reels.)—This is a very interesting and well produced subject showing the adventures of two girls, a society butterfly and a waitress, who exchange places through the society girl's desire to see the realities of life. In the end the butterfly is awakened to a sense of deeper responsibility and the waitress acquits herself well as a society girl. Madelene Pardee is the waitress, Dorothy Davenport the society girl and Henry King the hero. The hotel sets are very fine.

"Andalusian Scenery." (Pathé. Split reel.)—A very pretty short subject showing Spanish mountain scenery. On the same reel with "Benares."

"Benares." (Pathé. Split reel.)—Indian scenery and natives. Very interesting. Views of the Ganges and fakirs. On the same reel with "Andalusian Scenery."

"Col. Heeza Liar, Dog Fancier." (Pathé Split reel.)—One of the funniest of these animated cartoons showing the colonel and his frankfurter hound. On the same reel with "Lourdes."

"Lourdes." (Pathé. Split reel.)—A pretty scenic on the same reel with "Col. Heeza Liar, Dog Fancier."

"Pathé News," No. 53. (Pathé. Week of June 28.)—Scenes are shown of a suffragist ball team in action at Newark; a game with living chessmen played at the DeWitt Clinton High School, New York; the judges pick a beautiful girl to play the Goss Electra, Florence Cassassa winning; women making ammunition in England; cowboys, cowgirls and "Buffalo Bill" at Cheyenne, Wyo.; fashions; Harvard class day exercises, and the eye-witness at the front and in the campaign in the Vosges mountains.

"The Romance of Elaine." (Pathe. Two rells.)—This episode, number four of the new series, is subtitled "The Submarine Harbor." Marcus Del Mar, the foreign agent, played by Lionel Barrymore, has established a submarine refuge for the spies of various foreign nations. In addition, Del Mar's agents have a secret hiding place reached through a narrow crevasse in the rocks bordering on the lake.

Elaine and Jameson plan to send the message which they intercepted in the previous chapter, to Washington. Del Mar's men hold Jameson up and take the message. They bind and gag Jamesson in the cave, where he is rescued by Elaine. Meanwhile Del Mar continues his negotiations with the spies of other nations in his submarine harbor, to which he escapes, despite the fact that his motor boat is hotly pursued by a speedy power boat. An exciting chapter. Pearl White and Creighton Hale as Elaine and Jameson, of course.

"Safety First." (Pathe-Starlight.)—A one-reel Heinie and Louie comedy. One of the best done by these two comedians. Slap-stick humor, but good of its kind.

"Where the Trail Led." (Pathe-Balboa. Two reels.)—A very good frontier-Mexican drama. The rancher husband gambles. He borrows the money to pay the mortgage just in time to be arrested as a hold-up man. But the real outlaw, who had been befriended by the wife, comes to the rescue and confesses his guilt. Excellent acting by Dorothy Davenport as the wife and Rupert Julian as the outlaw.

"An Intimate Study of Birds." (Pathe.)—The third of the birds series. Mostly close views of old and young tom-tits. Very interesting. On the same reel with "Police Dog" cartoon.

"Police Dog Gets Piffles in Bad." (Pathe.)—One of the funniest of the ploice dog animated cartoon series. On the same reel with "An Intimate Study of Birds."

"Moorish Granada." (Pathe.)—Pretty Spanish scenic. On the same reel with "On the Banks of the Creuse" and "The Mongoose."

"The Mongoose." (Pathe.)—Interesting study of this little omnivorous animal in its native haunts in India. On the same reel with "Moorish Granada" and "On the Banks of the Creuse."

"On the Banks of the Creuse." A good scenic of views along this French river. On the same reel with "Moorish Granada" and "The Mongoose."

UNIVERSAL PROGRAM

"Animated Weekly No. 174." (Wed., July 7.) This number contains several most timely and interesting events, among them being the unfurling of a huge American flag in Times square, New York City, a picture of Frank Holt, the man who attempted to assassinate J. P. Morgan; the departure of Liberty Bell from Philadelphia en route to San Francisco; the U. S. S. Wyoming leaving New York harbor, and other topics including a series of scenes connected with the war, and Hy Mayer's cartoons.

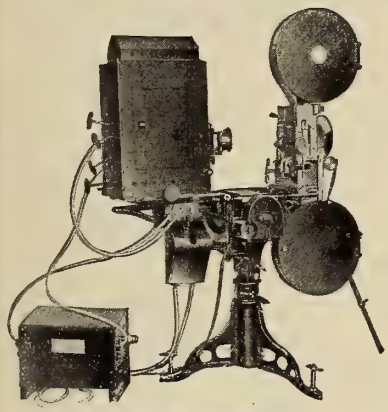
"The Broken Coin." (Universal special. Fourth episode. Week of July 12.)— In this number two more contestants enter the field to seek the halves

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of the broken coin. They are Count Sachio, (Ernest Shields), and a greedy Apache. Sachio has already procured one-half of the valuable coin.

Nothing definite happens in this episode, although the action remains most intense. Count Frederick manages to quell the rebellion of the peasants and by so doing restore himself in the good graces of the king, who showed himself a contemptible coward when his throne was threatened.

"The Garden of Lies." (Broadway Universal Features. Five reels. Mon., June 12.)—Reviewed at length in issue of July 3.

"When Father Had the Gout." (Nestor. Mon., July 12.)—A mediocre comedy produced by Horace Davey with a cast including Billie Rhodes, Herbert Stanley and Harry Rattenberry. There are some few laughable moments when the lover is assuming various disguises in order to be near his sweetheart.

"The People of the Pit." (Gold Seal. Two reels. Tues., July 13.)—This is a good strong story centered about the fluctuations of the stock market. It is a well conceived subject replete with situations that create no little interest.

The love story is doubly entertaining for the reason that the girl's father and her sweetheart are playing against each other in the market. The leads are played by Cleo Madison, Ray Hanford and Joe King.

"When Hearts are Trumps." (Rex. Tues., July 13.)—A group of juveniles displays a good deal of talent in this comedy drama, which is based on the eternal love story. Many may rightfully ask why not some childish story for children?

"His New Auto." (Imp. Tues., July 13.)—The experiences of King Baggot and Jane Gail with a very diminutive and perverse motor car result in a considerable amount of laughter in this reel. It should please the most critical.

"His Prize Story." (Victor. Three reels. Wed., July 14.)—A young man writes a scenario in which he is the hero, his sweetheart the heroine and his rival the villain. In the story he rescues the girl from a gang of thieves.

A good fire scene is staged. The fire consumes a gaudily striped black and white setting creating rather a pleasant effect, as before it was painful to the eye. The story is accepted by the Universal Film Manufacturing company and the young man receives a substantial prize of a thousand dollars. Thus he is enabled to marry the girl. Harry Myers and Rosemary Theby are the leads in this melodramatic number which is, all in all, entertaining.

"The Opening Night." (Big U. Two reels. Thurs., July 15.)—Another of the pictures produced by Burton King vividly depicting theatrical life. It is a melodrama, and as such is good. The girl, an actress, has a spendthrift brother.

In order to blackmail her he threatens to ruin the first night's performance unless paid. She refuses. On the opening night he connects the real telephone to the stage instrument, and when she, playing her part, lifts the receiver and speaks into the 'phone, he declares his intention of committing suicide. Unmoved she goes on.

He kills himself. The only questionable point in this is the reason for the suicide. Adele Lane, Edward Soleman and Olive Adair are the principals.

"Dear Little Old Time Girl." Laemmle. Thurs., July 15.)—Tired of flippant society girls the idealistic young man ardently welcomes a little unsophisticated country girl who has come to stay with one of his city friends. A plain subject which will entertain because of its pleasing scenes and characteristic acting. William Dowlan and Violet McMillan are the principals.

"Captain Kent's Educated Seals." (Powers. Split reel. Thurs., July 15.)—On the same reel with "The Wizard of the Animals." An interesting vaudeville act is here screened. Various tricks performed by trained seals make the half-reel very entertaining.

"Friends of the Animal Wizard." (Powers. Split reel. Thurs., July 15.)—On the same reel with "Captain Kent's Educated Seals." Another most interesting and instructive number made by Professor Raymond L. Ditmars, showing habits of animals unfamiliar to the public.

"The Eleventh Dimension." (Imp. Two reels. Fri., July 16.)—An attempt at a drama that is hardly worthy of a place on the Universal program. The story shows a demented professor's attempts to secure a subject to operate on to prove his theory in an after-existence.

The photography is poor, there are too many closeups, while the story as a whole is too improbable to entertain. The last scenes, it must be admitted, create a good bit of suspense, but as far as elevating the entire picture, they cannot do the impossible. William Welsh, Howard Crampton, Allen Holubar and Frances Nelson are in the cast.

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"The Trust." (Victor. Fri., July 16.)—A picture depicting the manner in which a burglar reconciled an estranged couple at the risk of his own life. This story is rather ineffective as it develops with undue rapidity. Lon Chaney, Vera Sisson and William Quinn carry the principal roles.

"Her Rustic Hero." (Nestor. Fri., July 16.)—The girl, ambitious to become an author, meets Eddie summering in the mountains and takes him for a rustic. Eddie takes her for a lunatic, but carries on the deception, finally forcing the girl to marry him. She is furious, but when she learns the truth about Eddie she is delighted. This is an average comedy written by Harvey Gates. Eddie Lyons and Victoria Forde are the leads.

"The Toll of the Sea." (Bison. Two reels. Sat., July 17.)—This is a good melodrama that thrills despite considerable padding. The shipwreck effect is very good and will be responsible for a great deal of excitement. The only fault is that several views of the ship after it is wrecked do not coincide.

This story is typical of Henry McRae and the Bison company. Every Universal exhibitor knows what that means. Sherman Bainbridge, Marie Walcamp, Welington Playter and Rex de Roselli are the leads.

"The Stranger." (Powers. Sat., July 17.)—A familiar subject which takes some time in getting to the bottom of things. The gentleman burglar reforms a couple estranged because of the loose ways of the husband. Sydney Ayres, Val Paul and Doris Pawn enact the important parts.

"Freaks." (Joker. Sat., July 17.)—This is way below Allen Curtis' standard offering. A great number of the scenes are too dimly photographed to comprehend without eye strain, while the leads, made up as freaks, are anything but pleasant to look at. Milburn J. Moranti especially, as the human skeleton, is quite repelling. Others in the cast are William Franey, Gale Henry, Lillian Peacock and Max Asher.

"A Doomed Hero." (L-Ko. Two reels. Sun., July 18.)—This subject much resembles the general run of L-Ko's. It contains scenes that are very funny and others that are boresome. Billie Ritchie, Peggy Pearce and Henry Bergman lead the cast. The Baron's groom, played by Ritchie, poses as the baron and the consequences can best be imagined.

"For His Superior's Honor." (Laemmle. Sun., July 18.)—Another of Frank Lloyd's pleasing dramas. A private at the regimental barracks prevents the wife of the colonel from eloping with an old lover by a very clever ruse.

A Universal exhibitor cannot afford to miss this one, as besides containing a cleverly formed plot, it is full of pleasant human interest touches. Millard Wilson, Gretchen Lederer and Marc Robbins, are the principals.

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SCANDINAVIAN FILM CORPORATION, New York. To own and manage moving picture houses. Capital, $10,000. Directors: Carl G. Voigt, Ward S. Yeomans and Charles B. Small, 770 North Broadway, Yonkers, N. Y.

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NEW HAVEN HOUSE IS PERFECT IN ARRANGEMENTS

TWO new theatres, handsomely appointed and equipped throughout with the most up to date appliances known, opened within two weeks of each other, in New Haven, Conn.; and a third, the most beautiful and luxurious in the state, abandoning a vaudeville-picture combination for a straight feature picture policy, give conclusive evidence of the rapid progress New Haven is making toward becoming a motion picture center.

The Lawrence theatre, in the heart of New Haven's most exclusive residential district, is a departure from motion picture theatres in general, so far as location and artistic effect are concerned. Rebuilt from an old church, the structure can hardly be recognized from the outside, and not at all within. The exterior has been remodelled and built up so that it is one of the most attractive in the city. The name Lawrence on a huge electric sign is impressive.

The Lawrence Is Commodious

The theatre is unusually commodious, and while it only seats somewhat over seven hundred, has room for more than four hundred others to stand without crowding. The aisles leave nothing to be desired in the way of ample room for exit, and in every respect the theatre is one of the most up to date in the vicinity.

Manager Michael P. Hessler himself assumed charge of the interior decorations when the structure was remodelled, and hit upon an old rose and steel grey color scheme that is earning praise on all sides for his ability as a decorator. Beautiful old rose hangings, shades, lights, relieve the dull, rich grey of the walls and the seats.

Heating and ventilating plants of the most improved order have been installed, so that the theatre can be kept as fresh and cool and clean in summer as it can be made warm and snug in winter. Numerous emergency exits have been provided, and so arranged that with windows open (but shuttered), exits open, small electric fans and two giant exhaust fans in operation, the house is almost cold in midsummer. The heating system is one of the most ingenuous ever devised, and bound to prove a winner when the cold season returns.

The screen is an unusually large one, and is the patent product of an old Indian chief residing in that vicinity. The pictures projected on it are wonderfully clear and distinct in every respect.

The operator's booth is an extra-size asbestos affair, situated in the center of an artistic balcony. The technical equipment is of the most improved type, consisting of two Simplex projecting machines, motor, generator and fireproof film containers.

Arrangements for the operator's convenience are better than anywhere in the city, and safety devices are employed wherever possible. All electric wiring is conducted through serpentine insulators.

On the main floor, at the right of the entrance, is a ladies' rest room, beautifully furnished in the same color scheme and equipped with easy chairs. To the left is the office of the manager and the ticket booth.

M. P. Hessler, C. J. Rausch and H. C. Armbuster are the owners of the new theatre, which is commended highly on all sides.

They have invested a large amount of money in their enterprise, but witness with pleasure their returns as they note that their patronage is from the most exclusive circles in the city. Automobiles lined up in the street before the door at night are not an uncommon sight.

Hessler Uses Only Best Pictures

Mr. Hessler is manager of the theatre, which is located at the corner of Lawrence and Nicoll streets, and he dictates the policy of the house. "Nothing but the best," he says, "and all of that we can get." Manager Hessler shows multiple reel feature productions, with stage stars, every day, in many instances before they appear in downtown houses.

He has an orchestra of three pieces furnishing appropriate music for his pictures. And above all he is a firm beli in newspaper advertising, as shown by the space he in local dailies.

TTINGS T

BOSTON OPERA HOUSE IS LISTED FOR FILM DRAMA

ANNOUNCEMENT was made last week that the Boston opera house, built but a few years ago and one of the finest opera houses in the country, would next fall be devoted to the showing of two-dollar feature films, under direction of the Shuberts, and with E. D. Smith, of Boston, as manager.

When the Boston opera company went into bankruptcy recently, because Eben D. Jordan, its "angel" since its inception, refused longer to stand for the annual deficit, it was learned that the Shuberts had taken over the house, which had been run separate from the company, and that they would use it as a workshop in preparing their big productions.

Now the information comes from Lee Shubert that the policy of the house next season will be like that which prevailed at the Hippodrome in New York until recently, music spectacles and feature films. Only the more pretentious feature releases will be shown.

The opera house was used for motion pictures last year under the direction of W. R. MacDonald, who put on a program of excellent pictures.

WOMEN'S AGENCY READY TO SUPPLY PIANISTS AND OPERATORS ON SHORT NOTICE

THE Misses Bloch and Barmore, with offices at 145 West Forty-fifth street, New York City, are now ready to supply motion picture theatres with talent of all kinds.

Pianists, operators and singers may be obtained from this firm. Rush orders are a specialty. The firm also supplies song slides on short notice.

DUFFY TAKES OVER 4 MAJESTIC FEATURES

THE Globe Feature Picture Booking Office, A. J. Duffy, general manager, has taken over some of the former Majestic-Reliance features, and will arrange all bookings for them.

These films are "The Escape," "Home Sweet Home," "The [illegible]f the Sexes," and "Avenging Conscience," pictures which [illegible]ng runs.

1828 SHIP IS FOR "THE BONDMAN," A FOX RELEASE

THERE are few American built ships on the high seas today as old as the schooner "Signal," which is known to every coasting master from Kingston, Jamaica, to New York. The "Signal" was built in 1828 at Hempstead, L. I., and is a fine example of the craftsmanship of the early Yankee shipbuilders.

Director Edgar Lewis, who is directing William Farnum in his latest William Fox production, "The Bondman," based upon Hall Caine's famous book of the same name, found in the old



WILLIAM FARNUM AND THE YACHT "SIGNAL" WRECKED FOR "THE BONDMAN" (Fox)

schooner an ideal vessel to serve in the scene in which Red Jasen, portrayed by Mr. Farnum, is wrecked on the rocky coast of the Isle of Man.

[illegible]me to negotiating for the purc[illegible]f the [illegible]Mr. Lewis encountered a s[illegible]ock. [illegible]as prepared of [illegible]Mr.

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Who's Who In the Screen World

WILLIAM F. ALDER, cameraman and laboratory superintendent for the Quality Pictures, Inc., has accomplished what has been referred to as the impossible in the making of motion pictures. His latest subject when projected by the regular devices will present a stereoscopic effect giving depth to the image on the screen. The first subject of this company, "The Second in Command," will contain many scenes which will have a stereoscopic effect. Mr. Adler is the inventor of the camera which makes the stereoscopic effect possible, and has interested Fred J. Balsoffer in his invention.

Nothing but standard equipment is necessary for the showing of these pictures.

In the making of a sixty-five-foot scene for "The Second in Command," Mr. Alder simultaneously introduced several features including making a close-up diaphragming, "panoramaing," tilting, inserting a vision, and changing the focus while the camera was moving backwrad all at one time.

A remarkable feature of this scene is the fact that the vision crossed the stage first in front of the actor standing there, and behind come articles of furniture.

Another series of scenes for this subject worked out by Mr. Alder is that of following the leading players over a ballroom floor during the time they were dancing. This enabled him to secure close-ups of the principals during the entire dance and use the other members of the cast and extra players for backgrounds. This is the first time this has been accomplished for pictures. By cameramen these scenes are spoken of as most exceptional photographic effects.

Mr. Alder is a deep student of photography, and is the owner of perhaps the most elaborate private laboratory in America, where he has forty-five hundred dollars' worth of equipment, including a complete photo micrographic apparatus for making motion pictures for bacteria. He is constantly consulted by leading cameramen, and is now delivering a series of lectures to members of the Static Club of America on the subject, "The Nature and Composition of Light."

His next talk will be on the subject, "The Carbon Compounds and Their Photographic Importance."



AGNES VERNON, who advanced from the ranks of an extra girl to that of leading woman in the Gold Seal Universal Company, in less than six months, and who has since always played lead parts, is featured in the name part of a delightful Gold Seal Universal military drama written especially for release on July 4. The title of this is, "Jane's Declaration of Independence." This attractive star gives a most creditable performance in this.

Soon Miss Vernon will be seen in "The Last Reasoning." During her experience of sixteen months Miss Vernon has appeared in excellent subjects released under Big U, Nestor dramas, and Gold Seal.

JACK LIVINGSTON, leading man, is one of the late acquisitions of the Pathé-Balboa studios at Long Beach. His first appearance of this brand will be in the three-part subject, "The Counsel for the Defense," wherein he appears in the name part.

Mr. Livingston will be remembered for his excellent work in Masterpiece subjects, supporting Max Figman in "The Hoosier School Master," "Jack Chanty" and "The Truth Wagon." In the latter release he gives a very excellent portrayal of the dope fiend reporter.



The appearance of this leading man in films follows a six-years' experience on the legitimate stage, where he played with many successful road shows, and also leading man in such stock companies as that retained at the Bush Temple at Chicago.

In "The Counsel for the Defense" he first serves as public defender for a burglar charged with murder, who induces the attorney to do everything to prove his innocence by telling the attorney where he will find the jewels that were stolen. Some time later the attorney has the jewels reset as a wedding present. As the couple are preparing to depart on their honeymoon, the crook freed earlier in the photoplay, enters the room, steals the jewels, kills the bride, and when captured refers the officers to "My Attorney Morgan."

The scenes that follow afford Mr. Livingston a wonderful part.

FRANK D. ORMSTON has been engaged as technical director to supervise the making of settings and arrangement of same for multiple reel subjects produced by the Universal Company, and his first work will be that in connection with the eight or nine-reel subject now being made, featuring Madame Anna Pavlowa, the dancer of international fame.

Mr. Ormston has a very enviable reputation for work of this kind. He is a graduate of Columbia University, was for a time a student of Bridgeman, is a member of the Art Students' League, and his vast experience connected with various New York theatres and motion picture companies of the past few years, gives his employers absolute confidence in his work.

Of the big productions of the past few months, Mr. Ormston had charge of the preparation of all sets for the Universal "Sampson" picture, in which J. Warren Kerrigan was featured and thousands of people took part. Likewise he supervised technical work for "Richelieu", "Merchant of Venice", "Hypocrites" and similar productions. In the falling of the temple in "Sampson," in which scene more than two thousand people took part, no one was injured.

His most recent success of this kind was the dynamiting of a bridge on which two hundred and fifty people were standing,

YOU'LL FEEL AS IF YOU HAD REALLY BEEN TO THE CONVENTION

Even If You Couldn't Go

AFTER YOU HAVE READ THIS ISSUE OF MOTION PICTURE NEWS

Don't Miss the Supplement! *The Reasons Will Be Found on Page 130*

F. M'GREW WILLIS, one of the principal scenario writers of the big staff at Universal City, California, has just completed the preparation of a scenario for the five-reel picture which will feature Nat Goodwin. The title of this subject is, "Business Is Business," and will make a very delightful comedy.



In the two years and a half Mr. Willis has been writing scenarios he has prepared on the average scripts for four reels each week. Included in his many successes are: "The Quest," the first Mutual Master-Picture released on the new program. This was produced by the American Film Manufacturing Company, and by critics pronounced a success. The entire scenario, scene plot, and synopsis was prepared by Mr. Willis in one day.

In the near future a pretty theatrical story, "The Opening Night," produced by Burton King featuring Adele Lane, will be released. Following this will come "Out of the Flames," in three reels; "The Valley of Regeneration," in two reels; "A Woman Who Did Not Care," and Hilda Pavlowa, in a foreign story in three reels. Another multiple reel subject written by Mr. Willis is "The Adventures of a Madcap," consisting of five reels and featuring Jackie Saunders.

AL. E. CHRISTIE, the father of all Nestor Comedies, has been given a distinct honor by the Universal company, in that he has been selected to supervise the preparation of the story and scenario, and produce the first subject made at Universal City featuring a Broadway star.



The title of this is "Mrs. Plum's Pudding," in which Marie Tempest will appear in the name part, supported by William Graham Brown, and all members of the two Nestor companies, including Eddie Lyons, Violet McMillian, Lee Moran, Billie Rhodes, Neal Burns, Jack Dillon and others.

Mr. Christie, who for more than four years has been writing two comedies a week in addition to supervising the production of the same, is going to make this his masterpiece of masterpieces, and with a sly wink insists that it will be just as good as the title sounds.

Six stories were written before a final decision was made to use this one, and it may be added that comedy situations of all six of the stories have been twisted about so as to be applicable.

James Dayton and Eddie Lyons, aided by Mr. Christie, are the authors of this story.



ADELE LANE, who recently became leading woman with the Universal, is soon to be seen in a part in "The Valley of Regeneration," a two-reel drama laid in the Philippines, which is most to the liking of this well-known emotional actress. As a woman of the underworld who is given opportunity to see the folly of her life by the kind offices of a member of the army, she is brought face to face with the task of making a decision between returning to the bright way, attempting to win the love of the man who befriended here from the girl who has just arrived from the States and is soon to wed him, or following the advice of Sister Marie and entering a convent. Ultimately, she decides upon the latter course, but the well-founded logical story gives Miss Lane opportunity to display her wonderful talent as an emotional actress, and she takes advantage of every opportunity, giving a delightful performance.

Miss Lane was for a year and a half leading woman for the Selig Company at the Los Angeles studios, where she played scores of highly emotional parts.

Her picture experience followed the life upon the legitimate stage, taken up when she was a mere child.

DAL CLAWSON, cameraman of international reputation, and maker of the marvelous double, triple and sextuple exposures, and in some instances as many as twelve used in "Hypocrites" to show the appearance of Truth, has completed a picture which outrivals this for marvelous photography. The title of this recent success is "Scandal," produced under the direction of Phillip Smalley and Lois Weber, and is to be released by the Universal, July 12.



In "Scandal" a horrible image appears every time the busybodies and gossipers meet, and to show this on the screen, required that the negative film be run through the camera a large number of times.

Users of kodaks and cameras making negatives as small as 4 inches x 5 inches, who have attempted double exposures, have experienced much difficulty in perfecting their pictures, even on that size of a negative.

When it is considered that a frame or picture of a motion picture film is but 1 inch wide and three-quarters of an inch deep, the care that must be taken in making twelve or more exposures will be appreciated. In addition to this the lighting effects form a most important part of the film, and additional trouble is given cameramen because of ever changing light in open air studios.

Mr. Clawson has received scores of compliments from the directors and officers of the Universal Company, exchangemen, and many who have viewed this remarkable piece of photography. Phillips Smalley pronounces it the most intricate ever attempted, and says it was executed to perfection. The multiple reel subject featuring Madame Pavlowa, which is in course of production during the celebrated Russian danseuse's engagement in Chicago, is now being photographed by Mr. Clawson.

THIS IS THE COMBINATION THAT IS MAKING THE FEDERAL FILMS SUCH A SUCCESS:

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Wil Rex
Leads

Margaret
(FATTY)
Burke
Leads

Al Palumbo
Chief Cameraman

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BALBOA-PATHÉ

CURRENT RELEASE:
"TOIL AND TYRANNY"

Stories appearing in newspapers are novelizations from Mr. Ritchey's **original** plots and scenarios.

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

TABLE OF CONTENTS

Halfway Through the Year (Wm. A. Johnston) 51
Editorials 52
Fifth Annual Convention Will Surpass All Previous Film Events 53
Surprises Are Ready "For Release" at Convention..... 55
Los Angeles Will Entertain Film Folk Royally..... 57
Seeing Los Angeles Studios Through the Megaphone..... 60
Trade Directors of Los Angeles..... 63
EVERY BRANCH OF THE INDUSTRY FORGES AHEAD IN 12 MONTHS (Semi-Annual Review of the Manufacturers) .....63 to 84
Fox Exchange Men's Convention a Great Success..... 85
SIG, $4,000,000 Corporation Launched 87
Galaxy of Stars at Work at NYMP Studios..... 103
Beban Discusses Success of "The Alien" 105
Weak Spots in a Strong Business, No. 22..... 107
"Get Rich Quick Wallingford" at Last in Film..... 64
More and Better Theatres Is Slogan of Zukor..... 86
Vitagraph Reaches Out for Best Literary Material..... 86
Parker's "The Weavers" on List of Pathe Subjects..... 86
Charter Features Will Issue Dramas in Cycles..... 88
Production Begins on Pavlova Spectacle..... 88
Vitagraph Exercises Care with Posters..... 88
Apfel Not Expected to Work Under Forced Draught..... 90
Film Producers, Inc., Formed in Los Angeles..... 90
Annette Kellerman Signed by Fox..... 90
Levy Operates New State Rights Law with Success..... 100
Miss Grant Trips Through Lubin Plays as Coleen..... 100
World News Weeklies Will Parallel Dailies..... 102
Jose Stars in Silver Threads..... 102
National Film Signs Constance Talmadge..... 103
Seven MinA Comedies at Special Showing..... 103
"Big Four" Grading Plan Is Fine Say Exhibitors..... 104
The Airdome Not a Thriving Animal in California..... 104
Cleo Ridgely of Lasky Is Not Lost in the Crowd Now..... 105
Three Thousand Subjects Is Record of Vitagraph..... 106
Seven Exposures of One Character Is Horsley Camera Record 108
Sam Bernard Begins Antics for Famous..... 108
The Beloved Vagabond Is Jose's Picture Idyllic..... 109
More Chimmie Fadden Plays Are Coming..... 109
New York Society Turns Out to See "The Eternal City"..... 110
Edison Comedian Carries Off Field Day..... 110
Knickerbocker's "Hamlet" Improved by Cutting..... 110
Minds of Ohio Censors Shift Like Weather Vanes..... 111
Twelve-Reel Weekly Release Is Standard Plan..... 111
Metro Flag Flutters in Times Square Breezes..... 111
"The Renegade" Starring Alice Brady Is Nearly Ready..... 112
Films Re-Shown Bring Word of Mouth Publicity..... 112

DEPARTMENTS

Live Wire Exhibitors..... 89
Looking Ahead with the Producers..... 93
In and Out of Los Angeles Studios..... 95
Among the Exchanges..... 91
New Laws and Court Decisions 99
Just to Make Talk..... 101

REVIEWS

All for Old Ireland (Lubin)..... 118
Blindness of Virtue (Essanay)..... 113
Daughter of the Jungle 114
House of Cards (Lubin) 119
Isolated House, The (Pathe) 118
Jane of the Soil (Essanay) 119
Just Out of College (Frohman-World)..... 120
Liberty Hall (Cosmofotofilm)..... 114
Little Pal (Famous Players) 113
Octopus, The (Selig) 120
On Dangerous Paths (Edison) 114
Right of Way, The (Metro)..... 117
Rug Maker's Daughter, The (Bosworth)..... 117
Traitors to Their King (Pathe)..... 118
Zaca Lake Mystery (American) 120
Program Reviews 121-124

RELEASE CHARTS

Calendar of Current and Coming Releases.....132, 134
Release Dates for Ready Reference.....136, 138
Feature Releases, Current and Coming..... 140

ACCESSORY NEWS SECTION

MOTION PICTURE PROJECTION SIMPLIFIED.... 163
Enterprise Optical 1916 Motiograph..... 165
Pay-as-You-Enter Device Solves Ticket Problem..... 166
The Simplex Exhibit at the Exposition..... 168
Hallberg Helps 170
Building and Furnishing 178
Directory of New Theatres 182
Music and the Picture 190

WHERE TO BUY

ADVERTISING NOVELTIES
Philip Hano, 806-810 Greenwich St., New York.

BOOTHS
Sharlow Bros., 442 W. 42nd St., New York.

COSTUMERS
Miller-Costumier, 236 South 11th St., Philadelphia, Pa.

CHAIRS, NEW AND SECOND HAND
Atlas Seating Co., 501 5th Ave., N. Y. C.

FILM ACCESSORIES
Berlin Aniline Works, 213 Water St., New York.

FILM, TITLES, PRINTING, DEVELOPING
Centaur Film Co., 670-682 Ave. E, Bayonne, N. J.
Industrial Moving Picture Co., 223-233 W. Erie St., Chicago.

FEATURE FILMS
Phoenix Feature Film Co., 129 Columbus Ave., Boston.
E. H. Wagner, Agt., Dania Biofilm Co., 38 Park Place, New York.

LABELS
Ever Ready Roll Label Co., 203 W. 40th St., New York.

LIGHTING PLANTS
Cushman Motor Works, Lincoln, Neb.

PICTURE MACHINES & SUPPLIES
Calehuff Supply Co., 1301 Race St., Philadelphia.
Sweeley's Photo Supply House, 514 Erie Ave., Renova, Pa.

MOTION PICTURE APPARATUS
Burke & James, Inc., 240 E. Ontario St., Chicago.

POSTER & PICTURE FRAMES
Menger & Ring, 442 W. 42nd St., New York.

PIPE ORGANS
M. P. Moller, Hagerstown, Md.

PRINTING
The Winthrop Press, with which is consolidated the Chasmar-Winchell Press, 141 E. 25th St., New York.

REWINDERS
Williams, Brown & Earle, Inc., 913 Chestnut St., Philadelphia, Pa.

TICKETS
Rees Ticket Co., 400 S. 10th St., Omaha, Neb.

UNIFORMS
Fechheimer Bros. (Union-made), Cincinnati, O.

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Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES OF NEXT WEEK

Monday, July 12, 1915.

BIOGRAPH—As It Happened, D., 1000..... 18330
ESSANAY—A Woman, (Chas. Chaplin), C., 2000.... Special
ESSANAY—The Reverend Salamander—Unattached, D., 1000..... 18339
LUBIN—The Coming of the Kingdom (Road o' Strife, No. 15, D., 1000..... 18340
KALEM—Midnight at Maxim's, D., 4000..... 18331
SELIG—The Smouldering, D., 2000..... 18335
*SELIG—Hearst-Selig News Pictorial, No. 55, N., 1000. 18338
VITAGRAPH—Mr. Jarr and Gertrude's Beaux, C., 1000. 18337

Tuesday, July 13, 1915.

BIOGRAPH—Coincidence, D., 2000..... 18349
ESSANAY—The Fatal Temper, D., 3000..... 18341
LUBIN—What a Cinch, C., Studies in Clay, C., Split Reel 18347
KALEM—A Flashlight Flivver, C., 1000..... 18348
SELIG—The Parson Who Fled West, W. D., 1000..... 18344
VITAGRAPH—A Natural Man, Com.-D., 2000..... 18345

Wednesday, July 14, 1915.

EDISON—Cartoons in the Laundry, C., 1000..... 18351
ESSANAY—The Fable of the Scoffer Who Fell Hard, C., 1000..... 18354
LUBIN—All for Old Ireland, D., 3000..... 18357
KALEM—The Straight and Narrow Path, D., 2000..... 18352
SELIG—Pup the Peacemaker, D., 1000..... 18356
VITAGRAPH—The Honeymoon Baby, C., 1000..... 18355

Thursday, July 15, 1915.

BIOGRAPH—The One Forgotten, D., 1000..... 18360
ESSANAY—The Pipe Dream, C., 1000..... 18361
LUBIN—A House of Cards, D., 2000..... 18362
MINA—The Fighting Kid, C., 1000..... 18366
SELIG—The Octopus, D., 3000..... 18367
*SELIG—Hearst-Selig News Pictorial, No. 56, N., 1000. 18365
VITAGRAPH—Billy, the Bear Tamer, C., 1000..... 18364

Friday, July 16, 1915.

BIOGRAPH—Broken Ways, D. (Reissue)..... 18377
EDISON—Her Vocation, D., 3000..... 18370
ESSANAY—The Bachelor's Baby, W. D., 1000..... 18373
LUBIN—An Hour of Freedom, D., 1000..... 18376
KALEM—For Her Brother's Sake, D. (Reissue)..... 18374
VITAGRAPH—Welcome to Bohemia, C., 1000..... 18375

Saturday, July 17, 1915.

BIOGRAPH—The Little Runaways, Com.-D., 1000..... 18386
EDISON—For His Mother, D., 1000..... 18378
ESSANAY—Jane of the Soil, D., 2000..... 18379
LUBIN—Wifie's Ma Comes Back, C., 1000..... 18381
KALEM—A Deed of Daring, D., 1000..... 18385
SELIG—Lives of the Jungle, D..... 18387
VITAGRAPH—The Confession of Madame Barastoff, D., 3000..... 18384

RELEASES OF THE WEEK AFTER

Monday, July 19, 1915.

BIOGRAPH—The Chadford Diamonds, D., 1000.....
ESSANAY—A Bag of Gold, D., 1000.....
LUBIN—The Discontented Man, D., 1000.....
KALEM—The Crooked Path, D., 3000.....
SELIG—The Shadow and the Shade, D., 2000.....
*SELIG—Hearst-Selig News Pictorial, No. 57, N., 1000.
VITAGRAPH—The Highwayman, C., 1000.....

Tuesday, July 20, 1915.

BIOGRAPH—A Daughter of Earth, D., 2000.....
ESSANAY—Jabez's Conquest, D., 2000.....
LUBIN—A New Way to Win, C., and A Barn-Yard Mixup, C., Split Reel.....
KALEM—The Spook Raisers, C., 1000.....
SELIG—The Foreman of Bar Z Ranch, W. D., 1000....
VITAGRAPH—The Lorelei Madonna, D., 3000.....

Wednesday, July 21, 1915.

BIOGRAPH—Under Two Flags, D., 3000.....
EDISON—A Change for the Better, C., 1000.....
ESSANAY—The Fable of "The Home Treatment and the Sure Cure," C., 1000.....
LUBIN—When the Light Came In, D., 2000.....
KALEM—The Strangler's Cord, D., 2000.....
KNICKERBOCKER STAR FEATURE—The Cup of Chance, D., 3000.....
SELIG—At the Flood Tide, D., 1000.....
VITAGRAPH—Following the Scent, C., 1000.....

Thursday, July 22, 1915.

BIOGRAPH—His Singular Lesson, Com.-D., 1000.....
ESSANAY—Others Started It but Sophie Finished, W. C., 1000.....
LUBIN—Destiny's Skein, D., 3000.....
MINA—On the Job, C., 1000.....
SELIG—Motherhood, D., 3000.....
*SELIG—Hearst-Selig News Pictorial, No. 58, N., 1000.
VITAGRAPH—All on Account of Towser, C., 1000....

Friday, July 23, 1915.

BIOGRAPH—Man's Genesis, D. (Reissue).....
EDISON—On Dangerous Paths, D., 4000.....
ESSANAY—Broncho Billy and the Pose, W. D., 1000..
LUBIN—Her Idol, D., 1000.....
KALEM—In Double Harness, C., 2000.....
VITAGRAPH—Mr. Bixbie's Dilemma, C., 1000.....

Saturday, July 24, 1915.

BIOGRAPH—His Criminal Career, Com.-D., 1000.....
EDISON—The Secret of the Cellar, D., 1000.....
ESSANAY—The Sky Hunters, D., 3000.....
LUBIN—When Wife Sleeps, C., 1000.....
KALEM—The Girl on the Engine (An Episode of the Hazards of Helen Series).....
SELIG—Jungle Zoo Animal Picture.....
VITAGRAPH—A Pair of Queens, C., 2000.....

*Hearst-Selig News Monday's release in the East is Thursday's release in the West; Thursday's release in the East is the following Monday's in the West.

For Table of Contents See Page 130.

VITAGRAPH

"MR. JARR AND GERTRUDE'S BEAUX" Comedy **MONDAY, JULY 12**
Wearing white duck trousers which don't belong to them, the three swains run into serious trouble. But the Commodore sees the joke and Gertrude chooses her future husband. HARRY DAVENPORT and ROSE TAPLEY are the principals.

"A NATURAL MAN" Two-Part Comedy-Drama **TUESDAY, JULY 13**
A millionairess, disgusted with society, is captivated by the instinctive goodness of a modern cave man. His mistakes are laughable, but his natural guilelessness and manliness adorable. OTTO LEDERER, ALFRED VOSBURGH, MYRTLE GONZALEZ and GEORGE STANLEY are the cast.

"THE HONEYMOON BABY" Comedy **WEDNESDAY, JULY 14**
Borrowing a baby, the newlyweds borrow trouble. Their accommodating friends get a warm reception. Everybody sees the joke and the victims acknowledge it. MR. AND MRS. SIDNEY DREW as the newlyweds.

"BILLY, THE BEAR TAMER" Comedy **THURSDAY, JULY 15**
A little ingenuity and a bearskin turn Pa's bear hunt into a huge joke, and Billy into a heroic son-in-law. Presenting BILLY QUIRK, CONSTANCE TALMADGE, ALBERT ROCCARDI and EDWINA ROBBINS.

"WELCOME TO BOHEMIA" Comedy **FRIDAY, JULY 16**
Paul's Bohemian friends welcome his bride to Bohemia. They let themselves loose. Mother-in-law tames them and then makes herself a good fellow. WALLY VAN and NITRA FRAZER in the leads.

"THE CONFESSION OF MADAME BARASTOFF" Three-Part Drama
Broadway Star Feature **SATURDAY, JULY 17**
He keeps the secret which would have proven his innocence. The woman's confession is hushed by the crash of the rifles that kill him. Presenting GLADDEN JAMES and a selected company.

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"THE HIGHWAYMAN"—Comedy .....MONDAY, JULY 19
"THE LORELEI MADONNA"—Three-Part Drama, Broadway Star Feature .....TUESDAY, JULY 20
"FOLLOWING THE SCENT"—Comedy .....WEDNESDAY, JULY 21
"ALL ON ACCOUNT OF TOWSER"—Comedy..THURSDAY, JULY 22
"MR. BIXBIE'S DILEMMA"—Comedy .....FRIDAY, JULY 23
"A PAIR OF QUEENS"—Two-Part Comedy.....SATURDAY, JULY 24

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THE PROGRAMME OF EXCELLENCE

Calendar of Current and Coming Releases

MUTUAL PROGRAM

RELEASES OF NEXT WEEK

Monday, July 12, 1915.

AMERICAN—Zaca Lake Mystery, D., 2000..... 03644
RELIANCE—The Arrow Maiden, D., 1000..... 03646
Brand and Title Not Reported, C., 1000..... 03647
KEYSTONE—When Ambrose Dared Walrus, C., 2000. Special

Tuesday, July 13, 1915.

THANHOUSER—Mercy on a Crutch, D., 2000..... 03648
MAJESTIC—A Ten-Cent Adventure, C., 1000..... 03650
BEAUTY—Applied Romance, C., 1000..... 03651

Wednesday, July 14, 1915.

BRONCHO—The Ruse, D., 2000..... 03652
AMERICAN—To Melody a Soul Responds, D., 1000.... 03654
RELIANCE—A Breath of Summer, D., 1000..... 03655

Thursday, July 15, 1915.

DOMINO—The Burglar's Baby, D., 2000..... 03656
Brand and Title Not Reported, C., 1000..... 03658
MUTUAL WEEKLY—No. 28, N., 1000..... 03659

Friday, July 16, 1915.

KAY-BEE—The Tide of Fortune, D., 2000..... 03660
FALSTAFF—Dot on the Dayline Boat, C., 1000..... 03662
THANHOUSER—His I. O. U., D., 1000..... 03663

Saturday, July 17, 1915.

RELIANCE—The American, D., 2000..... 03664
Brand and Title Not Reported, C., 1000..... 03666
ROYAL—Your Half and My Half, C., 1000..... 03667

Sunday, July 18, 1915.

MAJESTIC—The Mystic Jewel, D., 2000..... 03668
KOMIC—A Chase by Moonlight, C., 1000..... 03670
THANHOUSER—Old Jane of the Gaiety, D., 1000.... 03671

RELEASES OF THE WEEK AFTER

Monday, July 19, 1915.

AMERICAN—The Hour of the District Attorney, D., 2000. 03672
RELIANCE—The Lie, D., 1000..... 03674
Brand and Title Not Reported, C., 1000..... 03675
KEYSTONE—Title Not Reported, C., 2000..... Special

Tuesday, July 20, 1915.

THANHOUSER—The Picture of Dorian Gray, D., 2000 03676
MAJESTIC—The Runaways, C., 1000..... 03678
BEAUTY—His College Wife, C., 1000..... 03679

Wednesday, July 21, 1915.

BRONCHO—Cash Parrish's Pal, D., 2000..... 03680
AMERICAN—Wait and See, D., 1000..... 03682
RELIANCE—Old Mother Grey, D., 1000..... 03683

Thursday, July 22, 1915.

DOMINO—The Man Who Went Out, D., 2000..... 03684
Brand and Title Not Reported, C., 1000..... 03686
MUTUAL WEEKLY—No. 29, N., 1000..... 03687

Friday, July 23, 1915.

KAY-BEE—The Play of the Seasons, D., 2000..... 03688
FALSTAFF—P. Henry Jenkins and Mars, C., 1000.... 03690
MAJESTIC—The Little Catamount, D., 1000..... 03691

Saturday, July 24, 1915.

RELIANCE—The Pretender, D., 2000..... 03692
Brand and Title Not Reported, C., 1000..... 03694
ROYAL—Making Over Grandpa, C., 1000..... 03695

Sunday, July 25, 1915.

MAJESTIC—Tangled Paths, D., 2000..... 03696
KOMIC—Safety First, C., 1000..... 03698
THANHOUSER—A Message Through Flames, D., 1000 03699

UNIVERSAL PROGRAM

RELEASES OF NEXT WEEK.

UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode 4), "The Face at the Window," D., 2000. 0671

Monday, July 12, 1915.

BROADWAY UNIVERSAL FEATURES—The Garden of Lies, D., 5000..... 0653
NESTOR—When Father Had the Gout, C., 1000..... 0654

Tuesday, July 13, 1915.

GOLD SEAL—The People of the Pit, D., 2000..... 0655
REX—When Hearts Are Trumps, Juvenile D., 1000.... 0656
IMP—His New Automobile, C., 1000..... 0657

Wednesday, July 14, 1915.

VICTOR—His Prize Story, D., 3000..... 0658
L-KO—No Release This Week.....
ANIMATED WEEKLY—No. 175, N., 1000..... 0659

Thursday, July 15, 1915.

LAEMMLE—Dear Little Old Time Girl, D., 1000..... 0660
BIG U—The Opening Night, D., 2000..... 0661
POWERS—Captain Kent's Seals, Vaudeville, and Friends of the Animal Wizard, Ed., Split Reel.... 0662

Friday, July 16, 1915.

IMP—The Eleventh Dimension, D., 2000..... 0663
VICTOR—The Trust, D., 1000..... 0664
NESTOR—Her Rustic Hero, C., 1000..... 0665

Saturday, July 17, 1915.

BISON—The Toll of the Sea, D., 2000..... 0666
POWERS—The Stranger, D., 1000..... 0667
JOKER—Freaks, C., 1000..... 0668

Sunday, July 18, 1915.

REX—No Release This Week.....
LAEMMLE—For His Superior's Honor, D., 1000..... 0669
L-KO—A Doomed Hero, C., 2000..... 0670

RELEASES OF THE WEEK AFTER

UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode 5), "The Underground Foe," D., 2000... 0690

Monday, July 19, 1915.

BROADWAY UNIVERSAL FEATURES—Scandal, D., 5000 0672
NESTOR—There's Many a Slip, C., 1000..... 0673

Tuesday, July 20, 1915.

GOLD SEAL—Homage, D., 2000..... 0674
REX—A Happy Pair, C., 1000..... 0675
IMP—What Might Have Been, D., 1000..... 0676

Wednesday, July 21, 1915.

VICTOR—The Weird Nemesis, D., 2000..... 0677
L-KO—The Curse of a Name, C., 1000..... 0678
ANIMATED WEEKLY—No. 176, N., 1000..... 0679

Thursday, July 22, 1915.

IMP—Thou Shalt Not Lie, D., 2000..... 0680
BIG U—The Burden Bearer, D., 1000..... 0681
POWERS—Lady Baffles and Detective Duck, No. 5, "The Signal of the Three Socks," C., 1000..... 0682

Friday, July 23, 1915.

IMP—No Release This Week.....
VICTOR—Jeanne of the Woods (Mary Fuller), D., 1000 0683
NESTOR—Behind the Screen, C., 2000..... 0684

Saturday, July 24, 1915.

BISON—The Mad Maid of the Forest, D., 2000..... 0685
POWERS—The Honor of Kenneth McGrath, D., 1000.. 0686
JOKER—A Duel at Dawn, C., 1000..... 0687

Sunday, July 25, 1915.

REX—Bound on the Wheel, D., 3000..... 0688
LAEMMLE—According to Value, D., 1000..... 0689
L-KO—No Release This Week.....

For Table of Contents See Page 130.

The National Film Corporation

ANNOUNCE

Constance Talmadge

In Popular Comedies

Edited by Anthony W. Coldewey

BRUCE MITCHELL

MANAGING DIRECTOR

Studios: Santa Monica Blvd. Gower to Lodi Streets
Hollywood, California

RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

7— 6. The Smuggler's Ward, D.....2000
7— 8. The Claim of Honor, D.....1000
7— 9. A Timely Interception, D. (Re-issue)..1000
7—10. Old Offenders, D. 1000
7—12. As It Happened, D.....1000
7—13. Coincidence, D. 2000
7—15. The One Forgotten, D.....1000
7—16. Broken Ways (Re-issue), D.....1000
7—17. The Little Runaways, Com.-D.....1000
7—19. The Chadford Diamonds, D.....1000
7—20. A Daughter of Earth, D.....2000
7—21. Under Two Flags, D.....3000
7—22. His Singular Lesson, Com.-D.....1000
7—23. Man's Genesis, D. (Re-issue).....1000
7—24. His Criminal Career, Com. D.....1000

EDISON

6—26. The Breaks of the Game, D.....1000
6—30. Cartoons in the Hotel, C.....1000
7— 2. The Tragedies of the Crystal Globe, D..3000
7— 3. Was It Her Duty? D.....1000
7— 7. It May Be You, C.....1000
7— 9. Eugene Aram, D. 4000
7—10. The Brand of Cain, D.....1000
7—14. Cartoons in the Laundry, C.....1000
7—16. Her Vocation, D.....3000
7—17. For His Mother, D.....1000
7—21. A Change for the Better, C.....1000
7—23. On Dangerous Paths, D.....4000
7—24. The Secret of the Cellar, D.....1000

ESSANAY

7— 6. The Rajah's Tunic, D.....2000
7— 7. In King Koo Koo's Kingdom, Cartoon and Scenic .....Split reel
7— 8. Education, C. 1000
7— 9. Broncho Billy Well Repaid, D.....1000
7—10. The Counter Intrigue, D.....3000
7—12. A Woman (Charles Chaplin).....2000
7—12. The Reverend Salamander—Unattached, D. 1000
7—13. The Fatal Temper, D.....3000
7—14. The Fable of the Scoffer Who Fell Hard, C. 1000
7—15. The Pipe Dream, C.....1000
7—16. The Bachelor's Baby, W.-D.....1000
7—17. Jane of the Soil, D.....2000
7—19. A Bag of Gold, D.....1000
7—20. Jabez's Conquest, D.....2000
7—21. The Fable of "The Home Treatment and the Sure Cure," C.....1000
7—22. Others Started It But Sophie Finished, W. C.....1000
7—23. Broncho Billy and the Pose, W. D...1000
7—24. The Sky Hunters, D.....3000

KALEM

7— 3. The Midnight Limited, D.....1000
7— 5. The Seventh Commandment, D.....2000
7— 6. Some Romance, C.....1000
7— 7. The Frame-up, D. 3000
7— 9. Hiding from the Law, D.....2000
7—10. A Wild Ride, D.....1000
7—12. Midnight at Maxim's.....4000
7—13. A Flashlight Flivver, C.....1000
7—14. The Straight and Narrow Path, D....2000
7—16. For Her Brother's Sake (Re-issue), D.1000
7—17. A Deed of Daring, D.....1000
7—19. The Crooked Path, D.....3000
7—20. The Spook Raisers, C.....1000
7—21. The Stangler's Cord, D.....2000
7—23. In Double Harness, C.....2000
7—24. The Girl on the Engine, D.....1000

KNICKERBOCKER STAR FEATURES

6—23. The Kick-Out, D.....3000
7— 7. Hamlet, D. 3000
7—21. The Cup of Chance, D.....3000

LUBIN

7— 6. The Cannibal King, C.....1000
Ping Pong Woo, C.....1000
7— 7. The Beast, D. 2000
7— 8. Whom the Gods Would Destroy, D...3000
7— 9. Money! Money! Money! D.....1000
7—10. The New Valet, C.....1000
7—12. The Coming of the Kingdom, D. (Road o' Strife, No. 15).....1000
7—13. What a Cinch, C., and Studies in Clay, C. .....Split reel
7—14. All for Old Ireland, D.....3000
7—15. A House of Cards, D.....2000
7—16. An Hour of Freedom, D.....1000
7—17. Wife's Ma Comes Back, C.....1000
7—19. The Discontented Man, D.....1000
7—20. A New Way to Win, C., and A Barn-Yard Mixup, C.....Split reel
7—21. When the Light Came in, D.....2000
7—22. Destiny's Skein, D.....3000
7—23. Her Idol, D.....1000
7—24. When Wife Sleeps, C.....1000

MINA

6—10. Father Forgot, C.....1000
6—17. A Mix-Up in Males, C.....1000
6—24. The Stolen Case.....
7— 1. A Harmless Flirtation, C.....1000
7— 8. A Night's Lodging, C.....1000
7—15. The Fighting Kid, C. 1000
7—22. On the Job, C.....1000

HEARST-SELIG NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

6—24. Sands of Time, D.....3000
6—26. The Tiger Cub, D.....1000
6—28. The Girl and the Reporter, D.....2000
6—29. On the Border, D., and Some Speed, C. .....Split reel
6—30. The Mystery of Dead Man's Isle, D...1000
7— 1. War o' Dreams, D.....3000
7— 3. Trailed to the Puma's Lair, D.....1000
7— 5. A Studio Escapade, D.....2000
7— 6. The Coyote, W. D.....1000
7— 7. The Adventure Hunter, D.....1000
7— 8. Ebb Tide, D. 3000
7—10. Bound by the Leopard's Love, D.....1000
7—12. The Smouldering, D.....2000
7—13. The Parson Who Fled West, W.-D....1000
7—14. Pup, the Peacemaker, D.....1000
7—15. The Octopus, D.....3000
7—17. Lives of the Jungle, D.....1000
7—19. The Shadow and the Shade, D.....2000
7—20. The Foeman of Bar Z Ranch, W. D..1000
7—21. At the Flood Tide, D.....1000
7—22. Motherhood, D. 3000
7—24. Jungle Zoo Animal Drama.....1000

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Biograph, Essanay, Hearst-Selig News Pictorial, Kalem, Selig, Vitagraph.
Tuesday—Biograph, Essanay, Lubin, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph, Knickerbocker Star Features E. O. W.
Thursday—Biograph, Essanay, Hearst-Selig News Pictorial, Lubin, Mina, Selig, Vitagraph.
Friday—Biograph, Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph, Selig.

MUTUAL PROGRAM

Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual, Weekly.
Friday—Kay Bee, Princess, American, Reliance, Thanhouser or Majestic.
Saturday—Keystone, Reliance, Royal.
Sunday—Majestic, Komic, Thanhouser.

UNITED PROGRAM

Monday—Ideal.
Tuesday—Luna, and Superba or Premier.
Wednesday—Premier, Grandin.
Thursday—Superba, and Starlight or Luna.
Friday—Lariat, Empress.
Saturday—Regent, Lariat.
Sunday—Starlight, United, Jupiter.

UNIVERSAL PROGRAM

Monday—Broadway Universal Feature, Nestor.
Tuesday—Gold Seal, Rex, Imp.
Wednesday—Victor, L-Ko, Animated Weekly.
Thursday—Laemmle, Big U, Powers.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Rex, Laemmle, L-Ko.

VITAGRAPH

7— 5. The Revolt of Mr. Wiggs, C.....1000
7— 6. The Man from the Desert, W. D.....3000
7— 7. The White and Black Snowball, C....1000
7— 8. Bertie's Stratagem, C. 1000
7— 9. Love's Way, Com.-D.....1000
7—10. Insuring Cutey, C. 2000
7—12. Mr. Jarr and Gertrude's Beaux, C.....1000
7—13. A Natural Man, Com.-D.....2000
7—14. The Honeymoon Baby, C.....1000
7—15. Billy, the Bear Tamer, C.....1000
7—16. Welcome to Bohemia, C.....1000
7—17. The Confession of Madame Barastoff, D. 3000
7—19. The Highwayman, C.....1000
7—20. The Lorelei Madonna, D.....3000
7—21. Following the Scent, C.....1000
7—22. All on Account of Towser, C.....1000
7—23. Mr. Bixbie's Dilemma, C.....1000
7—24. A Pair of Queens, C.....2000

KRITERION SERVICE

C K

Steve's Steadfast Steed, C.....1 reel
When You and I Were Young, C...1 reel
A Mother's Awakening, D.....2 reels
Irresponsible Syd, C.....1 reel
A Railroad Holdup, D.....1 reel

KRITERION

cuffs, D. .....2 reels
The Border Runner, D.....2 reels
The Two-Gun Bad Man, C.....1 reel
The Cowboy's Sweetheart, D.....2 reels
Cattle Queen Rancher, D.....2 reels

NOLEGE-PYRAMID

Printing U. S. Money.....Split reel
Ruins, Ed. .....Split reel
All On Account of a Sneeze, C.....500 ft.
Kriterion Komic Kartoons.....500 ft.
Kriterion Komic Kartoons.....Split reel
Kriterion Komic Kartoons.....Split reel

PARAGON

The Skein of Life, D.....2 reels
A Voice From the Sea, D.....2 reels
The Hawk and the Hermit, D.....2 reels
The Heritage of a Century, D.....2 reels

PUNCHINELLO

A Terrible Tragedy, C.....1 reel
Cy's Triumph, C.....1 reel
An Amateur Burglar, C.....1 reel
A Rube Conductor, C.....1 reel

THISTLE

A Devilish Dream, C.....1 reel
Taming Father, C.....1 reel
Rena's Pet Pirate, C.....1 reel
A Family Mixup, C.....1 reel

TRUMP

Love's Tribunal, D.....2 reels
Broken Vows, D.....2 reels
The Only Son, D.....2 reels
The Accusing Finger, D.....2 reels

MUTUAL FILM PROGRAM

AMERICAN

6—23. One Woman's Way, D.....1000
6—28. By Whose Hand? D.....2000
6—30. A Good Business Deal, D.....1000
7— 2. A Woman Scorned, D.....1000
7— 5. Mountain Mary, D.....2000
7— 7. The High Cost of Flirting.....1000
7—12. Zaca Lake Mystery, D.....2000
7—14. To Melody a Soul Responds, D.....1000
7—19. The Hour of the District Attorney, D.2000
7—21. Wait and See, D.....1000

BEAUTY

6— 8. The Redemption of the Jasons, D....1000
6—15. The Mollycoddle, C.-D.....1000
6—22. A Deal in Diamonds, Com.-D.....1000
6—29. The Madonna, D.....1000
7— 6. The Guy Upstairs, Com. D.....1000
7—13. Applied Romance, Com. D.....1000
7—20. His College Wife, C.....1000

BRONCHO

6—23. The Shadowgraph Message, D.....2000
6—30. The Sea Ghost, D.....2000
7— 7. Tools of Providence, D.....2000
7—14. The Ruse, D. 2000
7—21. Cash Parish's Pal, D.....2000
7—28. The Phantom Extra, D.....2000
8— 4. The Golden Trail, D.....2000

DOMINO

6—10. The Strike at Centipede Mine, D.....2000
6—17. The Soul of Phyra, D.....2000
6—24. Hearts and Swords, D.....2000
7— 1. The Failure, D. 2000
7— 8. The Ace of Hearts, D.....2000
7—15. The Burglar's Baby, D.....2000
7—22. The Man Who Went Out, D.....2000
7—29. When Love Leads, D.....2000

For Table of Contents See Page 130.


The highest point
of perfection in the world of one-reel comedies is reached by the new
MINA FILMS
—comedies that *are* different
Released Thursdays—General Film Program
July 15: "The Fighting Kid"

RELEASE DATES FOR READY REFERENCE

FALSTAFF

6—18. Ebenezer Explains, C., and Little Herman, C. ..... Split reel
6—25. The Stolen Anthurium, C. 1000
7— 2. The Silent Co-ed, C. 1000
7— 9. Mme. Blanche, Beauty Doctor, C. 1000
7—16. Dot on the Dayline Boat, D. 1000
7—23. P. Henry Jenkins and Mars, C. 1000
7—30. Getting the Gardener's Goat, C. 1000

KAY-BEE

6—11. The Pathway from the Past, D. 2000
6—18. The Secret of Lost River, D. 2000
6—25. The Floating Death, D. 2000
7— 2. His Mother's Portrait, D. 2000
7— 9. The Hammer, D. 2000
7—16. The Tide of Fortune, D. 2000
7—23. The Play of the Season, D. 2000
7—30. When the Tide Came In, D. 2000

KEYSTONE

6— 7. Those Bitter Sweets, C. 1000
6—10. A Hash House Fraud, C. 1000
6—12. Nearly a Married Man, C. 1000
6—14. The Cannon Ball, C. 2000
6—14. A Home-Breaking Hound, C. 1000
6—21. The Little Teacher, C. 2000
6—21. (Special) The Little Teacher, C. 2000
6—28. (Special) Fatty's Plucky Pup, C. 2000
7— 5. (Special) Court House Crooks, C. 2000
7—12. (Special) When Ambrose Dared Walrus 2000

KOMIC

6— 6. Brave and Bold, C. 1000
6—13. Unwinding It, C. 1000
6—20. Where Breezes Blow, C. 1000
6—27. Beautiful Love, C. 1000
7— 4. Mr. Wallack's Wallet, C. 1000
7—11. Beppo, the Barber, C. 1000
7—18. A Chase by Moonlight, C. 1000
7—25. Safety First, C. 1000

MAJESTIC

6—25. The Motor Boat Bandits, C. 1000
6—27. Children of the Sea, D. 2000
6—29. The Kid Magician, C. 1000
7— 4. The Old High Chair, D. 2000
7— 6. The Hired Girl, D. 1000
7—11. The Mountain Girl, D. 2000
7—13. A Ten Cent Adventure, C. 1000
7—18. The Mystic Jewel, D. 2000
7—20. The Runaways, C. 1000
7—23. The Little Catamount, D. 1000
7—25. Tangled Paths, D. 2000

MUTUAL WEEKLY

Issued every Thursday.

RELIANCE

7— 9. At the Postern Gate, D. 1000
7—10. The Headliners, D. 2000
7—12. The Arrow Maiden, D. 1000
7—14. A Breath of Summer, D. 1000
7—17. The Americano, D. 2000
7—19. The Lie, D. 1000
7—21. Old Mother Grey, D. 1000
7—24. The Pretender, D. 2000

ROYAL

6—12. An Unlucky Suitor, C. 1000
6—19. Not a Ghost of a Show, C. 1000
6—26. When the House Divided, C. 1000
7— 3. One Good Cook, C. 1000
7—10. They Ran for Mayor, C. 1000
7—17. Your Half and My Half, C. 1000
7—24. Making Over Grandpa, C. 1000

THANHOUSER

7— 6. The Picture of Dorian Gray, D. 2000
7—11. Tracked Through the Snow, D. 1000
7—13. Mercy on a Crutch, D. 2000
7—16. His I. O. U., D. 1000
7—18. Old Jane of the Gaiety, D. 1000
7—20. The Picture of Dorian Gray, D. 2000
7—25. A Message Through Flames, D. 1000

PATHE EXCHANGE, INC.

The Pathé News—Issued Twice Every Week.

Week of July 5.

Romance of Elaine, No. 28, D., 2000 ..... Pathe
Dolls of Intrigue, D., 2000 ..... Balboa
Col. Heeza Liar, Dog Fancier, cartoon ..... Pathe
An Intimate Study of Birds—Part II—Ed. ..... Globe
Small Denizens of the Seashore, Ed. ..... Globe
Paris and Its Parks, Tr. ..... Globe
Straws in the Wind, D., 2000 ..... Balboa
She's a Pippin, C., 1000 ..... Starlight

Week of July 12.

Romance of Elaine, No. 29, D., 2000 ..... Pathe
In Humble Guise, D., 2000 ..... Balboa
Laughing Gas, C., 1000 ..... Starlight
Lourdes (Picturesque France), Ed. ..... Globe
Rural Andalusia, Col. Sc. ..... Photocolor
Benares, the Religious, Col. Sc. ..... Photocolor
Traitors to Their King, Col. D., 1000 ..... Pathecolor-Special
The Mesh of the Net, D., 3000 ..... Balboa
Once Every Ten Minutes, C., 1000 ..... Phunphilms

Week of July 19.

Romance of Elaine, No. 30, D., 2000 ..... Pathe
Where the Trail Led, D., 1000 ..... Jumbo
Police Dog Gets Piffles in Bad, Cartoon ..... Pathe
An Intimate Study of Birds—Part III—Ed. ..... Globe
Moorish Granada, Sc. ..... Globe
On the Banks of the Creuse, Col. Sc. ..... Photocolor
The Mongoose, Col. Sc. ..... Photocolor
The Isolated House, D., 3000 ..... Victory
Safety First, C., 1000 ..... Starlight

Week of July 26.

Romance of Elaine, No. 31, D., 2000 ..... Pathe
The House Divided, Col., D., 2000 ..... Pathecolor
Ima Simp on the Job, C., 1000 ..... Balboa
Eggs, and Some Tests, Ed. ..... Globe
The Spider-Monkey, Col. Ed. ..... Photocolor
The Mongoose, Col. Ed. ..... Photocolor
Pro Patria, Col., D., 1000 ..... Pathecolor
Spiti-Ball Sadie, C., 1000 ..... Phunphilms

UNITED FILM SERVICE

CAMEO

4—29. Can a Man Fool His Wife? C. ..... 1 reel
5— 9. Can Love Grow Cold? C. ..... 1 reel
5—16. Where Can I Get a Wife? C. ..... 1 reel
5—23. Can a Jealous Wife Be Cured? C. ..... 1 reel

EMPRESS

5—19. The Spender, D. ..... 2 reels
6— 2. The Vivisectionist, D. ..... 2 reels
6—16. The Turning Point, D. ..... 2 reels

FEATURES IDEAL

5—31. Man in the Law, D. ..... 2 reels
6— 7. Stepping Westward, D. ..... 2 reels
6—14. Brand Blotters, D. ..... 2 reels
5—21. When the Call Came, D. ..... 2 reels

GRANDIN

5—12. In Her Daddy's Footsteps, C. ..... 2 reels
5—26. War at Home, D. ..... 2 reels
6— 9. The Spider, D. ..... 2 reels
6—23. The Stranger, D. ..... 2 reels

LUNA

6— 3. Aunt Matilda Outwitted, C. ..... 1 reel
6—10. The Near Capture of Jesse James, C. 1 reel
6—17. The Rube Sleep Producer, C. ..... 1 reel
6—24. An Accidental Parson, C. ..... 1 reel

LARIAT

5—22. Alias Holland Jim, D. ..... 2 reels
6— 5. The Word, D. ..... 2 reels
6—19. Out of the Silence, D. ..... 2 reels

PREMIER

6— 4. The Picture on the Wall, D. ..... 2 reels
6—11. At Twelve O'clock, D. ..... 2 reels
6—18. Lilly of the Valley, D. ..... 2 reels
6—25. When the Tide Turned, D. ..... 2 reels

PYRAMID

5—29. Law of Nature, D. ..... 2 reels
6—12. Canned Curiosity, C.-D. ..... 2 reels
6—26. His Wife's Past, D. ..... 2 reels

STARLIGHT

6— 3. Amateur Night, C. ..... 1 reel
6—10. Heinie's Millions, C. ..... 1 reel
6—17. The Hungry Boarders, C. ..... 1 reel
6—24. The Black Statue, C. ..... 1 reel

SUPERBA

6— 1. O, You Mule, C., and Copped, C. ..... Split reel
6— 8. Almost Luck, C., and Mixing the Cards, C. ..... Split reel
6—15. The New Photographer, C. ..... 1 reel
6—22. The Dime Novel Hero, C. ..... 1 reel

UNITED

6— 6. The Mystic Well, C. ..... 1 reel
6—13. Love's Strategy, C. ..... 1 reel
6—20. Horseshoe Luck, C. ..... 1 reel
6—27. Somebody's Baby, C. ..... 1 reel

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued every Wednesday.

BIG U

6—24. The Tinker of Stubbenville, D. 1000
6—27. Their Secret, D. 2000
7— 1. The Old Grouch, D. 1000
7— 4. The Adviser, D. 1000
7—11. The Closing Chapter, D. 3000
7—15. The Opening Night, D. 2000
7—22. The Burden Bearer, D. 1000

BISON

7— 3. Jane's Declaration of Independence, D. 2000
7—10. The Ulster Lass, D. 2000
7—17. The Toll of the Sea, D. 2000
7—24 The Mad Maid of the Forest, D. 2000

BROADWAY UNIVERSAL FEATURES

7—12. The Garden of Lies, D. 5000
7—19. Scandal, D. 5000

GOLD SEAL

Under the Crescent Series—
6—22. (Adv. 4) "For the Honor of a Woman," D. 2000
6—28. (Adv. 5) "In the Name of the King," D. 2000
7— 6. (Adv. 6) "The Crown of Death," D. 2000
7—13. The People of the Pit, D. 2000
7—20. Homage, D. 2000

IMP

7— 2. The Marble Heart, D. 4000
7— 5. The Wrong Label, D. 1000
7— 9. Copper, D. 2000
7—13. His New Automobile, C. 1000
7—16. The Eleventh Dimension, D. 2000
7—20. What Might Have Been, D. 1000
7—22. Thou Shalt Not Lie, D. 2000

JOKER

6—19. At the Bingville Barbecue, C. 1000
6—26. When Shultz Led the Orchestra, C. 1000
6—28. The Mechanical Man, C. 1000
7— 3. A Skin Game, C. 1000
7— 5. Right Off the Reel, C. 1000
7—10. Bobby Bumps Gets Pa's Goat, C., and A Trip to the Pyramids, Ed. ..... Split reel
7—17. Freaks, C. 1000
7—24. A Duel at Dawn, C. 1000

LAEMMLE

7— 4. Billie's Baby, Com.-D. 1000
7— 7. Betty's Dream Hero, D. 2000
7—11. Martine Lowe-Fixer, Com.-D. 1000
7—15. Dear Little Old Time Girl, D. 1000
7—18. For His Superior's Honor, D. 1000
7—25. According to Value, D. 1000

L-KO

6—23. A Dismantled Beauty, C. 1000
7— 4. The Curse of Work, C. 2000
7— 7. The Child Needed a Mother, C. 1000
7—18. A Doomed Hero, C. 2000
7—21. The Curse of a Name, D. 1000

NESTOR

6—29. When Hubby Grew Jealous, C. 1000
7— 2. When the Spirits Moved, C. 1000
7— 6. When Their Dads Fell Out, C. 1000
7— 9. Liizzie Breaks Into the Harem, C. 1000
7—12. When Father Had the Gout, C. 1000
7—16. Her Rustic Hero, C. 1000
7—19. There's Many a Slip, C. 1000
7—23. Behind the Screen, C. 2000

POWERS

7—15. Captain Kent's Seals, Vaudeville, and Friends of the Animals' Wizard, Ed. ..... Split reel
7—17. The Stranger, D. 1000
7—22. Lady Baffles and Detective Duck in "The Signal of the Three Socks," C. 1000
7—24. The Honor of Kenneth McGrath, D. 1000

REX

7— 1. Vanity, D. 2000
7— 6. Steady Company, Com.-D. 1000
7— 8. Souls in Pawn, D. 3000
7—13. When Hearts Are Trumps, Juvenile D. 1000
7—20. A Happy Pair, C. 1000
7—25. Bound on the Wheel, D. 3000

VICTOR

6—28. The Cheval Mystery, D. 3000
7— 5. The Little White Violet, D. 2000
7— 9. The Violin Maker, D. 1000
7—14. His Prize Story, D. 3000
7—16. The Trust, D. 1000
7—21. The Weird Nemesis, D. 2000
7—23. Jeanne of the Woods (Mary Fuller), D. 1000

For Table of Contents See Page 130.

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10. Captain Macklin (*Majestic*).....4 reels
11. The Cup of Life (*N. Y. Motion*).....5 reels
12. Child of God (*Reliance*).....4 reels
13. The Absentee (*Majestic*).....5 reels
14. The Victim (*Majestic*).....3 reels
15. Rumpelstiltskin (*N. Y. Motion*).....4 reels
16. Strathmore (*Reliance*) .....4 reels
17. Lure of the Mask (*American*).....4 reels
18. God's Witness (*Thanhouser*).....4 reels
19. Ghosts (*Majestic*) .....4 reels
20. The Failure (*Reliance*).....4 reels
21. The Darkening Trail (*N. Y. Motion*)...4 reels
22. The Lonesome Heart (*American*).....4 reels
23. Patriot and Spy (*Thanhouser*).....4 reels
24. Her Shattered Idol (*Majestic*).....4 reels
25. Up from the Depths (*Reliance*).....4 reels
26. The Reward (*N. Y. Motion*).....5 reels
27. The Flying Twins (*Thanhouser*).....4 reels
28. The Secretary of Frivolous Affairs (*Am.*) 4 reels
29. The Fox-Woman (*Majestic*).....4 reels
30. The Mating (*N. Y. Motion*).....4 reels

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5—17. Betty in Search of a Thrill.....5 reels
7— 5. Rugmaker's Daughter .....5 reels

EDISON
5— 6. House of the Lost Court.....5 reels

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5—10. Fanchon, the Cricket.....5 reels
5—13. The Moth and the Flame.....4 reels
5—31. Pretty Sister of Jose.....5 reels
6— 3. Jim, the Penman.....5 reels
6— 7. Dawn of Tomorrow.....5 reels
6—17. Clarissa .....4 reels
6—21. The Dictator.....
7— 1. Little Pal .....5 reels
7—26. Seven Sisters .....5 reels

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5— 3. The Woman .....5 reels
5—24. Stolen Goods .....5 reels
5—27. Wild Good Chase.....4 reels
6—14. The Arab .....5 reels
6—28. Chimmie Fadden.....
7— 8. The Clue .....5 reels
7—12. Kindling .....5 reels
7—19. The Fighting Hope.....5 reels
7—29. Puppet Crown .....5 reels

MOROSCO PHOTOPLAY COMPANY
6—24. Wild Olive .....5 reels
7—22. Kilmeny .....5 reels

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5—20. Bootles Baby, and Man on the Case.5 reels
6—10. Brother Officers .....5 reels
7—15. The Running Fight.....5 reels

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5—17. The Island of Regeneration.....6 parts
6—14. Sins of the Mothers.....5 parts
7—12. Crooky Scruggs .....5 parts

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4—12. The Eagle's Nest.....6 parts
5—10. The College Widow.....6 parts
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6—14. Fine Feathers .....

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5— 3. Woman and Wine.....
5—24. The Boss .....
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7—12. After Dark .....
7—19. The Cub .....

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7—12. Big League Stuff, No. 2.....

SHUBERT
5—10. The Butterfly .....
5—17. When It Strikes Home.....
6— 7. An Indian Diamond.....
6—21. The Moonstone .....
7—26. Marrying Money .....

WIZARD
7— 5. The Tangles of Pokes & Jabs.....
7—12. Pokes & Jabs in "2 for a Quarter".
7—19. Pokes & Jabs in "One Busy Day"..

WORLD COMEDY STARS
6— 7. Rafferty Stops the War (Celtic).
6—14. The Children of Mike and Meyer Elope (Weber & Fields, L. & K.)
6—21. Rafferty Stops a Marathon Runner (Celtic)
6—28. Mike and Meyer Go Fishing (L. & K.)

For Table of Contents See Page 130.

National Film Star Spoon Plan Brings The Crowds.

Anita Stewart is the First Publicity Release Ready



It is the newest feature in the Moving Picture Field. The National Film Star Spoon Plan as a Publicity Winner for advertising exhibitors at practically no expense, has all other methods left at the post.

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to fully appreciate the many original features of the National Film Star Spoon Plan. When you get the inside information we won't be able to hold you back.

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They bear the famous trade mark of William Rogers & Son and are guaranteed.

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Large space in the newspapers; full pages in the national magazines, are back of the National Film Star Spoon Plan.

The advertisements are written and all is in readiness. The plan is so perfectly worked out that cooperating with us at practically no expense you can make your theatre the most popular house in town.

The National Film Star Spoon Plan includes a complete advertising outfit, heralds, lobby displays, etc. It advertises your theatre and you get the benefit.

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We know you exhibitors have troubles of your own without adding the cares and responsibilities of going into the merchandise business. You do not have to buy any spoons. You do not sell anything. No loss of time or energy from your regular run of business.

We will show you how to use the National Film Star Spoon Plan to advertise your theatre to bring record-breaking results.



Anita Stewart

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Each spoon is distinctive in design and superb in quality.

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Motion Picture Magnets that

WILL FILL YOUR HOUSE

Coming releases:

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Tuesday, July 13—"WHAT A CINCH"; farce in one act; "STUDIES IN CLAY"; comedy in one act; (Both on one reel) two side-splitters, guaranteed to make the coldest audience howl with laughter.

Wednesday, July 14—"ALL FOR OLD IRELAND"; Three act all-Irish comedy-drama, thrilling and tense, and photographed on the sod of Old Erin, filmed by Sidney Olcott and featuring Valentine Grant.

Thursday, July 15—"A HOUSE OF CARDS"; drama in two all too brief acts; delightful and with that peculiar quality which "gets" an audience, featuring L. C. Shumway.

Friday, July 16—"AN HOUR OF FREEDOM"; one act drama, vibrant with emotions and the unexpected, featuring Arthur V. Johnson.

Saturday, July 17—"WIFIE'S MA COMES BACK"; a Billie Reeves' riot in one violent spasm, guaranteed to convulse the universe.



"THEY FILL THE TILL!"

"A TEXAS STEER," WITH TYRONE POWER, WILL BE RELEASED IN FIVE ROLLICKING REELS AS A SELIG RED SEAL PLAY ON JULY 26TH THROUGH V-L-S-E, INC.—A REFINED COMEDY WITH EVERY FOOT FILLED WITH FUN.

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THE SELIG REGULAR PROGRAM FOR WEEK OF JULY 19TH INCLUDES "THE SHADOW AND THE SHADE," A SELIG TWO-REEL SPECIAL WRITTEN BY ELLIS PARKER BUTLER, AND FEATURING **STELLA RAZETO,** A VERSATILE ACTRESS.—A PICTUREPLAY WITH AN APPEAL.

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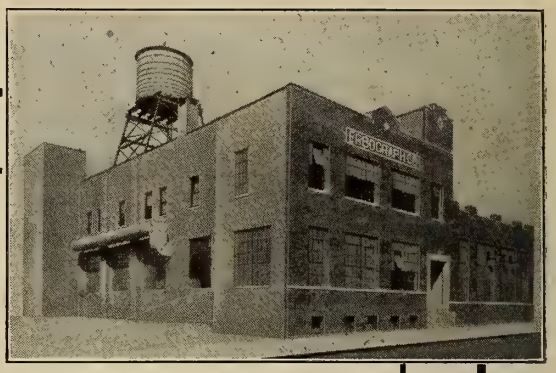
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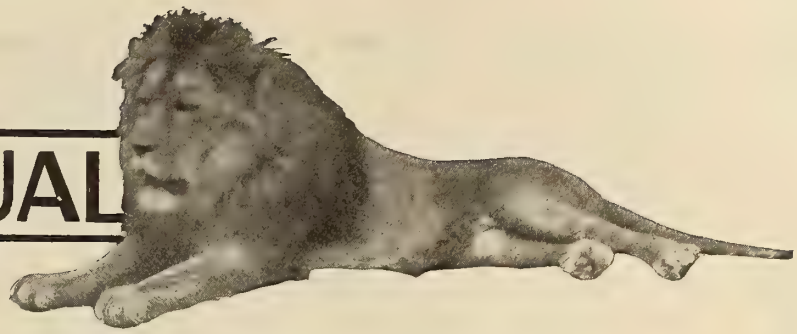
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In the new six part photo play

"SILVER THREADS AMONG THE GOLD"

Owing to the "Sullivan Law" we are not permitted to carry a gun, therefore we cannot **Shoot the Bull,** so we submit the following abbreviated press comments:

"This is something more than a picture. It is the simple old rural romance told again freshly and truly. The story runs along smoothly and convincingly. The acting is natural. The backgrounds and photography are also commendable."
—*The Moving Picture World.*

"The picture has a really stirring hold upon the tender feelings of its audiences. It harks back to the elemental surprisingly well. It is astounding how much the picture does get under the skin. Six reels are none too long for a subject. They register a big heart punch."
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"A realistic story in pictures, as sweet as the scent from a field of clover. 'SILVER THREADS AMONG THE GOLD' is going to be one of the great photoplay successes of the coming season."
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"A splendid theme, free from all suggestion and conveying the most wholesome of moral lessons."
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"Every inch of the film means something worth while. A play of heart and home with a blending of quaint humor that drives a tear away with a laugh, with a moral that makes one feel better after viewing it."
—*Atlantic City Daily Press.*



"Yes, My Darling, You Will Be Always Young and Fair to Me."

"'SILVER THREADS AMONG THE GOLD,' as presented at the Lyceum Theatre last night is a photo play which would delight the heart of anyone. The theme of the picture, which is in six reels, is as fine and as vivid as the song from which it gets its name, and greatly delighted last night's audience."
—*The Scranton Times.*

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—*Sunday Telegraph.*

"A most beautiful story woven around the sweetest of old songs, nothing finer in moving picture creation has ever been brought here. Mechanically the pictures are the final word in photographic art."
—*The Scranton Daily News.*

"There are numbers of incidental features which are high above the common standard." —*Atlantic City Review.*

"Appropriately, the story is given a rural setting. The production is quite adequate."
—*Motion Picture News.*

"'SILVER THREADS AMONG THE GOLD' makes the entire run of the human emotions. It is the mirror of life untouched and yet convincingly told. It will touch every heart and brings to mind boyhood and girlhood days."
—*New Haven Register.*

SOLD — California—Oregon—Washington and Nebraska—New York State. —Western Pennsylvania and West Virginia. Booked by the Hudson Feature Co., Pittsburg, Pa. The Exclusive Feature Co., Inc., 71 W. 23rd Street, will book Greater New York.

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A Viola Dana 4-Act Feature on the Regular Program!



Viola Dana

Broadway Child Star and Marvel of "The Stoning"

and

Robert Conness

Paired With Miss Dana in the Feature Success, "The House of the Lost Court"

in the

4-ACT FEATURE

"ON DANGEROUS PATHS"

Refreshing as a fresh cool breeze from the country fields on a hot day comes this genuinely wholesome feature of country life in these days of artificial "thrillers." The sweet and simple theme of a country girl adrift on treacherous currents in city life is eminently suited to the charming unaffectedness and brilliantly winning impersonations of the little star, Viola Dana. As in "The Stoning," she is again the petite, self-willed little girl of the countryside—the girl genius whom Exhibitors have clamored for since she stirred the country with her wonderful emotion painting in "The Stoning." Directed by John Collins, whose skill gives Miss Dana her best opportunities. Friday, July 23.

A Bunch of comedians in the comedy of mix-ups, **"A Change for the Better."** Direction Will Louis. 1,000 feet. Wednesday, July 21st.

Sally Crute in the one-act melodrama, **"The Secret of the Cellar."** Direction J. W. Castle. Saturday, July 24.

GENERAL FILM COMPANY'S *Regular Service*

JULY 21ST



ALICE BRADY

DAUGHTER OF
WM. A. BRADY
IN

The CUP *of* CHANCE





THREE REELS OF STARTLING DRAMA IN WHICH THE POPULAR YOUNG ACTRESS INTERPRETS "CIRCE" THE ENTICER OF MEN

STAR THREE
OF
GENERAL FILM COMPANY

Knickerbocker
NEW

JULY 7TH

"GREATEST NAMES EVER OFFERED IN THREE REELS

SIR. J. FORBES ROBERTSON

and GERTRUDE ELLIOTT

SUPPORTED BY THE ENTIRE
DRURY LANE COMPANY
IN

HAMLET



AUGUST 4TH

MARY NASH

DIRECT FROM HER LATEST
BROADWAY SUCCESS IN "SINNERS

A THREE-REEL BEAUTIFUL

THE TIDES OF TIME



RELEASED JUNE 23rd

RALPH STUART IN "THE KICK-OUT"

"THE KICK-OUT DREW THE BIGGEST HOUSE WE HAVE HAD IN TWO WEEKS. A FINE PRODUCTION."
ALHAMBRA THEATRE
7TH. AVE & 126TH. ST. N.Y.

REELERS

THE
REGULAR RROGRAM

Star Features

YORK

The Majestic Motion Picture Co.

Presents for its two-part feature



SIGNE AUEN

Sunday, July 18

THE MYSTIC JEWEL

A somewhat different detective drama ending in an unexpected way; featuring Signe Auen, Lucille Younge, Charles West, and Spottiswoode Aitken.

MAJESTIC AND KOMIC GUIDE FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic and Komic Releases)

THE HIRED GIRL. (1 Reel Majestic.) Release date Tuesday, July 6. A pleasing rural drama featuring Teddy Sampson, with Joseph Belmont, Cora Drew and a full cast of Majestic players. The abused servant girl, like Cinderella, comes into her own.

THE MOUNTAIN GIRL. (2 Reel Majestic.) Release date Sunday, July 11. An unusual drama featuring Dorothy Gish and Ralph Lewis, in which the aged grandfather's youthful strength returns in time to enable him to protect the honor of his granddaughter from the gambler.

BEPPO THE BARBER. (1 Reel Komic.) Release date Sunday, July 11. Beppo, the barber, poses as an Italian Count and gets himself into trouble.

A TEN CENT ADVENTURE. (1 Reel Majestic.) Release date Tuesday, July 13. A child story with melodramatic finish, played by the Majestic juveniles and other regular Majestic players. Georgie Stone negotiates a loan in the bank, with the result that he becomes the instrument by which three bank burglars are captured.

THE MYSTIC JEWEL. (2 Reel Majestic.) Release date Sunday, July 18. Featuring Signe Auen, Lucille Younge, Charles West and Spottiswoode Aitken. The mysterious death of one of two brothers is solved by the deductions of the scientific detective.

A CHASE BY MOONLIGHT. (1 Reel Komic.) Release date Sunday, July 18. Featuring Fay Tincher. An amusing story in which Miss Tincher gets herself into a strange predicament while hurrying after the police.

LOBBY DISPLAY

New poses of Majestic and Komic players in sizes up to 5 feet high. Prices and particulars on request.

MAJESTIC MOTION PICTURE COMPANY

Studios: 4500 Sunset Blvd. Los Angeles, Calif.

Business Office: 71 West 23rd St., New York, N. Y.

Mutual Movies Make Time Fly

ABOVE ALL QUALITY

MUTUAL PROGRAM

MUTUAL MASTERPICTURES







"The Fox Woman"

A Four-Part Majestic Masterpicture, featuring

Dainty Teddy Sampson

"THE FOX WOMAN" is a vivid romance of modern Japan, by the celebrated author, John Luther Long. Presented with exquisite Japanese settings and a strong cast, headed by Teddy Sampson, Signe Auen and Elmer Clifton.

A Play of Thrills and Heart Interest

"The Fox Woman" is full of beautiful scenic effects—there are big dramatic moments and a splendid climax. The story is forcefully presented, and the picture will grip and hold you by its very intensity. Teddy Sampson as the Japanese wife is an inspiration, and Signe Auen an ideal "Fox Woman" who "steals the souls of men."

Booked through the Mutual Film Corporation

The Majestic Motion Picture Company

71 West 23d Street, New York City

MUTUAL MASTER PICTURES

This advertisement was prepared by the advertising department of the Mutual Film Corporation.

CONTINUOUS From 11 A.M. to 11 P.M.

Orpheum

Phones: MAIN 4 A 1020 BROADWAY AT STARK

ANY SEAT **10c**

TOMORROW, FRIDAY and SATURDAY

EVERY MOTHER, FATHER AND DAUGHTER SHOULD SEE THIS GREAT MORAL PHOTOPLAY



GLADYS BROCKWELL in "UP FROM THE DEPTHS" FOUR PART MUTUAL MASTERPICTURE PRODUCED BY RELIANCE

He Was a Grafter

but he paid dearly for his hypocrisy and dishonesty. Davids is a traveling evangelist who elopes with a young girl in the opening scenes of

Up From the Depths

The part is played by the celebrated legitimate actor Courtenay Foote, who is supported by skillful Gladys Brockwell who enacts the role of the unfortunate heroine. There is a big company of screen stars and the play is magnificently staged.

Mr. Courtenay Foote

Will Be Remembered as the Star in the Sensational Photoplay, "THE HYPOCRITES"

It pulled so well it packed the Orpheum Theatre of Portland, Oregon, to the doors—proving the importance of co-operation between the Mutual and its exhibitors.

THIS is conclusive evidence that exhibitors appreciate our efforts to supply them with the kind of advertising copy that tells—in the box office—and sufficiently in advance of release date to make it of practical value.

WITH every Mutual Masterpicture booked, we furnish the exhibitor with an AD SHEET carrying proofs of several advertisements that feature the most striking incidents in the picture which the exhibitor is to display prominently in his advertising.

IF you are showing Mutual Masterpictures at your theatre, take this AD SHEET to your local newspaper and ask the advertising man to tell you what it will cost to run a series of advertisements, of different sizes, similar to the one on this page. Our Branch Manager will furnish you with a CUT SHEET from which to select appropriate illustrations. You will be surprised to discover how much advertising you can do for a little money—the kind of advertising that brings results.

IF you are not booking Mutual Masterpictures, we want to say right here that the AD SHEET is only one of the many ways we can help you increase your box office receipts. Other ideas are yours for the asking. Write us today.

MUTUAL FILM CORPORATION

71 West Twenty-third Street, New York City

Accessory News

SECTION OF MOTION PICTURE NEWS DEVOTED TO THE CONSTRUCTION, EQUIPMENT AND OPERATION OF THE MODERN PICTURE THEATRE

FIRST AID TO THE INJURED!

Not infrequently, along about the "Glorious Fourth," photoplay theatres begin to feel the "injuries" caused by hot weather and the competition of outdoor amusements.

THE INSTALLATION OF A

RADIUM GOLD FIBRE SCREEN

Has helped many an exhibitor who was wideawake enough to diagnose, with empty seats as the symptom, and to prescribe the one natural tonic as "first aid."

Conditions demand a better show in the summertime—audiences are more fussy and are harder to draw and to hold. The one way to improve the results being secured through the use of the most carefully selected program, run with the finest projectors, under ideal conditions, is to catch and softly intensify every detail in the film on a

RADIUM GOLD FIBRE SCREEN

For all "First Aid" Cases, We Are Prepared to Make Particularly Rapid Deliveries!

Every Exhibitor Who *Honestly* Wants a RADIUM GOLD FIBRE SCREEN—the Screen That Has Always Led the Procession—Can Have One. Ask Us About Our New Sales Plan!

RADIUM GOLD FIBRE SCREEN, Inc.

Two Hundred Twenty West Forty-Second Street NEW YORK CITY

Simplex

WHAT became of the Simplex PROJECTORS purchased by UNCLE SAM?



UNITED STATES GOVERNMENT WAR DEPARTMENT

BOUGHT 66 Simplex PROJECTORS

in March, 1915

Although higher in price and notwithstanding protests of competitors

SPECIAL BOARD OF GOVERNMENT EXPERTS

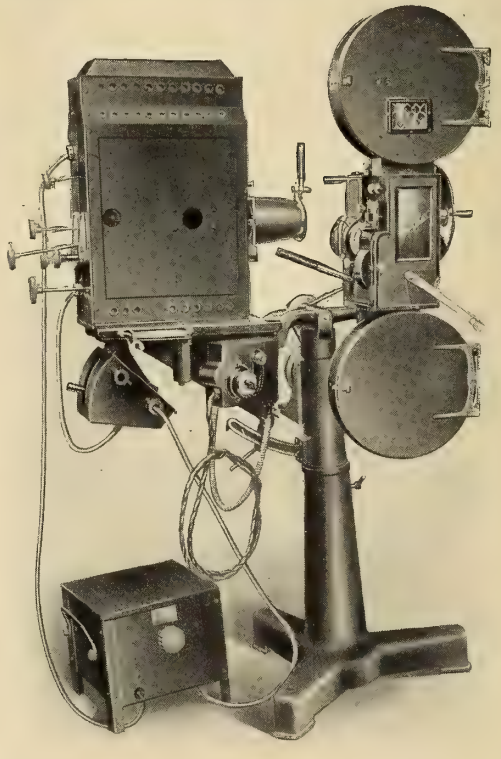
decided on

Simplex

These Projectors were shipped to China, Canal Zone, Philippine Islands, Hawaiian Islands, and the Army Posts all over the United States.

All Government Departments are now demanding

Simplex Projectors



ASTOR THEATRE, New York,
One of the most exclusive theatres for motion pictures, uses

Simplex

LIBERTY THEATRE, New York,
The highest priced moving picture house in the world, uses

Simplex

STRAND THEATRE, New York,
One of the largest and finest moving picture theatres in the world, uses

Simplex

U. S. GOVERNMENT at San Francisco Exposition uses

Simplex

MR. EXHIBITOR—Send for Catalog "N"

MADE AND GUARANTEED BY

THE PRECISION MACHINE CO. INC.

317 East 34th St. New York

Construction, Equipment and Operation

Accessory News

Section of Motion Picture News

Everything for the Modern Picture Theatre

Motion Picture Projection Simplified

Copyright, 1915, by J. H. Hallberg

Q. 16—What would you do after that?

A.—I would make sure that the rotating light-interrupting shutter was properly set. Usually instructions for setting the shutter come with each machine. There are several kinds of shutters used on projectors of different makes.

All inside shutters such as are used between the film and the lens are generally of the two-wing type having one large and one small wing or two equal width wings, one or both of which are sometimes perforated.

The exception to this style of shutter is with the Motiograph machine which uses a special shutter made in two sections, rotating in opposite directions. The Motiograph shutter is of the cone type and each shutter is provided with two blades as a general rule, but for more exacting conditions with minimum flicker there is sometimes added to each section two narrow interrupting blades illustrated in Fig. 7.

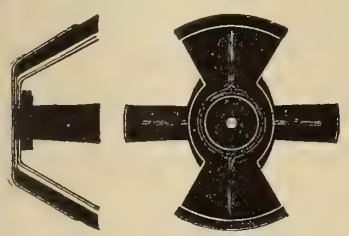
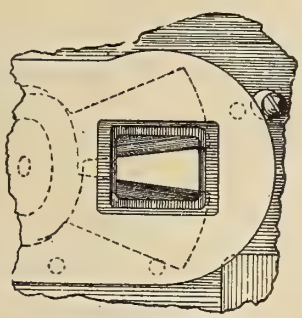


FIGURE 7



Motiograph Shutter.
FIGURE 8

Illustration Fig. 8 shows the action of the Motiograph shutter relative to the aperture plate. It will be observed that due to the shutters working in opposite directions the light is cut off rapidly and is of course re-established more rapidly than with shutters working in one direction only. Special instructions are given for the setting of the Motiograph shutter which are simple and easily followed.

With machines using an external or front shutter the general custom is to use three-wing shutter for D. C. having one of the three blades wider than the others. The wider blade is set so that it will cover the light ray at the instant the film begins to move downward, as illustrated in Fig. 9, and the shutter continues during its rotation by means of the widest blade to cover the light ray until the film has been moved down one complete picture and has come to a stop as illustrated in Fig. 10.

With A. C. the two-wing shutter having two equal blades is generally used. With this kind of a shutter

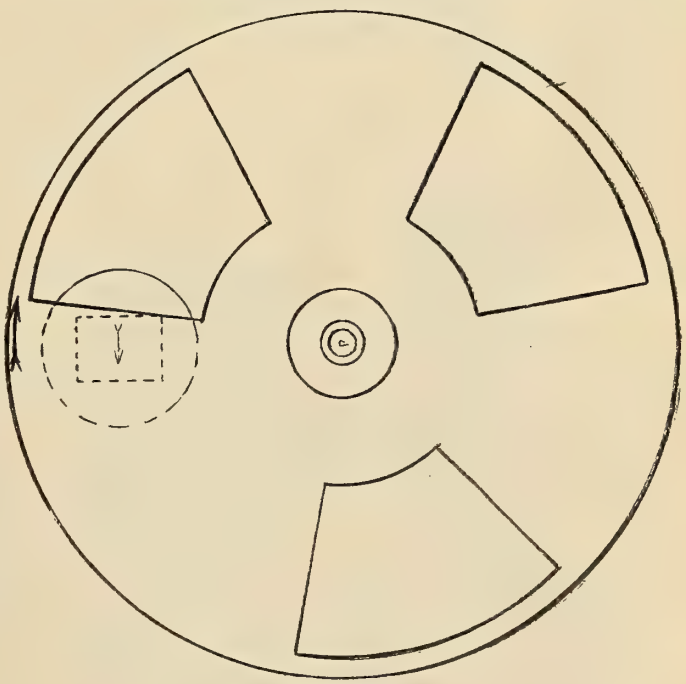


FIGURE 9

it does not make any difference which blade is set to cover the ray of light while the film is under motion.

I have, however, during the past two years, had made for me special shutters for use with any make machine on which the shutter blades of the three-wing type are made of equal width, as illustrated in Fig. 11. This form of shutter necessarily, on account of requiring three wide blades of equal width, shuts off considerably more of the illumination on the screen, but the result is pleasing and absolutely no flicker is noticeable.

With this form of shutter it does not make any difference which blade is set to cover the ray of light while the film is under motion.

Q. 17—If the shutter appears to be too narrow; that is, if the film should continue in motion after the large blade of the shutter has completed its covering and uncovering of the lens, which side would you favor with the shutter, the beginning or the end of the film movement?

A.—I would rather let the film start to move just before the shutter blade entirely covers the lens. I would never let the film be in motion after the shutter blade begins to uncover the lens, because at that moment the eye is more susceptible to the film movement, because it has been superseded by an instant of darkness.

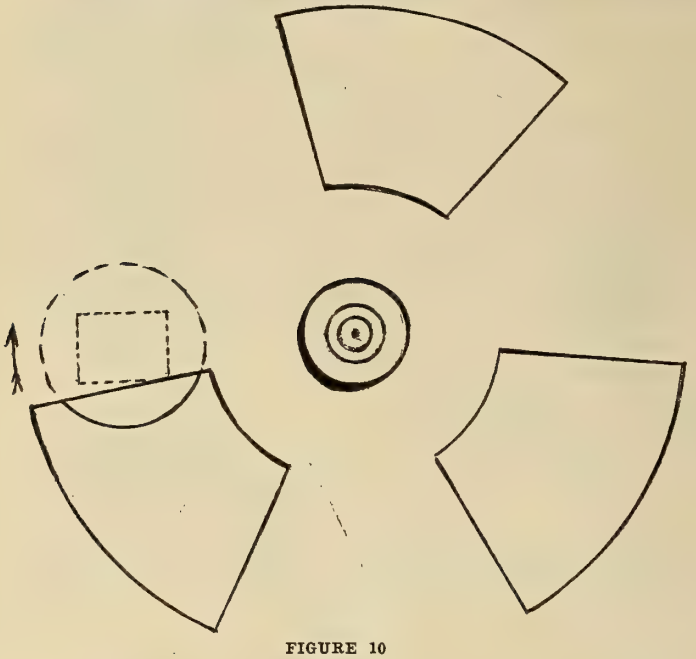


FIGURE 10

Q. 18—What causes a travel ghost on the screen, which is mostly observable on the titles by showing a double image either above or below the real image of the title?

A.—A travel ghost is caused by either the shutter being set too far ahead or behind the movement of the film. On old machines the travel ghost may be caused by wear of the gears between the intermittent movement and the shutter shaft. This wear will cause back lash or an oscillating motion of the shutter, which causes the picture to be covered too late, or uncovered too soon, showing the image of the picture or title while it is still in motion.

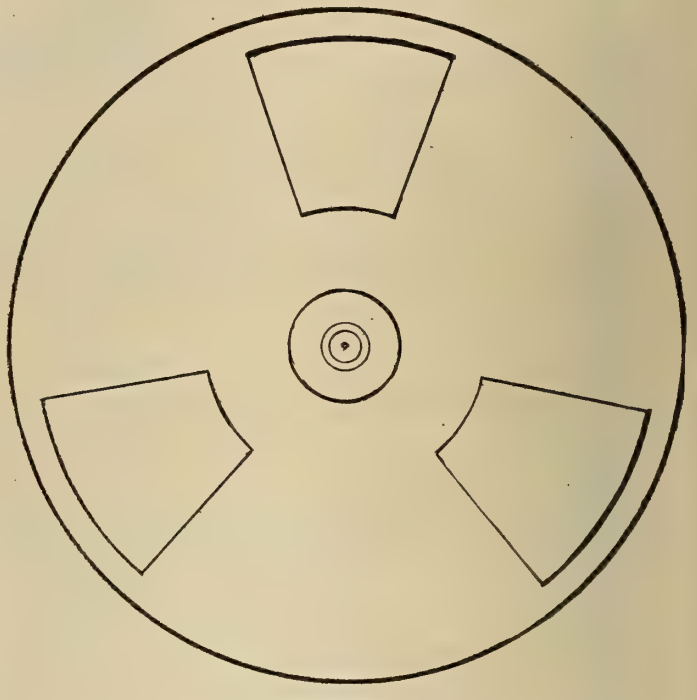


FIGURE 11

If no adjustment can be made on the machine to take up this lost motion between the shutter and intermittent movement, I would secure new gears or parts to replace the worn parts, or I would send the machine to a reputable repair shop.

POWER'S SALESMAN FINDS MIDDLE WEST BUSINESS EXCELLENT

HERBERT GRIFFITH of the Nicholas Power Company, has been in Omaha, Neb., for two weeks, demonstrating new devices on a new model of motion picture machine which will be on the market soon. Griffith came to Omaha from the north section of the country where, he said, business prospects were exceptionally good.

The condition of the motion picture machine market is always a good indication of whether business is good or bad, he says, and from everything he has been able to observe, it is very good. Griffith is a booster and made a "hit" with exchangemen in Omaha.

WALNUT BEACH, CONN., HAS $50,000 STRAND

RITTER and Leigler, newcomers in the local field of motion pictures, have opened what may safely be said to be one of the most beautiful theatres in southern Connecticut, at Walnut Beach, Milford.

At a cost of about $50,000, they have erected and equipped the Strand at that popular summer resort, as a first-class, modern photoplay theatre. That it will prove a successful venture cannot be doubted.

The house is attractive externally and internally. Constructed of concrete blocks, it has an appearance of dignity not common in buildings of the same class, and in addition is absolutely fireproof. Though enclosed, it is perfectly ventilated and cooled, so that it is comfortable on the warmest day. An extensive heating plant is part of the equipment, so that the theatre may run summer and winter.

One of the largest houses in the state, its eight hundred seats, without crowding, still leave more than ample space to meet any requirement, and allow considerable standing room. The seats are of the beautiful opera chair type, tinted to blend with the interior decorations, which were conceived by a local artist.

The depth of the theatre requires an unusually long throw, but two Simplex projecting machines overcome the distance to perfection. Clearer pictures are made possible by a Mirroroid screen and a novel "shadow box," setting back several feet on the large stage, which has been erected for use in amateur theatricals and vaudeville exhibitions when given.

A No. 2 Johns-Mandeville asbestos booth completes the equipment, which was installed by the local branch of the Universal Film exchange, of New York, under the supervision of Manager Benjamin G. Salvini.

Full Universal service, features and serials are used, and the management advertises extensively, but with great discrimination. The front of the theatre is made attractive with a huge electric sign, flashing the name of the theatre along the principal highway and out over the waters of Walnut Beach.

Late Motiograph Model Is Marvel of Improvements

THE Enterprise Optical Manufacturing Company, of Chicago, has its 1916 Model Motiograph now ready for delivery.

There have been some radical changes in the mechanism and other parts of the machine, so as to meet the demands

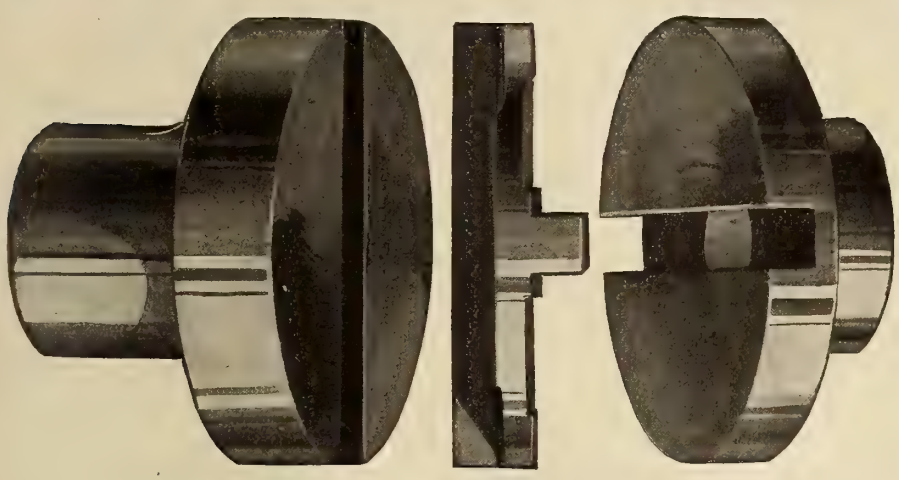


Figure A

of the exhibitor, which means a machine that will stand up under heavy grind with very little wear and which is also simple and easy to operate.

The Motiograph 1914 and 1915 models have been giving wonderfully good results throughout the field. However, with

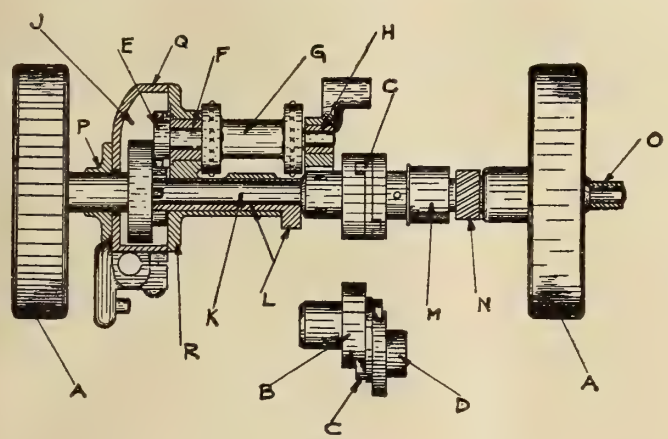


Figure B

all this in its favor, the Enterprise Optical company's expert mechanics have improved the machine and increased the high standard of quality already produced in the Motiograph.



Figure C

You will note further on in the description that the connection between the framer and the mechanism which has been commonly termed the "ball arbor," has been discontinued and a sliding disc connection has taken its place, as represented by the cut.

This connection has been thoroughly tested in the factory, and also in several theatres, and under severe tests has been found to show no wear. This enables the exhibitor to increase the speed of the machine when necessary, without showing a wearing effect on the sliding disc connection also to produce rock-steady pictures after many years of use.

The action of the framing device and intermittent movement mechanism as illustrated herewith is as follows in figure B.

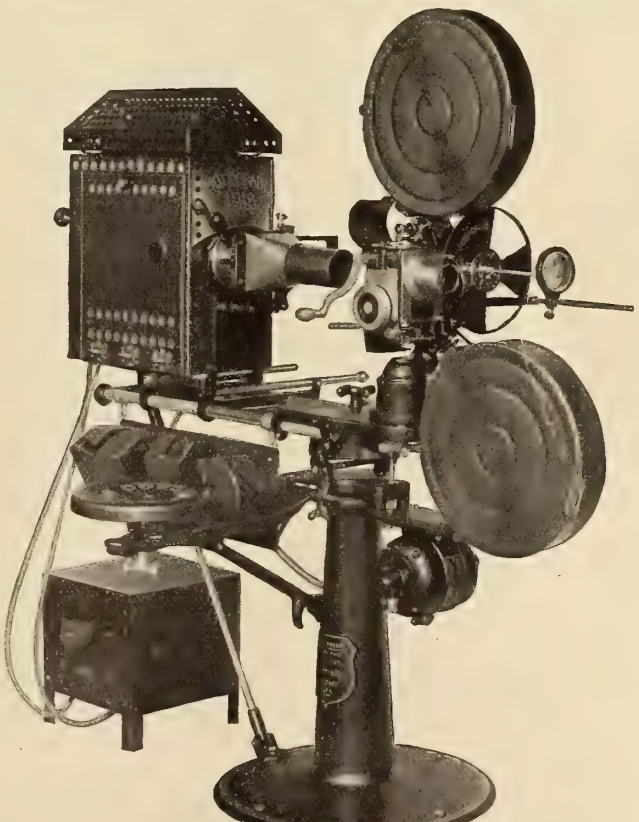
A A—represents the two balance wheels. The one shown at the right is built into the mechanism itself and supported by bushings M and O and driven by gear N. The balance wheel illustrated at the left is secured to the end of cam shaft K and mounted in the framing device, which moves up and down to frame the picture, as in former models of the Motiograph. The up and down motion is accomplished by means of Disc C, the action of which is illustrated in the lower portion of the drawing.

This disc made from high grade steel and hardened, is approximately 3-32 of an inch in diameter and may be rightly called a *floating disc* since it slides between grooves on parts B and D. The use of this device to accomplish framing is entirely new in motion picture mechanisms, and was not adopted until it had been put through an exceptionally rigid test, at the end of which it showed absolutely no wear.

Geneva star and sprocket are shown as E and G, respectively, and Geneva cam as K, which is cut from one piece of steel and supported in eccentric bushing L. The cam shaft is made very heavy being 5-16 of an inch in diameter, and is also supported by bushing P, which has a two-fold purpose, also preventing oil in the oil chamber J from leaking out. It can be readily seen by one familiar with machine design that wear on a mechanism of this kind must be reduced to a minimum.

The large bushings and equal balance on cam shaft keep the Geneva cam in perfect alignment with star, consequently reducing the wear and at the same time insuring steady projection.

The accurate adjustment of star and cam is accomplished in the usual Motiograph method except that the bushing on



The 1916 Motiograph Ready for Use

the frame cap is held in place by three screws which should be unscrewed before adjusting eccentric bushing, and then slightly revolving eccentric bushing by means of set screws which hold it in place.

A new front shutter of improved design is also included, the shutter being driven by spiral gears from the machine and set at approximately 4 inches from the center of projection lens.

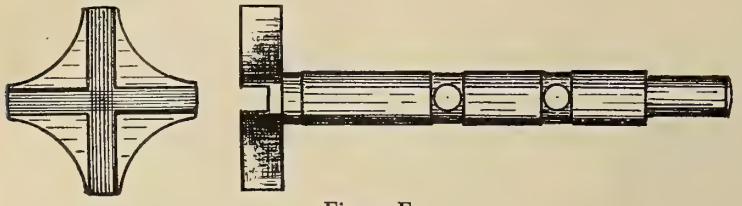


Figure E

All former models of the Motiograph have carried a double inside shutter and although endorsed and recommended the company will substitute the front shutter to meet the demands of persons who have faith in this type.

Another feature is an adjustable film tension. Should the operator for any reason desire to run his film at a greater than normal speed, he can add a slight additional tension by means of an adjusting screw, and as a result the picture will remain absolutely steady without undue strain on the film.

The lamp house and general equipment will be much the same as that of the 1914 and 1915 models, consisting of a large lamp house and arc lamp, the arc lamp being very heavily constructed and especially designed for projection under heavy amperage. A change has been made in the condenser mount whereby the operator can make a quick change in case of condensers breaking.

As to proofs of the above statements it might be added that the new mechanism was put to exceptionally severe tests, several machines having run for months at a stretch without a stop, considerable tension being continually applied to the intermittent sprocket. To positively prove its merits these machines were occasionally allowed to run twenty-four hours per day with proper oiling and without any adjustment whatever; when tested with film it was noted that the pictures were absolutely steady and the machines noiseless.

All Parts Made in Motiograph Factory

The inventors are thoroughly convinced that it will stand the heavy grind of long runs, and especially because of the fact that it requires little or no adjustment and care on the part of the operator outside of proper lubrication.

The star, cam and sprocket are made from light grade steel hardened and ground. All parts are made and treated in the Motiograph factory.

As lubrication for the intermittent movement a special grade of medium oil is advised. The Enterprise Optical company, is making a special grade of oil which is ideal for this purpose and is recommended for this use.

Another feature of the mechanism is that all oiling can be done from the outside without removing door or plates; all oil holes being easily accessible to the operator.

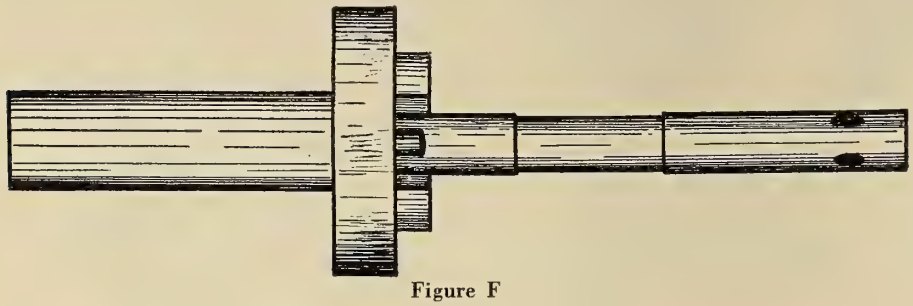


Figure F

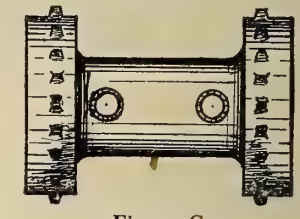


Figure G

Pay-As-You-Enter Device Overcomes Ticket Problems

OUT in California, the exposition heads have solved the ticket selling problem by installing Potter automatic turnstiles. Both San Francisco and San Diego have them exclusively, and are not only making more money for themselves by the use of these automatically correct devices, but are pleasing their patrons, who enjoy the novelty of not having to wait in line for tickets, and the mechanical correctness of their change in every case.

For use in picture shows, the Coin Machine Manufacturing company of Portland, Ore., the manufacturer of the Potter coin handling devices has perfected the Pay-As-You-Enter and Automatic Change Maker.

Coming as an answer to a very live question, the Potter Pay-As-You-Enter machine is being welcomed everywhere by motion picture show men. The device accomplished two distinct results. It saves money for the house, because it does away with the employing of a ticket seller. By handling crowds fully one hundred per cent. faster and making errors in change mechanically impossible, it pleases patrons and holds their patronage.

Unlike the usual type of new devices which are more or less annoying to get started with patrons, the Potter Pay-As-You-Enter machine is simple to operate, and possesses a distinct novelty which seems to bring business—at least while it is still new.

In houses where this device is already in use, managers have found to their surprise that the cash, at closing up time, is often as much as ten per cent. more than previous to the installation of this machine.

The Potter Pay-As-You-Enter and Automatic Change Maker is not for sale, but leased to picture houses by the Coin Machine Manufacturing company, whose representatives install the machine and keep it in satisfactory maintenance at all times.

The monthly lease price is so low that from the very day of its installation, it reduces the expenses of the house, and this is a point of which the manufacturers make much. The saving derived through the use of this device is not at all problematical or open to discussion, as the actual saving can be proven from the first day.

As a result, progressive motion picture house managers are most anxious to install this device, and the first allotment placed on the market was immediately snapped up. The first theatre in a locality to have this device invariably draws crowds who are curious to use the new device into which they drop their coin and have the correct change "shoot out."

DEATH OF BOY STIRS MICHIGAN MARSHAL

AS a result of the death of a boy in the operating booth of the Savoy theatre, at Hancock, Mich., State Fire Marshal John T. Winship is determined that proprietors of picture theatres who violate the law hereafter will be severely punished.

Mr. Winship says that exhibitors must comply with all of the provisions of the theatre law, especially that section which prohibits the employment of operators under eighteen years of age.

SCREENS

EDITOR'S NOTE: The question of a projection surface is one of the most difficult to answer satisfactorily today. The exhibitors want facts and results. The News has therefore asked the various screen experts to contribute their individual opinions on the subject of screens as perfect projection surfaces. In this way we think the subject will become clearer and that the definite aim of each company will be brought out with the result that exhibitors will realize exactly what is being striven for

THE ESSENTIAL FEATURES OF A GOOD PROJECTION SCREEN

By E. R. Anderson

THE first essential of a projection screen should be a surface that will act as a true reflector of light; that is, picture light. The ideal screen will absorb the harsh and discordant rays and throw back the true neutral light that carries the picture to the audience, with all of the depth, tone, color, harmony and feeling that perfectly projected pictures should have.

The absence of distortion is another absolute essential to the perfect screen. This can only be had with a perfect surface. There must be harmony between the shaft, or beam of light emanating from the arc and the surface it impinges upon. When it is attempted to blend a positive light on a negative surface, or vice versa, a glare and haze results. The surface must be neutral, tuned to the shaft of light that strikes it; with this, distortion is impossible.

Guarantee Against Eye Strain Essential

A guarantee against eye strain is another important essential. To soften the light and throw back just the proper proportion has been one of the most difficult problems met with in the science of projection. It may be stated, however, that a screen that possesses the proper elements that will cause it to reflect pictures free from distortion, will also be free from danger of eye strain.

The reflection properties of a screen from a standpoint of economy is another important thing to be considered. The reflecting surface must return only the light that will give the perfect picture, without any jarring or inharmonious rays, but at the same time it must be very closely gauged to prevent the absorption of true picture light along with the false rays, and a consequent increase in electric bills.

The greater amount of what may be termed raw reflecting qualities a screen has, the greater the possibilities of false light. There is where so many makers of projecting surfaces, and especially exhibitors who try to make their own screens, wreck their boats. They know something of the Anderson Method of semi-prismatic reflection employed by the Minusa Cine Products Co., and simply procure a roughened surface, coat it with shiny paint of some kind, stuff that reflects all the light, good, bad and indifferent, and drives the audience to the optician for tired and aching eyes, and earns the art of moving pictures another slam from its enemies.

Faults That Are Made By Amateurs

And when these amateurs discover that the glare of their screens is not the reflection of true picture light, they smear something else over the screen in an attempt to neutralize it, that absorbs the light, good, bad and indifferent, and up goes the juice bill. They try to apply a scientific theory without understanding its principle and the moment they do this there is trouble in store for them.

The mounting of a screen is an essential that unfortunately is often overlooked. A screen should be mounted with a slight bevel to the frame. This not only adds to the appearance of the screen, but allows for the expansion and contraction of the fabric, or matt of the screen which is a very important matter with every exhibitor.

Installation, while it is mentioned last, is not the least important, and no screen should be installed without the proper measurement being taken. A scientific survey, made according to specifications prepared in our laboratory, is made before any of the screens from our plant are installed. This plan has always proved satisfactory.

SOLVING THE SCREEN PROBLEM

By Frank T. Highfield

IN deciding the great question that confronts the exhibitor of motion pictures—that is, the purchase of a projection screen, quite a number of essentials must be considered. Heretofore too little attention has been given this most important factor. Today, when competition is keen and the much harassed purchaser is pressed from all sides, the following suggestions will clear the way for an unbiased opinion and help materially in a faultless selection.

A slightly rough surface is superior to one of perfect smoothness, although many users obtain splendid results from the latter. This roughness may not necessarily be prismatic or regular—indeed, if the method of application is somewhat irregular a better result will accrue on account of the many changes in the film and the condition of photography. The refraction of light must not be bound to one set rule when the character and position of the subject varies. Then, too, each ray from the arc must be utilized lest an unnecessary wastage occur in the "juice." In order to take advantage of this saving one should see to it that the roughness is concave instead of convex in character. The answer to this one question should lead to a decision very quickly.

Too Bright a Picture May Be a Fault

It is true the average metallized screen produces a bright picture—in many instances too much so, tending to create havoc with the eyes of the patron. The wide-awake exhibitor quickly realizes this fault, but not knowing how to remedy it, voices his complaint to the salesman, who in turn cannot either explain or rectify. The great fundamental principle so necessary in the perfect blending of screen, film and light is lacking. While a beautiful result is shown—no doubt a most splendid product—yet, without the harmonious combination of chemicals and metals the result is unsatisfying. Therefore, one must look further than brightness. The element most necessary is one that gives depth, perspective and natural shadings, together with a total absence of eye strain.

Most manufacturers follow the rule that a golden hue attains these ends most nearly, provided they have found the proper combination. Gold blends with the ultra violet rays from the arc, and this together with other elements will produce what the exhibitors are looking for. Bear in mind, however, that simply daubing a piece of cloth with metal will prove disastrous in every respect.

Question of Mounting Arises

With this part of the question settled, a minor one of mounting comes up. In the use of metallic screens a frame is a necessity inasmuch as all wrinkles must be removed. Of course, one isn't bound by any ironclad rule in this respect, for the reason that stretching is simplicity itself. Great care, though, should be exercised in the trimming. A deep black border of cloth or other dark material adds very materially in the proper projection of pictures. In other words, the qualities of a fine screen may be much lessened by the absence of a suitable shadow box or drapery. The deep black creates a contrast pleasing to the eye, the appearance of the stage is wonderfully improved by tastefully decorating and in this way one is meeting two issues and conquering them.

The selection of projection surfaces which have just been set forth is more or less generally kept in mind by practically every manufacturer of motion picture screens. Certainly has this been true in the case Radium Gold Fibre, the first of the metallic surfaced screens to be widely exploited. Our product now embodies every known improvement in projection surface method necessary to better pictures.

Simplex Projectors At The Panama-Pacific Fair

ALMOST any visitor to the Panama-Pacific Exposition is bound to be impressed with the number of motion pictures which attracts his attention. It will be almost impossible for him to go into any exposition building or amusement zone and not see motion pictures.

You will find the United States Government showing them in the Mines Palace and the Machinery Palace. The United States Steel corporation is showing motion pictures and is using two projectors in the Mines Palace. The United Shoe Machinery company has two Simplex machines in the Palace of Education; the Live Stock Congress of the World in Congressional Hall; the California Viticulture Association, and the Seattle Malting and Brewing company, in the Food Products Palace; the Electrical Products company, Cleveland, in Machinery Palace; the National Cash Register Co., in the Liberal Arts Building; Hunt Brothers, China, the Philippine Islands, the Hawaiian Islands, Canal Zone, Porto Rico, and most of the army posts of the United States. They will be used by the chaplains in the army to entertain the soldiers stationed at these various points.

How Directors Equipped Model Theatres

That the directors of the Panama-Pacific Exposition, in planning this wonderful display, which excels anything of its kind that has ever been held, considered motion pictures an important factor, is apparent in many ways. Probably the most important evidence of this fact is the two model theatres in the Palace of Education.

In planning these theatres the directors, after careful investigation, realized the importance of having the very best equipment obtainable. Day and Night screens are used, Mestrum dissolving stereopticons Automatic arc controllers of the Speed Controller

THE PRECISION MACHINE COMPANY'S EXHIBIT AT THE PANAMA-PACIFIC EXPOSITION AT SAN FRANCISCO



OPERATING ROOM THEATRE NO. 2, EQUIPPED WITH SIMPLEX MACHINES

EXTERIOR, THEATRE NO. 2

OFFICE OF THE SIMPLEX EXHIBIT

canneries in Horticultural Palace. Projectors are being used by the Washington state building and by the Panama-Pacific Exposition company in two complete model theatres in the Palace of Education.

These are a few of the Simplex machines in use at the fair, and indicate the varied interests and wide field of influence that motion pictures have in this present exposition. No one can say that motion pictures have not come to stay. The demand for motion pictures in every field of activity is increasing by leaps and bounds.

In industrial and educational training, thousands of teachers and students all over the world are beginning to realize the importance of motion pictures as an aid to instruction; and manufacturers and industrial executives of large corporations are making the motion picture projectors a part of their regular equipment to teach the employes not only the processes of manufacture, but to demonstrate to the public the methods used, indicating the purity of their products and also to impress upon employes the modern safety-first methods of carrying on the daily routine and conducting themselves under hazardous conditions.

Machines in All Government Departments

Further, in government work, there is hardly a department which has not or does not contemplate buying a motion picture projector. The Bureau of Standards has a Simplex projector and the Department of Agriculture is using motion pictures to illustrate to the farmers the experimental results of that department.

The experts in the Reclamation service are using motion pictures in conservation work in connection with irrigation projects, and the army and navy engineers, in connection with their experiments in numerous directions.

These are only mentioned to indicate the field covered by the government alone.

You will find that we have not mentioned the amusement field in any way, and a minute feature of this is the recent purchase by the War Department of sixty-six Simplex projectors for use by the army posts all over the world. These include machines sent to Company, and Westinghouse motor generator sets, and Westinghouse rheostats.

The accompanying illustrations, showing only one theatre, indicate the large scale on which this exhibit was laid out.

OLD TOWN, MAINE, OPENS FINE 720-SEAT HOUSE

THE Strand, at Old Town, eastern Maine's newest motion picture theatre, a particularly attractive and well equipped house, opened its doors to the public recently in that city, under the management of Henry J. Thibedeau.

The owner and proprietor, E. E. Boucher, has expended a large sum in making the theatre one of the cosiest in this part of Maine. The building is covered on all sides with steel and has a cement floor, being practically fireproof. Generous exits have been provided and all regulations in regard to safety have been carefully followed.

The seating capacity of the theatre is 720, and the seats are all on the main floor, there being no gallery.

The lobby is well designed and the entire front of the theatre is of white stucco, there being a handsome archway with cupid designs. A large electric sign is to be installed.

The Sturtevant system of heating and ventilating has been put in providing for abundant heat in winter and cool clean air in summer, the air changing completely in the auditorium in every three or four minutes.

The air is delivered, heated in winter, and cooled in summer, through a large concrete conduit, which is placed on three sides of the building under the floor. A sprinkling system and plenty of fire hose has been provided for fire protection.

A Gold Radium Fibre screen has been installed, and there is a motor generator set with the Simplex projecting machine.

The heating plant will be in a brick building outside the main theatre, and will be erected in the fall.

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AMERICAN FILM LABORATORIES, Inc.

"The Tiffany of the Film Trade"



THE FINEST FILM LABORATORIES
AND STUDIO IN THE WORLD

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Hallberg Helps

Projection Electricity

Questions Answered

Repairing Equipment

Here Mr. Hallberg will answer all the questions you send in—no matter how simple or difficult.

THE FEASTER FILM FEED MACHINE

LAST week while on a visit to the office of Byron Chandler at Broadway and Forty-second street, New York City, I had the opportunity to carefully investigate in detail the Feaster Film Feed machine which was illustrated in these columns some time ago.

This machine is a wonderfully simple and clever invention. It has made practical what for years has been the desire of many to accomplish, namely:

The production of a device which would permit using the film over again without re-winding after it has gone through the motion picture machine once.

Figure 1 illustrates this device applied to Power's 6-A Cameragraph. Figure 2 shows the very same device as designed for application to Simplex projector.

The Feaster Film Feed machine has been designed and is constructed so that it can be applied to a Power's 6-A machine in a few moments by merely first removing the upper magazine, which is unnecessary. On the Simplex projector the upper magazine is also dispensed with and a new top plate for the mechanism to which the Feaster Film Feed is attached is furnished with the

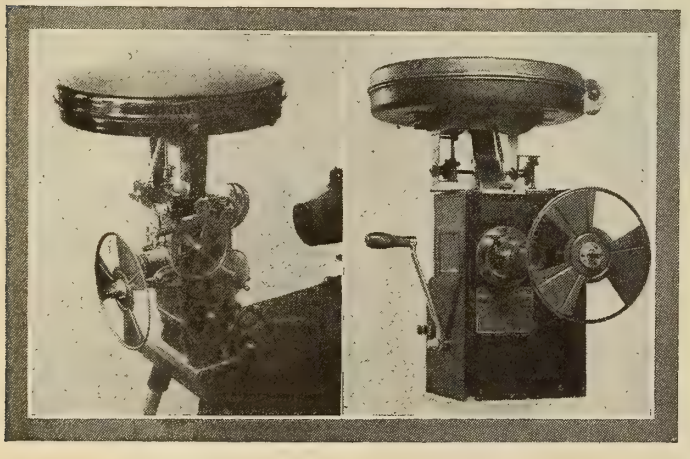


FIGURE 1 FIGURE 2

machine, so that there is no drilling or tapping or other fitting required to apply the Feaster Film Feed machine to either the Simplex or Power's projectors. The work can all be done with a screwdriver and a pair of pliers.

Understanding of Main Features

In order that the main features of this machine should be understood I herewith submit illustrations, Figures 3, 4 and 5, to which the following description applies:

Figure 3 illustrates the special split reel which is furnished in the proper quantity required without extra charge with the Feaster Film Feed machine. The reel is large enough to take about 1,100 feet of film.

When the film comes from the exchange, if it is in proper position on the reel to run, it is rewound on the special reel illustrated in Figure 3. This gives the operator at the same time an opportunity to examine his film before the performance. The reel fits on any ordinary rewinder and is 11 inches in diameter.

Suppose you have a maximum of eight reels to re-wind, then eight special split Feaster reels are furnished, free of charge and these reels after re-winding can be kept in the regular reel cases or in a suitable fireproof film closet.

When it is desired to put one of these specially wound reels which you understand now has the beginning or the title end on

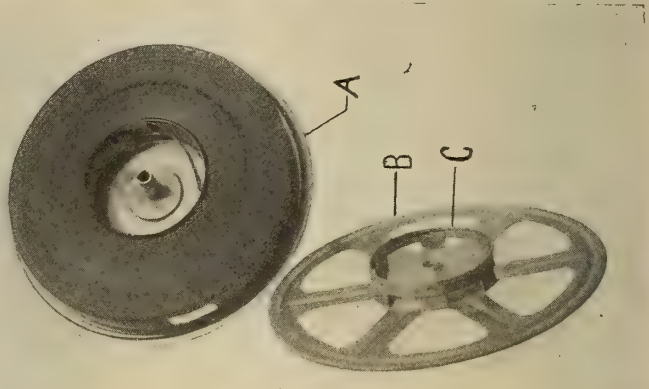


FIGURE 3

the inside or around the hub, it is only necessary to throw a lever which allows the side B to be disengaged from the opposite side A, as illustrated in Figure 3.

Please note that the hub is flexible, being made in sections so that when side B with the tension hub C is removed from the other half of the reel the remaining part of the hub on A slightly collapses or gives so that the entire reel will be loose and will fall off A when the reel is put in position as illustrated in Figure 4. The reel illustrated in Figure 3 is an ingenious and important part of this machine.

Referring to Figure 4, the illustration shows the application of the Feaster Film Feed machine to a Power's 6-A machine.

E with its lid is the Containing case, which is fastened by proper bracket to the upper part of the mechanism the same as the regular magazine would be. Within the case E there is a rotating disc or plate D, which is very light, being spun from aluminum. This plate has a large hole through the centre and an outer edge bent up, so it looks almost like a pie plate with a five-inch hole cut in the centre. Three ball-bearings support this disc and guide it so that it may be spun around with very little friction, even though the film reel should rest upon it. The object of this disc is to support the reel while it is being unwound as it is fed through the machine by sprocket G.

Object of Rollers

N is a circular frame upon which is supported ten rollers F like those used in the ordinary film magazine valve. The object of these rollers is to always guide the inside layer of the film, which is thereby kept to a uniform diameter. The operation of these rollers is so perfect that when the machine is running, disc D may be held without in the least interfering with the unwinding of the reel which will then slip on D instead of rotating with it.

J is a special gear on a shaft forming part of the Feaster ma-

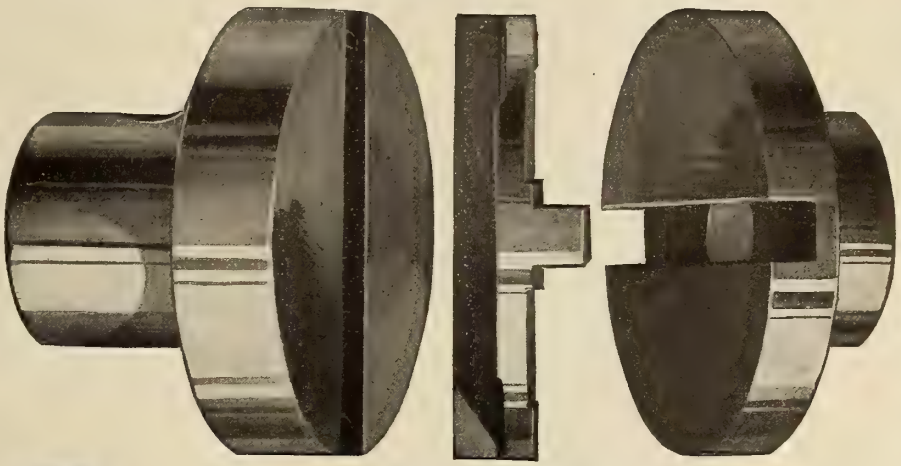
The 1916 Model Motiograph

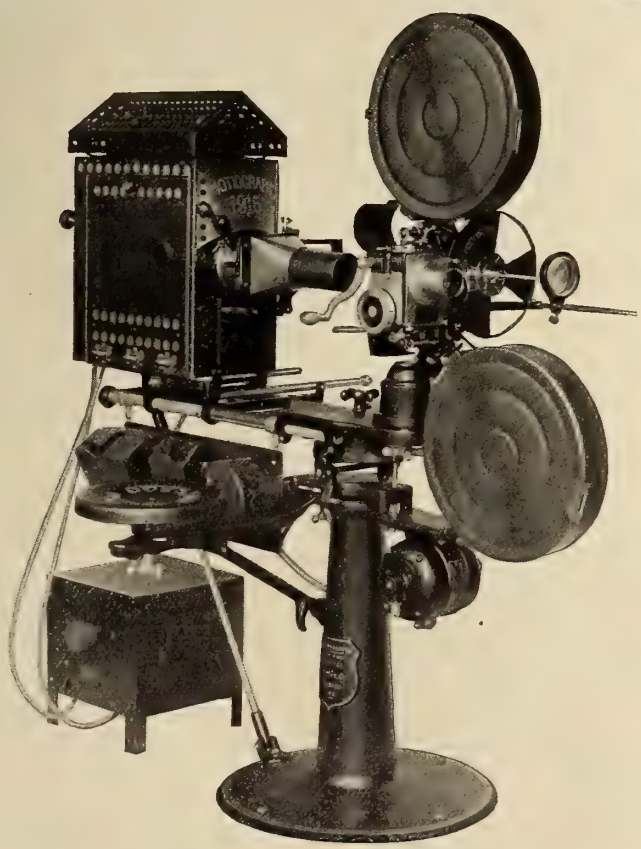
IS NOW READY FOR DELIVERY

New Features

A SLIDING disc connection, consisting of a grooved face plate on each shaft, the two being connected by a sliding or floating disc, having a tongue on each side to connect the framer with the framer drive shaft.

All three parts are made of hardened and ground tool steel, are as solid as a rock, as simple as A. B. C., and have wonderful durability, as shown by many months of service.





This connection takes the place of the ball arbor used on former models.

An extra balance wheel on the cam shaft keeps the geneva cam in perfect alignment with the star, prevents back lash, eliminates wear, and insures steady projection.

A cam shaft extra large in diameter, one inch longer than regular models, is another improvement.

Star and Cam made of hardened and ground tool steel to insure accuracy and long wear.

A new mounting for the outside shutter, so arranged that either outside or inside shutter may be used. In ordering state which shutter is wanted.

New quick change condenser mount. Can be removed with condensers in fifteen seconds, enabling a quick change in case of broken condensers.

Large light cone on lamphouse.

All screw adjustments for arc lamp.

Note all of these improvements and that still the price remains the same.

The MOTIOGRAPH Represents the Essence of Simplicity, Strength and Durability.

(Every Exhibitor visiting the San Francisco Convention should call at the MOTIOGRAPH Booth No. 11, and inspect the New Machine.)

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chine. This gear engages the regular large gear M on the motion picture machine. On the opposite end to gear J there is another beveled gear engaging a gear on the vertical shaft (also a part of the Feaster machine) on which is mounted the feed sprocket G. The gear J is so proportioned that the feed sprocket G runs at exactly the same speed as the upper and lower machine sprockets.

The turnbuckle L is provided to take care of the adjustment of case E which should, as a general rule, or whenever possible, be

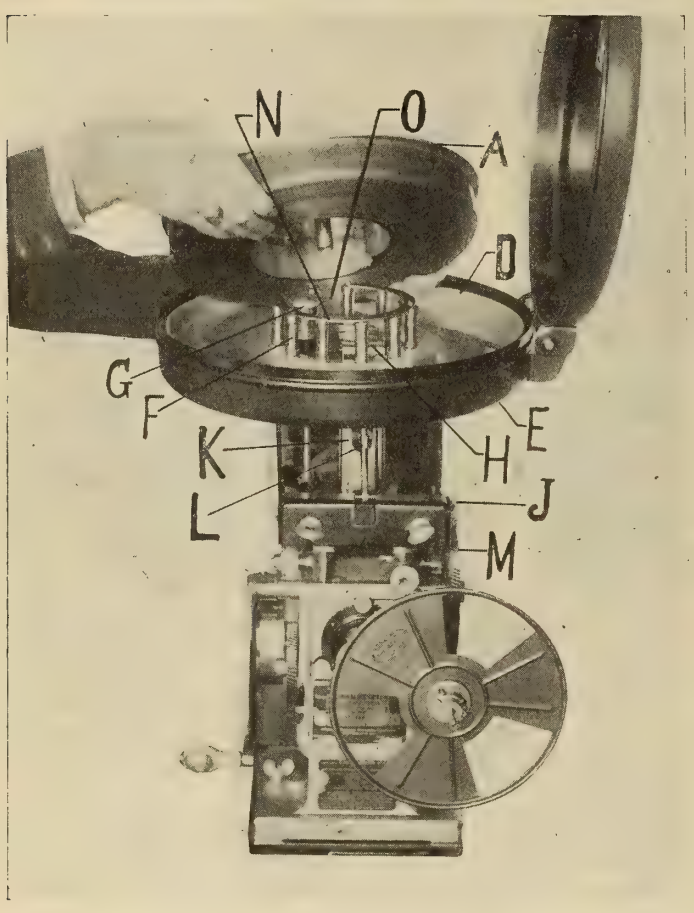


FIGURE 4

maintained in the horizontal position. When the machine sits higher than the screen this buckle is turned so as to lengthen the rod which it controls, which causes the front part of the magazine to come up, thus maintaining the magazine or case E horizontal.

Figure 5 illustrates the inside of the magazine or case E when one is looking down on top of it just as the tail end of the film is pulled down through the machine.

Details of Operations.

The operation is as follows: Place reel on plate D. Take the inside or beginning end of the film through the opening O. Push the sprocket G in towards the centre, which is done by a lever below the magazine. Place the film on the sprocket and let it come back in normal position. Turn the crank until the proper length of film has come through sprocket G for threading.

Put the film through valve rollers H down through chute K, then on to the upper sprocket through the machine in the regular way. Before adjusting the film on the upper sprocket set the loop I so that it will just fit nicely within the frame N. After this loop has once been set it never changes and there is no strain whatever on the film at this point. As a matter of fact my tests prove that there is less strain by far on the film with this device as compared with the old magazine.

It is a well-known fact with the old magazine that the reel sometimes runs away. Then when the machine catches up with it there will be a sudden jerk on the film which is injurious from many points of view. Experience and tests have demonstrated that there is absolutely no strain on the film with the Feaster Film Feed machine if the upper reel unwinds faster, due to the momentum, than it is used through the machine.

The application of the sprocket G is the main feature of this machine. It has made it practical and it works beautifully.

In order to always keep this machine up to date and in perfect working condition Albert E. Rollins, who is general manager for Byron Chandler, Inc., tells me that this machine will not be sold outright but will be leased to the exhibitor. The rental price for a complete outfit, including all necessary special reels, is two dollars per week for one machine, but if more than one machine is installed the price is $1.50 per week for each machine. The machine remains the property of the company, which also keeps it in perfect working order and takes care of all renewals and repairs free of charge outside of the rental.

The advantages which follow the use of this machine are many. The wear and the injury, due to scratching of the film with ordinary re-wind method is great. These troubles are overcome altogether with the Feaster Film Feed machine.

As all re-winding between reels is done away with, one operator can take care of two machines equipped with the Feaster Film Feed machine providing, of course, the machines are motor driven, which is now the general case.

When any given reel is run by the operator for the last time, instead of putting on the special reel in the lower magazine he puts on the reel upon which the film was shipped to him, which obviates

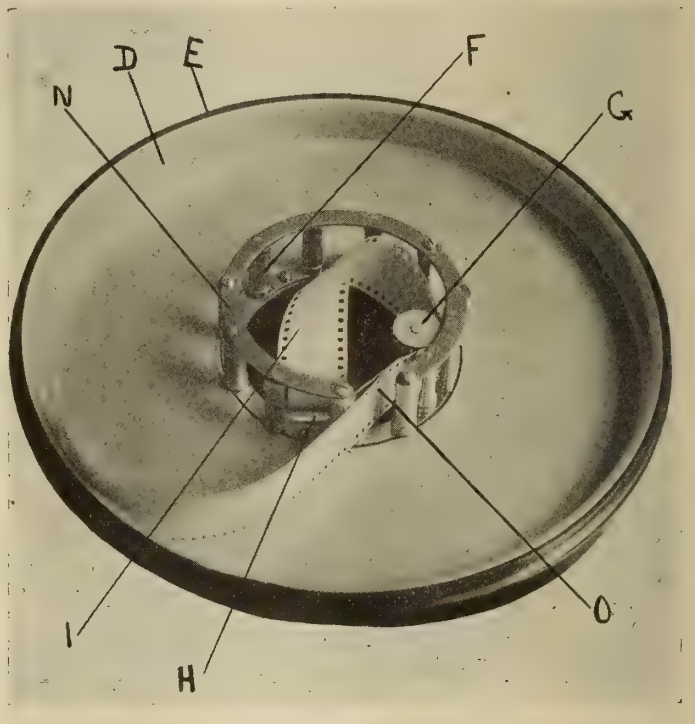


FIGURE 5

re-winding the reels after the last performance. The only change necessary on the machine in addition to removing the upper magazine is to uncross the take-up belt.

The device is beautifully designed and perfectly constructed and works easily and to perfection. I take pleasure in highly recommending it to all those who are looking for another important improvement in the projection equipment.

SIMPLEX USED IN FOURTH OF JULY CELEBRATION

MOTION pictures played an important part in the "Safe and Sane" Fourth of July celebration in Richmond Hill, Long Island, N. Y., when the community decided upon a substitute for the usual stunts associated with similar occasions.

An elaborate program of pictures was thrown on the screen. A Simplex projector was used for this purpose.

MIRROROID SCREEN SELECTED FOR METROPOLITAN LIFE

THE management of the Metropolitan Life Insurance Co. Sanatorium located at Mount McGregor, Saratoga county, New York, has just installed a pale gold mirroroid screen, owing to certain projection problems, very severe tests were necessary, and the mirroroid screen was chosen as the ideal screen to overcome these conditions.

BUILT BY BRAINS"



TO THE FILM MANUFACTURER:
TO THE CAMERA AND PROJECTOR MAKERS:
TO THE DIRECTORS AND AUTHORS:
TO ACTORS AND ACTRESSES:
TO THE EXHIBITOR:

THE QUESTION

Would it pay the wine maker to labor ceaselessly to produce a priceless vintage if it was tasted only in a sour smudgy glass?

Would the incomparable chef at the Waldorf put his equisite efforts into a repast that would be served two days old, cold and spoiled?

THESE WOULD BE WASTED EFFORTS

Does it then pay you, you the leaders in your field, to strive for fine negatives, smoother action, perfect lenses, more light, beautiful scenic effects, those gripping plots, swift registering of emotions, facial expressions, artistic and commodious theatres,—if the final product, the finished film is reeled off on a screen which buries all your efforts in a smudgy picture?

THE ANSWER

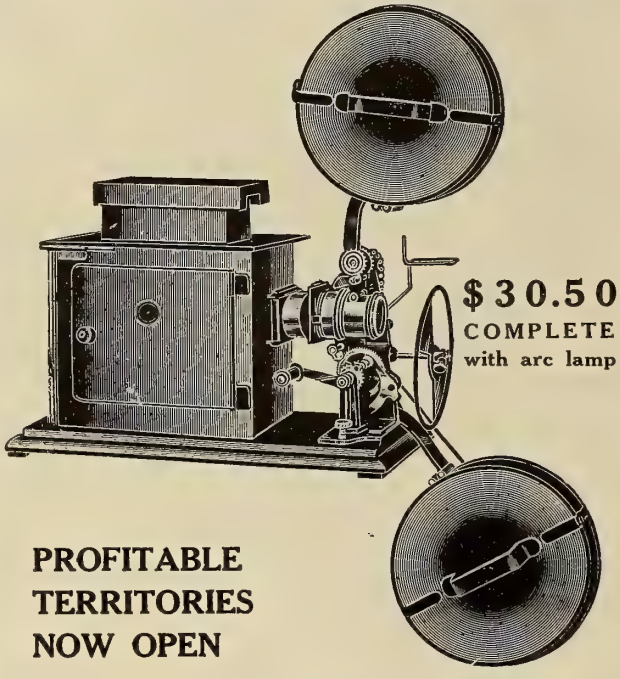
Acquaint yourself with the Minusa Gold Fibre screen. Knowing it, insist upon its use. It is the screen "BUILT BY BRAINS" to fit the theatre.

Built in three qualities, to meet all pockets, each the best of its kind, 75, 50 and 35 cents per square foot.

Write Department M for Booklet

ST. LOUIS **MINUSA CINÉ PRODUCTS COMPANY** NEW YORK

BING'S HOME ENTERTAINER



$30.50
COMPLETE
with arc lamp

PROFITABLE TERRITORIES NOW OPEN

to live men able to see a big opportunity and financially able to lay in a small stock of inexpensive, serviceable, easily operated and rapid selling machines.

For such firms we have a splendid proposition to make.

WRITE TODAY

Every family is a possible purchaser of Bing's Home Entertainer.

$30.50

will bring you a sample of the finest little **Motion Picture Machine** you have ever seen.

This fascinating, absolutely safe motion picture machine, practical in every respect, is sold to dealers only. While useful for sales demonstrations, it is primarily designed for home use. Simple and self-contained; it takes standard size films; equipped with fireproof film boxes of 1,000 feet capacity.

Bing's Home Entertainer gives very large white pictures at a short distance; has strong silent mechanism and large lamp house. Each machine has a baby arc lamp of 800 candle power taking about 6 amperes. The rheostat supplied is suitable for 110, 150 or 220 volts.

Don't delay—write for particulars NOW.

BING BROTHERS, *Manufacturers*

JOHN BING, Sole Representative

381 Fourth Avenue NEW YORK

HIGH GRADE PROJECTION LENSES.

In conversation with George Kleine and the manager of the supply department, Frank L. Hough, at Chicago a short time ago, I was much impressed by the important claims made by these gentlemen for a certain high grade motion picture projection lens, imported by Mr. Kleine. I have often wondered why such great refinement is applied to motion picture projection in general and how improvements are made frequently in all other branches, but in the make of a perfect and very efficient lens.

It seems impossible to conceive that we have reached the limit in lens perfection. Every little while I receive a notice of new lenses developed and put on the market for the photographic trade and for ordinary, as well as motion picture cameras.

I do not believe I have heard of an improvement in projection lenses since the Gundlach Optical Company and the Precision Machine Company, makers of the Simplex projector, announced the advent of their new lenses quite some time ago.

I do not understand how exhibitors will stick to the old style undeveloped projection lens when modern lenses of many times higher efficiency can be secured. Motion pictures are taken with lenses of the highest grade. Every care is taken in continually following the process in the manufacture of the film and reproduction thereof which will secure perfect results.

Exhibitors are spending hundreds of dollars and in some cases thousands for high class machines and electrical equipments. With all of these great refinements, we often see a lens costing from five dollars to ten dollars projecting the originally beautiful picture in a flat and uninteresting manner without the detail which a good lens would produce.

The Kleine Optical company gave me a demonstration of a new lens, which costs from fifty dollars to one hundred dollars, or more. Believe me, the workmanship on these high grade lenses is wonderful and while I have not as yet made actual comparative tests, I can see that a great improvement is obtained. In the near future special tests will be conducted on all high grade lenses and in this column, there will be given comparative test values of the different lenses.

I invite discussion on this subject, as there may be exhibitors and operators who have appreciated the value of the very best lenses, and are using special expensive projection lenses. I also invite correspondence from manufacturers of lenses who may have something to say on the subject of the advantage of a more perfect lens for motion picture projection.

WHEN TO USE TWO-WING SHUTTER.

Frank B. Francis, Minneapolis, Minn., writes as follows:

Dear Sir.—Want you to settle an argument. Am running Standard machine—Fort Wayne Compensarc, 75-foot throw, A. C. 60 cycles, 220 volts, 40 to 50 amperes.

Now I claim that a two-blade shutter on A. C. current will not flicker like a three-blade shutter will. I have always used a two-wing shutter with success on A. C., but find a three-wing shutter will flicker. My manager claims a three-wing shutter will not flicker as much. Which is right and why? Hope to see answer in early issue.

ANSWER.—You are right, a two-wing shutter should always be used on a machine operating with an arc maintained on a 60 cycle A. C. All alternating currents have a period during which there is no power developed and consequently during that short space of time while the current reverses there is no light at the arc excepting the glow from the heater crater, which, of course, does not have time enough to cool off.

With a 60 cycle current supply the periods during which the light is on and off are just of the right frequency to allow a three-wing shutter unnecessarily to cover the picture when the arc is at its maximum intensity, thereby losing much illumination on the screen and introducing an additional or auxiliary shadow wave which appears as a flicker and seriously interferes with the steadiness of the projection.

If you will test a two-wing and a three-wing shutter without a film in the machine you will find that at low speed, that is, 30 or 40 crank turns per minute, it does not make much difference which shutter you are using, but when you come up to 55 or more crank turns per minute, you will discover that the two-wing shutter is decidedly the better.

You will find reference to alternating current and the effect of frequency on the light in a book entitled "Motion Picture Electricity," which costs you $2.50, postage paid.

PROTEST AGAINST FIRE LAWS FOR SMALL THEATRES IN DETROIT

A PUBLIC hearing took place in the assembly hall of the city hall in Detroit, Mich., on Tuesday morning, June 22, for the purpose of hearing both sides of the new ordinance recently introduced into the common council, requiring minor theatres (those seating four hundred or less) to install fire alarm boxes.

In a test case in court, Peter Jeup, of the Luna theatre, defeated the fire department, which had made every effort to compel the fire alarm installation to be made in the Luna theatre. There is an ordinance that requires fire alarm boxes to be installed in regular theatres, but Mr. Jeup contended that this did not include minor theatres. He won his case.

For some reason or other the fire department is determined that the minor theatres come under the same ruling as the larger theatres, so through the common council an amendment has been introduced which would extend the regular ordinance to include minor theatres.

Owners of these smaller theatres do not believe they should be compelled to do the things required of larger theatres because a theatre seating only four hundred, with sufficient exits, can be emptied very quickly and before any loss of life in case of fire.

In behalf of the exhibitors, Peter Jeup took the stand and gave his reasons why there should be a distinction, and why owners of minor theatres should not be put to this extra expense, which is twenty-five dollars per year for the maintenance of the fire alarm box system.

The ordinance committee took the matter under further advisement and will make some definite recommendation inside of the next two weeks.

THE POWER'S 6 NOT POWER'S 6-A MACHINE, LATTER WILL TAKE 2,000-FOOT REELS

THROUGH an unfortunate error on page 120, "Hallberg Helps" Accessory News section of Motion Picture News of July 10, Mr. Hallberg was made to say, in replying to an inquiry from Thomas Forhan of Griffin's New theatre, Owen Sound, Ontario, Can., "A Power's 6A machine is fitted with twelve-inch magazines. A two-thousand foot reel requires fourteen-inch diameter clearing space. In view of this fact it is evident that you must purchase a new lower and a new upper magazine for the Power's 6A before it can be used for two-thousand foot projection."

This is, of course, incorrect. The Power's 6, not the 6A machine, was the one about which Mr. Griffin inquired, and regarding which Mr. Hallberg made the statements quoted above. One of the numerous features of the Power's 6A machine is that it is designed to accommodate 2,000-foot reels.

MINUSA SCREEN INSTALLED IN AKRON, OHIO, THEATRE BY THEATRE SPECIALTY COMPANY

THE Strand theatre, Akron, Ohio, has installed a new Minusa Gold Fibre screen. The work was done by the Theatre Specialty Manufacturing company of Cleveland, agent for the Minusa Cine products company in that territory.

H. C. Winters, manager of the Strand, has used four Gold Fbre screens made by the Anderson method since he has been in the motion picture exhibition business.

15 ARRESTS FOR VIOLATIONS IN MICHIGAN

THE latest report of John T. Winship, Michigan state fire marshal, shows that since January first, owners of fifteen picture theatres have been arrested for violations of the motion picture theatre law, and twelve theatres have been closed for failure to comply with it.

Illustrated,cmfwyp shrdlu cmfwyp vbgkqj which has been the

HARNEY, BACK FROM HONEYMOON; IS IN ST. LOUIS WITH MINUSA CINE PRODUCTS

GERALD B. HARNEY, city salesman for the Minusa Cine Products Company, of St. Louis, who has been away on his honeymoon, has returned to the city and will resume his task of placing Minusa Gold Fibre screens in the theatres of St. Louis.

A clear picture

is as essential as a good scenario. Because the basic product is right the clearest pictures are on Eastman Film. Identifiable by the stencil mark in the margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

ELECTRA

PINK LABEL

CARBONS

are a guarantee of perfect projection

A Limited Stock of

5/8 x 12 Cored Double Pointed and 5/8 x 6 Cored Still on Hand.

To be had of all first-class dealers

SOLE IMPORTER

HUGO REISINGER
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STATE RIGHTS. ENORMOUS RETURNS

For full information Address
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BOSTON
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THE ONLY PERFECT MACHINE

ENDORSED BY EVERYONE WHO SEES IT

WATCH FOR THIS "F" AT THE NATIONAL EXHIBITORS LEAGUE CONVENTION

PANAMA-PACIFIC EXPOSITION

SAN FRANCISCO
JULY 13th to 17th, 1915

THE "F" MEANS THAT THE FEASTER FILM FEED MACHINE

WHICH ABSOLUTELY ELIMINATES REWINDING OF FILM IS ON EXHIBITION THERE

OUR SPACE IS NUMBER 14

(BETWEEN THE SIMPLEX AND BAIRD EXHIBITS)

AT YOUR RIGHT AS YOU ENTER THE HALL

LOS ANGELES THEATRES ARE ATTRACTIVE

LOS ANGELES has scores of pretty theatres, modern in equipment and appointment, and also has the distinction of having the largest theatre devoted exclusively to the showing of motion pictures west of New York. This is Clune's Auditorium, located on Fifth street, between Hill and Olive. The seating capacity is three thousand.

Practically all of the motion picture theatres are located on the main thoroughfare of the city—Broadway. Beginning at the extreme north the first is the American at 448, a ten cent house with about four hundred seats. In the next block south is located the Superba, seven hundred seats; Clune's Broadway, eight hundred seats; and the Comedy with three hundred. In the six hundred block are two houses, the Symphony of seven hundred seats, and the Palace of Pictures with four hundred. In the eight hundred block are three, eight hundred seat houses. The Garrick, Majestic, Tally's Broadway, and the Woodley theatre.

At the junction of Ninth street, Spring and Main streets, is Miller's, having eight hundred seats. All of the above are of ten cents admission or more, most of them charging ten twenty and thirty cents. The Alhambra is an eight hundred seat house located in the center of the seven hundred block on Hill street, and directly west of this two blocks is the Mozart.

On Spring and Main streets, in the retail section, are a number of theatres, including the National in the four hundred block on Main, and the Optic in the five hundred block. On Spring street between second and third is the Lyceum, and in the five hundred block is the Isis.

Los Angeles exhibitors are very proud of their theatres, and believe the city has more pretty houses than most eastern cities of the same size. Here practically all of the theatres have been built expressly for this purpose, and are not made-over store-rooms.

SILVER SPOON WITH FILM STARS DISTRIBUTED THROUGH SCREEN THEATRES

ONE of the most novel and attractive souvenirs ever introduced in connection with motion pictures is now being produced by the National Stars corporation. This souvenir consists of a handsome and skillfully wrought silver spoon, with a sculptured reproduction of the favorite film stars, with their birth-month flowers delicately designed on the reverse side.

These spoons, which bear the trademark of the famous silversmiths, "Wm. Rogers & Son," are to be distributed on a novel plan known as the National Film Star spoon plan through the motion picture theatres throughout the country.

The exhibitors will be greatly benefited by adopting this plan, and are not called upon to handle any spoons or buy any merchandise.

The National Stars corporation are inaugurating a comprehensive national advertising campaign to acquaint photoplay fans in all parts of the country with the details of the National Film Star spoon plan, linking up the theatres with their newspaper and magazine publicity. In this manner the theatres connected with the plan will derive a great deal of beneficial publicity without any cost whatsoever.

The National Stars corporation has already secured the exclusive rights to use the photographs of all the most prominent screen stars on these spoons.

The spoons are guaranteed ten years, and are thoroughly useful as well as ornamental.

GENTER FINDS MANY MIRROROID SCREENS

ON a recent automobile trip through the New England states, J. H. Genter, president of the J. H. Genter Company, Newburg, N. Y., is said by his company to have found that 80 per cent. of the screens in use at the present time are the famous mirroroid screen manufactured by the Genter company.

BOSWORTH ISSUES ORCHESTRATION FOR MAUDE ALLAN SUBJECT

BOSWORTH, Inc., has prepared to issue all print orchestrations for "Danse Arabe" by P. Tschaikowsky, which may be used when the dancing scenes in which Maud Allan, the famous English dancer, appears.

FEATURES on the outside of your theatre are just as important as those on the inside because first impressions count very strongly.

The theatre equipped with the AUTOMATIC TICKET SELLING & CASH REGISTER has a businesslike and up-to-the-minute appearance. This wonderful machine fairly illustrates one branch of the remarkable development of the moving picture business.

The AUTOMATIC TICKET SELLING & CASH REGISTER stands for convenience, efficiency, protection, and a perfect system in the box office, and numbers among its vast army of users such representative theatres as

Empire Theatre, Portland, Me.
Park Theatre, Boston, Mass.
Arcadia Theatre, Philadelphia.
Columbia Theatre, Detroit.
Harris Theatre, Pittsburgh.
Strand Theatre New York City.
Hippodrome, Baltimore.
Orpheum Theatre, Chicago.
Mission Theatre, San Francisco.

Every Theatre Owner or Manager owes it to himself to know all about **the Automatic.**

Illustrated folder and price list of various styles of machines will be gladly furnished free of charge upon written request.

The Automatic Co.
1476 BROADWAY, NEW YORK CITY.

AN ENGINEER COULD RUN SAFELY WITHOUT ANY SIGNALS—

sooner than an exhibitor could safely get along without full and complete release date charts.

That's why the exhibitors who take MOTION PICTURE NEWS wouldn't give it up for any consideration.

Theatre Mailing List

THEORY *vs.* FACT

Suggestion in connection with circularizing motion picture theatres.

Supplement your advertising with "quality" circularizing. Include the name of the exhibitor in addressing the theatre. A complete and accurate name and address helps. The use of our service will permit you to do this, and will save you from $3 to $5 postage for every thousand theatres you circularize. It will also enable you to reach the new ones before they open.

Write me for details.

N17 Fred Hawley.

Motion Picture Directory Co.

80 Fifth Avenue, New York

Phone, Chelsea 3227

Western agency for furnishing addressing and mailing service—

A. LINCOLN ROTHBLUM, 425 ASHLAND BLOCK, CHICAGO, ILL.

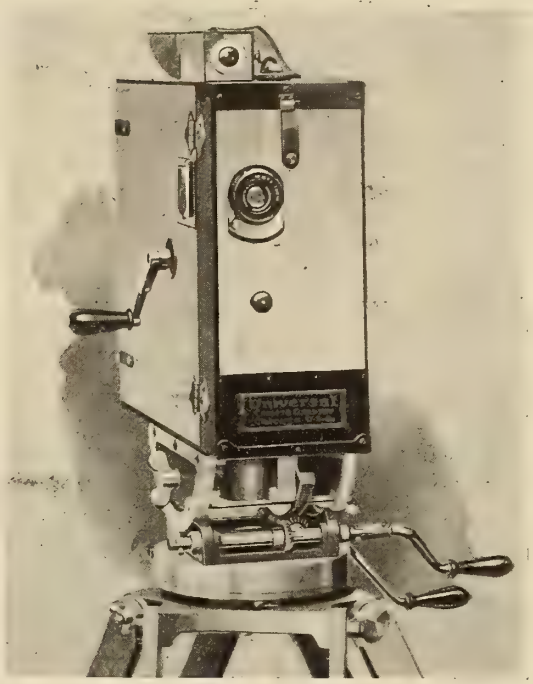
Phones, Randolph 2003. Auto 41-612.

Advance Information—Card Index Lists—Addressing and Mailing Theatres—Exchanges—Producers—*Foreign and Domestic.*

Multigraphing—Printing—Typewriting

The Universal Camera

For Motion Photography



An American made, highly refined instrument, meeting the most exacting requirements, built to the highest known standards and fully guaranteed by

The Universal Camera Company

24 North Wabash Ave., Chicago, U. S. A.

Demonstrational Catalogue on request

"EXCHANGES and MACHINE DEALERS"

B & L Motion Picture Tubes.
French Condensers.
B & L Stereopticon Lenses.
At Prices Never Equaled Before.

OMAHA FILM EXCHANGE, Omaha, Nebr.

POWER'S No. 6A with Loop Setter, good as new.....$150.00
Complete with lenses to suit.
SIMPLEX New, slightly shopworn..... 210.00
One 220 V. Ft. Wayne Compensarc, new..... 52.00
One 110 V. Ft. Wayne Compensarc, new..... 42.00
Both slightly shopworn, never used.
Two Perfect Ticket Choppers, mahogany, One Oak Finish, new shopworn, perfect condition..... 35.00 each
One Foot Mahogany Chopper, Nickel Trimmings, New..... 43.00
Two Security Ticket Boxes, new shopworn..... 22.00 each
Bio Carbons, 5/8 by 12 ..... $7.50 per hundred
5/8 by 7 ..... 5.25 " "
5/8 by 6 ..... 4.75 " "
3/4 by 12 ..... 12.00 " "
Electras, sizes named above, 10% less than quotation. Maltese Cross Condensers, guaranteed perfect, 6 for $3.75.

STERN MANUFACTURING COMPANY

109 N. 10th St. **PHILADELPHIA, PA.**

Building and Furnishings

FOUR REELS BRING 25 CENTS ADMISSION IN ALASKA

MOTION picture theatres, though operated under adverse circumstances, prove successful in the most northerly possession of the United States—Alaska. Practically all in this section are conducted along the same lines. Service is secured through a film exchange at Juneau, seventy or eighty reels being shipped to each exhibitor at one time because shipping service cannot be depended upon.



THE DREAM THEATRE, KETCHIKOU, ALASKA

The reels are returned in packages of four or eight, as soon as they are used. At most of the Alaskan towns, four reels of regular program are shown for twenty-five cents. Practically all the theatres have a singer and use illustrated songs. The feature or multiple reel subjects—five reels or larger—are handled as road



THE PEOPLE'S PICTURE PALACE, SKAGWAY, ALASKA

show attractions, a man from the exchange going with each film over the circuit of theatres.

The feature films are never shown for less than fifty cents. The most northerly theatre in Alaska along the coast is that of the People's Picture Palace at Skagway. This has 325 seats and daily plays to good business in this 1,500 population town.

A recent visitor in Alaska brings back a report that the Indians who engage in the fishing industry along the coast are the best patrons of the theatre. Their greatest enjoyment is roller skating, but they will even pass this by when there is an opportunity to see a new picture.

With the natives, the western picture with action and gun-play is most popular. At all of the towns will be found many men who have just come out of the interior mines where they have spent six or more months, and consequently their desire to learn the world news causes the weekly subjects to be most popular. They are always run longer than any other kind of a subject.

ONLY THEATRE WITH ENTRANCES ON FOUR STREETS IS IN PITTSBURGH

PITTSBURGH'S newest playhouse, the unique structure which will have entrances on four thoroughfares, has been named the Davis theatre, in honor of Harry Davis, of the Harry Davis Enterprises company.

There is not another playhouse in the United States with entrances on four important arteries of travel, and in this respect, as in several others, the Davis theatre is unique.

H. E. Kennedy company has designed innovations in the interior arrangement that afford convenience and comforts for



THE DAVIS THEATRE ARCADE, PITTSBURGH, PA.

patrons. One of these is a beautifully decorated and elegantly equipped Chinese tea room. The carpets are black, and the walls black and antique gold. The lighting scheme consists of lanterns of teak wood and hand-painted glass, imported from China.

The theatre has a capacity on the ground floor and one

I have always contended that one of the biggest problems in the exhibition end of the film business is "the atmosphere" of the theatre. Of course good films are necessary, but given the same films, the preference goes to the house which is well conducted even though the price of admission is greater. As an example, which will clearly drive home this point, I will mention a case in a small town on Long Island where there were two houses, one well conducted, which received an admission of 15 cents, and the other run in slipshod manner, which received an admission of 10 cents.

Recently the 15-cent house booked a feature comedy with Charlie Chaplin in it, and after making the booking the Chaplin film was advertised in advance. The rival house heard of this booking and arranged to have the same film on the same night to be shown at 10 cents, and advertised the fact. That night the 15-cent house played to capacity and the 10-cent house played to forty people. The public want well-conducted theatres, and are willing to pay for what they want.

N. Y. Eve. Mail, June 3, 1915.

The 15c Theatre with S.R.O.—the 10c Theatre with 40 seats filled—WHY?

Not because of a difference in pictures for both theatres were running and advertising the same feature.

This newspaper account of the incident gives as the only explanation of the 15c. theatre's greater popularity, its possession of the "atmosphere" that theatre patrons want and are glad to pay for.

There is no more certain, no less expensive way to produce for Your Theatre or Airdrome this so-called "atmosphere" that makes people come and makes them remain loyal to Your Theatre than to install an

ESCALATOR

More than any other one equipment can, the Escalator impresses your patrons with your provisions for their comfort and with the refinement of your theatre.

It permits you to raise prices, but, because of its few cents a day operating cost, no higher prices are necessary to a profit on the investment. As theatre after theatre has found, the Escalator's influence in increasing patrons and regularly filling all balcony seats, soon returns in cash all the money the Escalator cost and from that point begins to make big money for you.

OTIS ELEVATOR COMPANY

Eleventh Avenue and Twenty-Sixth Street, New York

Offices in All Principal Cities of the World

Our Booklet, "Keeping the Balcony Filled" and full information about Escalators are free and come without obligation.

Today is a better day than tomorrow for writing for Book to Dept. 5.



Otis Escalator (moving stairway) leading from lobby to center of balcony, Hippodrome Theatre, Peoria, Ill.

SOLIDHED THUMB TACKS

SOLIDHED POSTER TACKS

For Displaying Posters Stills, Signs Etc.

Solidhed Poster Tacks Save Wear and Tear in Changing Posters.

SOLIDHED IS THE HANDY HAMMERLESS TACK.

No. 448
Box of 100 Post Paid 25c

Solidhed Tack Co.
38 Murray St.
New York

SOLIDHED THUMB TACKS

balcony in excess of 2,500 opera chairs. It opens on an arcade leading directly through from Sixth avenue to Oliver avenue, bisected by another arcade through from Smithfield street to William Penn place.

The entrance to the theatre on William Penn place will probably be most generally used for theatregoers who come in private conveyances, automobiles and other means of transportation. Flanking this entrance and facing the main facade of the new William Penn hotel the theatre building contains a group of five store fronts and second-story lofts.

The theatre is built of structural steel, ornamental terra cotta, stone and concrete and is absolutely fireproof.

The entrances on Sixth avenue, Smithfield street and Oliver avenue facades are designed in the Adam period, a chaste style of English architecture in which the elements of decoration are coalesced with the more material physical architectural form. The architects state that the source of the inspiration for the decorations may be found in the Petit Trianon and the palace at Fontainbleau.

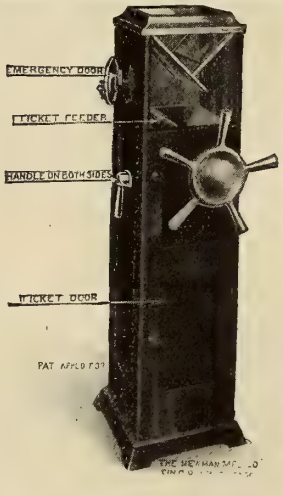
The entrances to the theatre proper are from the arcade, while broad stairways lead to the mezzanine lounge. Here also will be found a beautiful room in the period of Louis XVI, decorated in the same motif as the Sixth avenue arcade, but having a much livelier interpretation.

From the lounge one enters the balcony and there obtains a splendid view of the theatre proper. Here, too, the period represented in the design is that of Louis XVI. Ivory and gold are the tones of the decorative scheme, punctuated at intervals with a series of portraits representing the celebrated beauties of the French court.

Conspicuous among these are "counterfeit presentments" of Madame Pompadour, DuBarry, Recamier, Marie Antoinette, Madame La Porte, and various other women of the days of the Louises. The architects state that the theatre cost $300,000 completed.

NEWMAN OFFERS NEW TICKET CHOPPER

THE Newman Manufacturing company, with factories located at Cincinnati, Ohio, 101 Fourth Ave., New York, N. Y., and 108 W. Lake St., Chicago, Ill., manufacturers of brass and bronze poster frames, easels, railings and theatre fixtures of every description, have just placed on the market a new improved ticket chopper, for which a patent has been applied for. This ticket chopper, as will be noticed in the illustration, is provided with a rocking comb attachment, which automatically combs or feeds the tickets into the mutilating knives without the necessity of using any other outside method, such as a wire, or tilting the chopper. The tickets, after passing through the mutilators, are perforated in a manner that it is impossible for them to be used over again.



Another noteworthy feature of the Newman chopper is the fact that they have provided an emergency door under lock and key, as will be noticed in cut. This is used in cases where the coin is accidentally dropped into the machine, and for oiling the machine when necessary. This is a big improvement over the old style way of removing the top in order to get into the box.

Handles provided on the sides of cabinet make it easily handled by one person.

The finish is in mahogany or oak with highly polished nickel trimmings or in solid brass.

The new 1915-1916 catalogue is now off the press and ready for distribution.

AUSTIN AND WURLITZER ORGANS INSTALLED IN WILKES-BARRE THEATRES

THE Savoy theatre and the Sun theatre, both of Wilkes-Barre, Pa., have installed organs. The Savoy purchased an Austin, and the Sun a Wurlitzer.

Both houses are advertising the organs in the daily papers, and organists of local fame have been secured to operate them.

A Hint Is As Good As a Hundred Dollars

if you have sense enough to take it and use it in time.

There Are $100 Hints

in every issue of

MOTION PICTURE NEWS

Take "Live Wire Exhibitors" as an example.

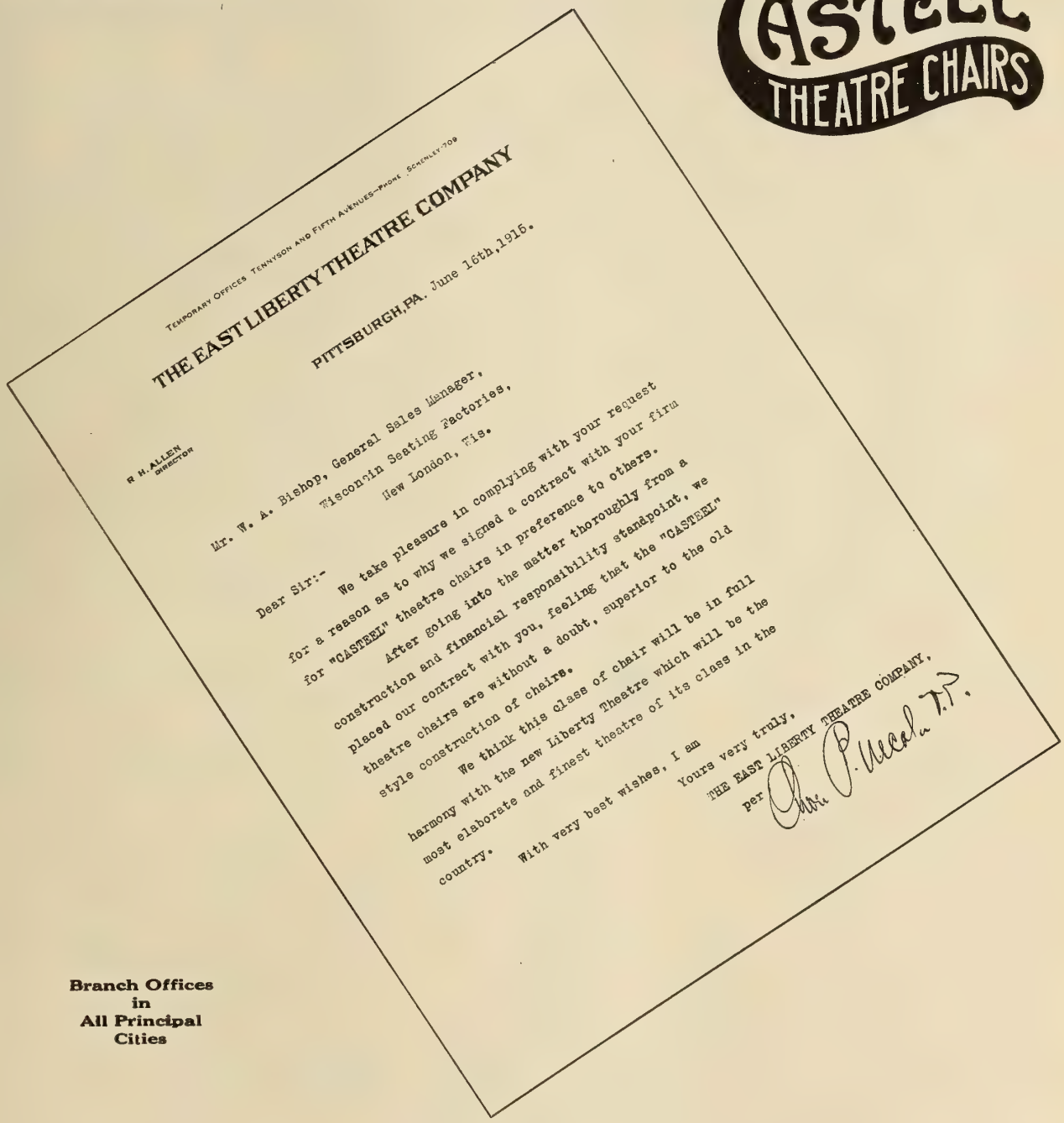
One Exhibitor Added $300

to his WEEKLY REVENUE with one of the ideas in that department.

BUT—He Was a LIVE WIRE: ARE YOU?

WHY

CASTEEL THEATRE CHAIRS



TEMPORARY OFFICES TENNYSON AND FIFTH AVENUES—PHONE SCHENLEY 709

THE EAST LIBERTY THEATRE COMPANY

R. H. ALLEN DIRECTOR

PITTSBURGH, PA. June 16th, 1915.

Mr. W. A. Bishop, General Sales Manager,
Wisconsin Seating Factories,
New London, Wis.

Dear Sir:-

We take pleasure in complying with your request for a reason as to why we signed a contract with your firm for "CASTEEL" theatre chairs in preference to others.

After going into the matter thoroughly from a construction and financial responsibility standpoint, we placed our contract with you, feeling that the "CASTEEL" theatre chairs are without a doubt, superior to the old style construction of chairs.

We think this class of chair will be in full harmony with the new Liberty Theatre which will be the most elaborate and finest theatre of its class in the country.

With very best wishes, I am

Yours very truly,
THE EAST LIBERTY THEATRE COMPANY,
per Chas. P. Mccla T.P.

Branch Offices in All Principal Cities

WISCONSIN SEATING FACTORIES

"Capital Stock Paid in, One Million Dollars"

PORT WASHINGTON NEW LONDON GRAFTON SHEBOYGAN

ADDRESS: Theatre Chair Sales Department, New London, Wisconsin

Directory of New Theatres

This department is designed to be a weekly guide to all sales, leases, construction and remodeling of photo-play theatres throughout the country. If you are building, selling, leasing or renovating, and this department fails to record the fact, kindly communicate it at once for publication.

CALIFORNIA

C. L. JACOBY is making preparations for the opening of the new Park theatre in East Oakland, the house to be thrown open to the public before the first of August. This new theatre is located in the center of a thickly populated residence district and is far enough from the center of town to secure most of the business in the district.

It is of fireproof construction, with a seating capacity of about nine hundred, and represents an investment of approximately $50,000. Mr. Jacoby is well known in the San Francisco Bay region, having formerly conducted a house at Napa.

A disastrous fire occurred at Turlock recently, totally destroying the Wonderland theatre, conducted by G. Bailey. The total loss is estimated at about $9,000.

A moving picture theatre will be opened at Camp Meeker shortly for the summer season, under the direction of Captain Meeker.

The Wigwam theatre, at Fresno, is now known as the Jitney, the change having been made to take advantage of an expression now in popular use which indicates the price of admission.

W. S. Roney has started a suit at Oakland for an accounting of the business done by his partner, H. A. Arvidson. According to the complaint Roney and Arvidson became partners for the purpose of conducting moving picture theatres at San Leandro and Berkeley. Roney alleges that the Berkeley house, the Rex, was neglected by Arvidson and closed, and he wants an accounting of the profits of the San Leandro house.

A moving picture house with a seating capacity of 4,000 is to be erected shortly at Oakland, Cal., by Turner and Dahnken, of San Francisco. This will be the largest theatre of any kind on the Pacific coast and will be devoted exclusively to moving pictures. The location chosen is at Eleventh and Franklin streets, but one block from Broadway, the main artery of the city and easily reached by car lines.

The new house will cost about $175,000 and the value of the property is placed at almost that much more. No expense will be spared to make it the most perfect playhouse of its kind in existence, as far as the convenience and comfort of its patrons is concerned.

In spite of the large seating capacity, there will be but one balcony and this will be reached from the lobby by an incline, instead of by stairs. This large capacity is made possible by the size of the lot, which is 100 x 175 feet. Architects are now working on the plans and the work of construction will be commenced as soon as these are ready.

GEORGIA

Manager James H. Jackson, has recently installed in the Savoy a Day and Night screen.

The Strand, one of Atlanta's newest and most costly theatres, recently changed hands with the retirement of B. Lee Smith from the management. The theatre, which was highly successful and popular under Mr. Smith's management, has been bought by a firm of which D. Zakas is president, T. B. Gleen is acting as manager.

Mr. Gleen is keeping the Strand up to the high standard set by Mr. Smith, and the theatre continues to enjoy the widest popularity.

Mr. Gleen is soon to install a blower fan which will pass through the house every minute 20,000 feet of "washed" air.

The Strand shows Fox, Metro and Mutual Masterpiece pictures.

IOWA

A. C. Schunneman, owner of the Isis theatre at Webster City, Ia., is remodeling the house and increasing the seating capacity to five hundred. He has installed a new ventilating system and a new pipe organ, with all late comfort devices. He is strong for the regular programs, and believes in giving his patrons the very best he can. His prices are five and ten cents.

W. H. Osborne, of Clarinda, Ia., owner of two theatres there, has opened an airdome, showing World features. He reports business is excellent for so early in the season.

R. C. Goshorn, of Winterset, Ia., has bought the controlling interest in the Majestic theatre. He now holds the greatest interests in all of Winterset's theatres.

J. W. Liddle has opened the Royal theatre at Walker, Ia.

George Parrett, owner of the Isis, Marshalltown, Ia., has just reopened the theatre after remodeling and improving it. He is showing World pictures.

The Casino theatre on Locust street, in Des Moines, Ia., has been enlarged to include the room left vacant by one of the saloons driven out of business. It is showing World films, also.

W. S. Porter has bought the Grand theatre at Eldora, Ia., where he is showing features.

W. Bender has closed the Cosey theatre at Ida Grove, Ia., during revival meetings there. The meetings would not have detracted so much from his crowds, but he might have been criticized for remaining open while the meetings were on, he said.

E. M. Beardsley, owner of the Empress theatre at Shenandoah, Ia., has opened an airdome. It is one of the most ornamental and attractive airdomes in that part of Iowa.

INDIANA

E. T. Allen, of Sullivan, Ind., has leased a room for a moving picture theatre which will be opened in the near future.

F. W. Myers is going to open an airdome in the near future at North Vernon, Ind.

The Royal theatre, at Rockville, Ind., has been bought by John Pruett. This makes the second theatre Mr. Pruett owns in Rockville. He is going to remodel the Royal.

The Majestic theatre of South Bend, Ind., is being remodeled.

Isaac Brown and G. H. Summitt, of Sheridan, have leased Tucker Hall, at Whitestown, Ind., and will open a motion picture theatre. A Victrola will furnish the music.

An airdome has been built at Whiteland, Ind., by T. O. Ballard and son, of Franklin, Ind.

F. M. Osborn has opened a picture show at Bruceville, Ind., with a seating capacity of three hundred persons.

F. H. Wyatt, of the National Motion Picture company has closed a contract with Mrs. Ohming, of the Starland theatre, Michigan City, for a series of motion pictures of local scenes which will be shown at the Starland. He is also making similar contracts at Laporte, Niles, Mich., and Dowagiac, Mich.

O. R. Sebring, who formerly had charge of the Wallace theatre at Peru, Ind., has bought the Royal theatre, in West Market street, Indianapolis, from Gail Allen. Mr. Sebring is running Apex features.

Prizes are being offered for the best solution of a local film being put on at the Orpheum theatre, Terre Haute, by the Terre Haute "Tribune" and the Orpheum theatre, entitled "The Mysterious 'Tribune' Girl."

POTTER

PAY AS YOU ENTER and Automatic Change Maker

Solves The Ticket Selling Problem

A mechanically perfect device that Makes and Saves Money from the first day

Means increased income

Insures Reduced Expense

Simple and Easy to Operate

Insures a Tremendous Saving

Patrons handled 100 per cent more quickly

Investigate Now!



FIVE DISTINCT FUNCTIONS

The Potter Pay-as-you-enter and Automatic Change Maker performs five distinct functions :

First: It receives any size coin from a nickel to a dollar, and instantly returns the exact change.

Second: It retains the price of admission.

Third: It carries the various denominations to separate compartments and distributes the coins according to their denominations.

Fourth: The cash is accessible only to the proper person or persons, and the machine is so designed that any denomination of coin is accessible without disturbing the other receptacles.

Fifth: Pleases patrons because it handles crowds 100% faster.

LEASED (NOT SOLD)

Write today for our splendid low-priced lease proposition. Does not take one cent out of your pocket. On contrary, it puts money in from the day you have it.

Be the FIRST in your locality. Make the extra profit that comes with every new idea in the Show Business.

WRITE TODAY FOR FULL DETAILS

Coin Machine Mfg. Co.

Branches in all Principal Cities ~ PORTLAND, ORE.

John McAllister, of East Liverpool, Ohio, has bought the Star theatre at Dunkirk, Ind., from B. A. Radabaugh.

The Bryan theatre, Rockport, Ind., has been remodeled. Opera chairs have been placed in the theatre, and the side aisles have been removed and the center aisle made larger.

The Bell theatre, Warsaw, Ind., which was closed by the state inspection bureau, because it was said to be unsafe, has reopened.

LOUISIANA

Hey Hodge, of Hodge, La., is building a new airdome.

T. A. Robertson, of Independence, La., is about to open a screen house in Independence that has been dark for some time.

J. G. Burnside, of Jonesboro, La., opened a new airdome July 2.

Vic. Perez's Audubon theatre, in Canal street, New Orleans, which recently adopted an open-all-night policy, closes now at three o'clock in the morning.

MASSACHUSETTS

Manager W. Fred Bossner has introduced another innovation at the Park theatre in Boston. The ushers all appear in white duck, white sport shirts and long blue ties. The orchestra also wear the white sport shirts. The cooling effect of just this little change is surprising.

As subsidiaries of the Olympia Theatres, Inc., a $7,000,000 corporation recently chartered in Massachusetts, four companies have recently been formed, in Gloucester, New Bedford, New Haven and Boston.

The Goldstein Brothers Amusement company this week opened a new theatre, the Strand, at Hampton Beach.

The Academy at Lowell, Mass., has been closed for the summer by Manager John J. Lyons. He and S. Knopf of the Colonial, also in Lowell, were in Boston recently visiting the exchanges. The Colonial will remain open all summer. The Academy will be renovated and reopen August 8.

Dr. F. S. Rounds has opened a new $65,000 theatre, the Park, at Middleboro, with United service.

The Princess, at Marlboro, Mass., has closed for a week. T. Henry Burke, manager, recently made a statement which should put new life into the New England exhibitor. The shoe factories in Marlboro, he says, are running three shifts a day. "Prosperity has surely returned," is Manager Burke's conclusion.

MICHIGAN.

The new Maxine theatre, Military and Pine streets, Port Huron, Mich., has opened for business. Harry Goseline is the proprietor. The Maxine seats 450 people. The front has been finished in cement and is embellished with electric lights, mirrors and art groups. The interior light is very ornamental, including the indirect system and colored globes have been attached to the horn tips of numerous elk heads. The theatre has a $5,000 organ.

The Dreamland theatre, Oakland avenue, Detroit, Mich., has been purchased by Arthur D. Kosel and Maurice D. Smilansky, attorneys. It was formerly owned by Sam Ackerman.

Robert Von Der Goltz has been oppointed manager of the Garden theatre, succeeding Arthur R. Hoganson, who was compelled to resign on account of ill-health.

H. W. Irons is again associated with John H. Kunsky, of Detroit, Mich., who owns a chain of theatres. Mr. Irons will fill the various managers' positions while on their vacations, and will be given a permanent position as manager of one of the Kunsky houses by fall.

Frank H. Mellon has been appointed manager of the new Norwood theatre, Woodward and the Boulevard, Detroit, Mich.

The Kunsky Scenic company has been formed in Detroit, Mich., by John H. Kunsky. The studio will be at the Washington theatre, while the office will be at 2206 Dime Bank building, which is headquarters for all of the Kunsky enterprises. The Scenic company will design and build scenery for motion picture theatres, and put in complete equipments. Mr. Kunsky has engaged an expert for his new company and is in a position to offer the very best work for motion picture theatres.

Stock is now being sold for the new theatre to be erected at Grand River avenue and the West Grand boulevard, Detroit, Mich. It is to be known as the Ferry Field theatre, seating 1,200. The theatre company has bought the site and will own the building. The structure will be of steel and concrete, with terra cotta facing. The principal stockholders of this new enterprise are Theodore L. Smith, Frederick Riddell and Robert M. Drysdale. Mr. Smith is secretary of the Maxine theatre, Detroit.

The Frank Farrington company has been awarded the contract for remodeling the Globe theatre, Grand River and Trumbull avenues, Detroit, Mich. The remodeling will cost $12,000. There will be an addition two stories high, increasing the capacity of the theatre to one thousand.

The Apollo theatre, Holland, Mich., has reopened after being closed down for three days to make summer improvements. The color scheme has been changed and the interior completely redecorated.

The Saginaw Hippodrome Amusement company, 1234 Dime Bank building, Detroit, Mich., has been reorganized, and the following new officers elected: President, C. A. Hoffman; first vice-president, P. M. Brown; second vice-president, William Cunningham, of Chicago; secretary, Graham Hoffman, and treasurer and general manager, Mort Hoffman. The company will erect a theatre in Saginaw to be ready by November first. The company also plans two suburban theatres in Detroit.

The Bijou theatre, Sault Ste. Marie, Mich., is being entirely remodeled. The interior is being redecorated, the floor changes and new seats added.

The new theatre being erected for Pearce brothers, at Ecorse, Mich., will be known as the Temple theatre. It will be finished about the middle of August.

Pontiac, Mich., is to have a new motion picture theatre, 60 by 150 feet in dimensions, which will be modern in every respect. Plans are being prepared by L. J. Heenan, local architect.

MISSOURI

The Maryland theatre, 1860 South Thirteenth street, St. Louis, after trying many schemes in the early days to improve the projection of pictures, has at last found and settled on a system that proves satisfying and equals any in the city. Robert Miksicek, proprietor and manager of the Maryland, first had a gasoline engine to convert the alternating current to a direct current, and just recently he has had installed a single phase motor in the engine room, which supplanted the gasoline engine.

Mr. Miksicek's experiments have cost him more than three thousand dollars, but until his projection was perfect, he spared neither time nor money. The Maryland is a very clean and attractive theatre, and for the first time in the five years it has been running, an airdome was built this summer about a block away from the theatre, to which the program has been moved.

The Marquette theatre, Eighteenth and Franklin avenue, St. Louis, is closed while the alterations planned several months ago are in course of construction. George Plaikos, the proprietor, is having the entire front of the building torn away, and the west wall is being extended, taking in the space formerly occupied by a meat market, next door.

The new front of the theatre, and the increased seating capacity made possible by the alterations, will add to the appearance of the house and to the value of the investment. The Marquette will be completed in time for the fall season's opening.

The ONLY airdome, on North Seventh street, between Morgan and Franklin avenues, St. Louis, has closed recently. When the ONLY opened, several years ago, it was the "only" airdome in the downtown district.

NEBRASKA

William Oliver, original builder of the Movies theatre at Falls City, Neb., which has been copied all over the country, has repurchased it. He has also opened a new airdome which is said to rival the theatre for attractive appearance and comfortable shows.

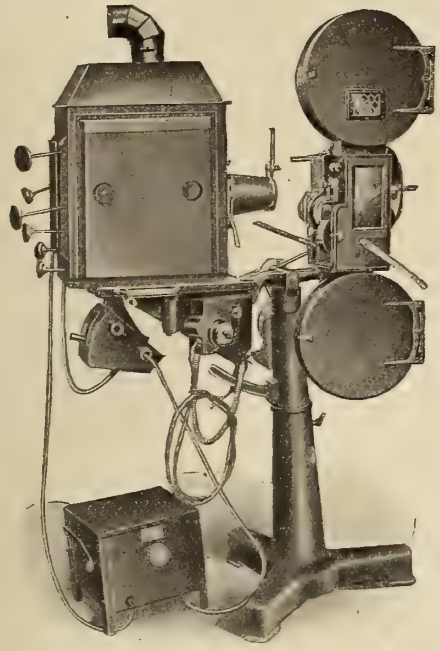
J. Wolf, of the Rex, Nebraska City, Neb., has closed it for a few weeks to enlarge and improve it. Wolf is looking forward with great expectations to the business of his life when the fall season opens. The summer season is remarkable in the middle west, he says, but the fall season will break all records.

Mrs. Hoffman, owner of the Lyric, Sac City, has been forced to close it during revival meetings there.

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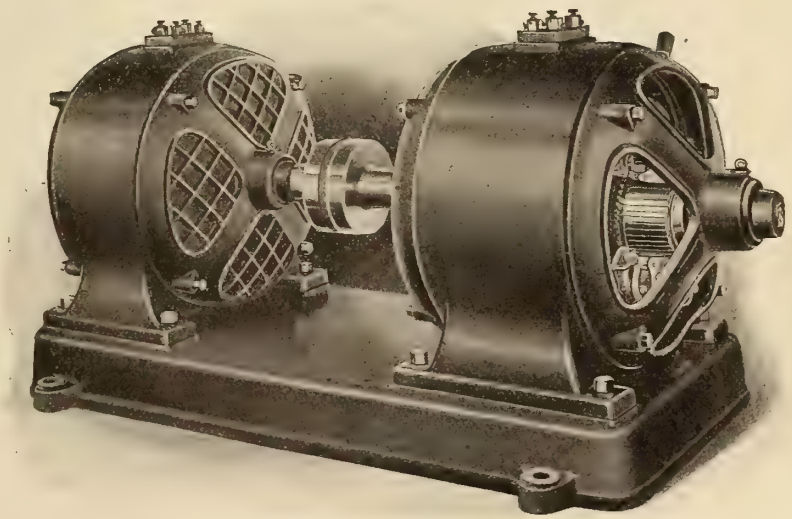
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The Brandeis theatre in Omaha, said to be one of the largest and best equipped legitimate houses in the central west, has been showing big features since the regular theatre season closed. Although its success in that field was good, it changed last week to showing a stock company. However, it will probably go back to pictures shortly.

F. W. Bowman, of Bruning, Neb., is a booster. Although Bruning has a population of only four hundred, Bowman's new theatre will hold five hundred, and he shows the best pictures.

J. Neff is the new owner of the opera house at Hamburg, Neb. Neff is one of Iowa's most progressive exhibitors, and is constantly showing pictures to large crowds.

Roy Barker has purchased the opera house at Neligh, Neb., from Freeman Brothers.

Beckett and Richardson, at Vermillion, S. D., have opened a new, modern, up-to-date opera house. They showed the World Film corporation's feature, "Salambo," on opening night. They own the other theatre in Vermillion.

King's opera house, at Albia, Ia., has been opened by F. Lambert, who has enlarged the seating capacity, repainted the building and added to its appearance and comfort in many ways. Before he turned it into a motion picture theatre it was one of the many closed "opera houses" about the country. Now it is still the opera house, but is a scene of activity.

Peregine and Tinsley, at Corning, Ia., have closed the opera house for the summer. It may be reopened for pictures, however, as Corning is a wide-awake little city.

NEW HAMPSHIRE

Concord is to have one of the finest and most modern theatres in the state, and the general manager will be E. J. Caron, owner of the Star theatre in that city.

The playhouse will cost $50,000, and will be situated at the corner of Pleasant and Main streets.

Work on the superstructure of the Concord playhouse will begin immediately, according to announcements. The building will be the most modern theatre devoted to moving pictures in New Hampshire, having been planned and constructed by New York architects along the plan of the Strand in New York.

It will seat 1,200 people and will have one large balcony. The orchestra will be placed upon the stage, where the music may be better enjoyed. Brick and granite will be used in the building construction. The house will have a 75-foot frontage and extends back for 115 feet. The new house in Concord will be opened by September 15, showing nothing but the best of feature photoplays.

OHIO

Cleveland's New Center, East Ninth street, Huron road and Prospect avenue, is to have a new theatre. It will be known as the Strand and will be backed by a Pittsburgh motion picture syndicate. Tentative plans call for a seating capacity of 1,000, and by early fall the new house will be opened. This house originally was to be located on Euclid avenue, on the site adjoining the Hotel Statler, but that location has been found unavailable. The new house will be located in the Erie building, on the Prospect avenue side.

PENNSYLVANIA

The Globe theatre at Juniper and Market streets, has inaugurated a new policy for the summer season. Instead of twenty-five cents the price of the best seats will be fifteen cents during the heated term. There will be a daily change of pictures instead of semi-weekly as heretofore.

The Chestnut street opera house at Tenth and Chestnut, run by the Keith interests, has closed its doors for the summer season.

The opera house had a very successful winter season with long runs on big features; but being out of the radius of summer travel, it was decided to keep the house closed until autumn.

TENNESSEE

The new Lyric theatre at Chattanooga opened July 3, with the Vitagraph feature, "The Island of Regeneration." A new pipe organ, said to be one of the largest in the South, has been installed. The management has offered a prize of twenty-five admission tickets to the person sending in the best written description of the opening.

A large outdoor picture theatre opened July 5 at the Glendale zoo near Nashville. Seating capacity for thousands of people has been provided and the shows will be run every night during July and August free to the public.

VIRGINIA

The Trenton theatre, Lynchburg, Va., has closed with Paramount, Metro, V-L-S-E and William Fox for their attractions, commencing July 12. Manager Trent's program will include features each week from this array of producers. The National theatre, which is the only house in Lynchburg equipped with a pipe organ, is now under new management, a change in the control becoming effective on July 5. The National has been operated for almost a year by M. L. Hoffheimer, of Richmond. A card in the "Daily Advance" on July 4 stated that "the new management will not be responsible in any way for any bills, contracts and so forth, made prior to this date."

WASHINGTON, D. C.

Liberty Park, opened a short time ago, has been able to do business during the recent settled weather. Up to the present time, airdomes have been losing propositions on account of the sudden and unexpected showers. Only where these parks form an association with a closed house have the managers been able to secure any financial returns of consequence. The Liberty Park is exploiting features with a country store weekly.

The Eastern, under the management of Mrs. J. P. Anderson, has a neat sign over the exit door which reads, "Thank you, call again." Patrons leaving cannot help noting this, and from the attendance, it appears they accept the invitation.

The Empress theatre has changed from Paramount and returned to Universal service. The Empress was the initial house in Washington to stand up for the cause of the Independent films, as the manufacturers were called who opposed the association rulings. The present manager, John R. Heine, is filling his role to the satisfaction of his patrons.

Dr. H. Coblentz has assumed the management of the Truxton, of which he is owner. This was caused by the resignation of W. A. Hovey.

The Randolph Park, a new airdome just opened at the corner of First street and Randolph place, northwest, has proven a magnet in this section of Washington, D. C. Although located within three blocks on either side of three other theatres and two parks, the new airdome is proving a success from the start.

A varied program, with feature bills, makes up the weekly programs. Many attractive features are also introduced during the week for the pleasure of the patrons. J. F. Brady is manager.

$250,000 THEATRE IN NEW HAVEN NOW ALL-PICTURE HOUSE

THE Bijou, in New Haven, Conn., one of the houses on the vast Poli chain of theatres and probably one of the most elaborate theatres in New England, being erected only three years ago at a cost of about $250,000, has abandoned its vaudeville policy and taken up motion pictures exclusively.

Over $30,000 were spent on improvements and additions during a week that the theatre was closed recently, and it now compares favorably with some of the leading houses in New York.

Programs of from eight to ten reels in length, featuring only the latest and best star releases, are shown, being changed only twice a week. The house is located in the center of the city, and attracts such patronage that it is not an uncommon event for hundreds to be turned away from the doors at certain performances. The admission prices are ten, fifteen and twenty-five cents.

A large, new Choralcelo organ, costing $25,000, has been installed, and part of each program consists of recitals by famous players. Many people attend merely for the sake of listening to the sweet music.

The Bijou advertises more extensively than any picture theatre in the state, carrying large spaces in all of the daily papers. In addition, the front of the house is attractively hung with immense banners announcing productions as they are shown. For the past two weeks the Bijou has introduced a novelty stunt, in the form of a re-run of all Charlie Chaplin releases for some time back. A young man attired like the famous Chaplin and acting as nearly as possible like him, roams the streets at all hours, attracting large crowds by his queer antics and comical capers.

The Bijou's newest idea is an electric clock installed between bulletin boards in front of the theatre. Above it appears the legend: "Time to see the show. Performances from 1:30 to 11 P. M."

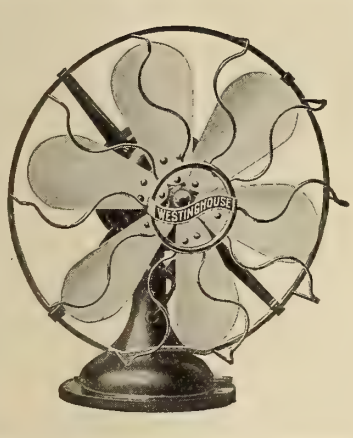
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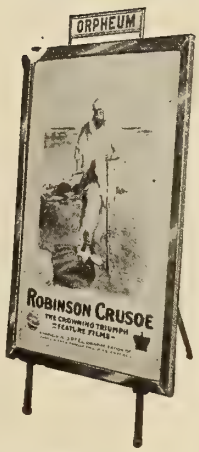
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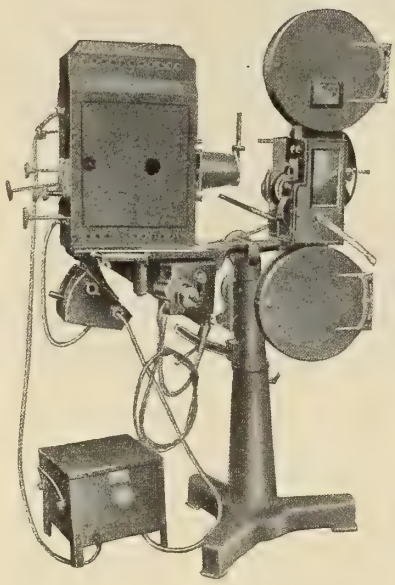
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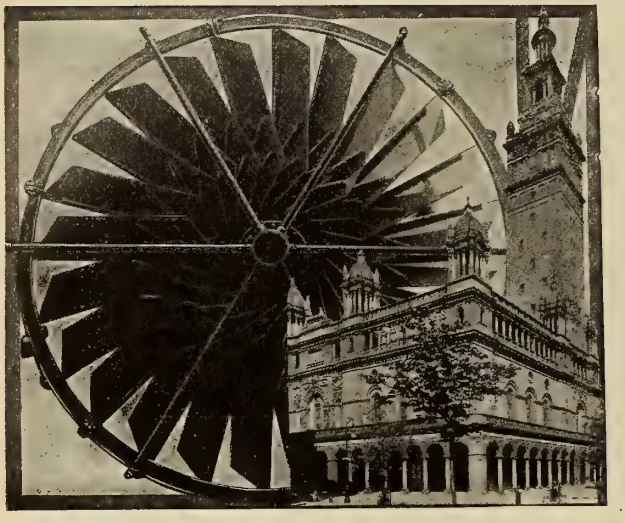
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CONCERT MASTER OF METROPOLITAN TO LEAD RIALTO ORCHESTRA

FOLLOWING closely on the announcement that he had engaged the well known composer, Alfred G. Robyn, as organist of the Rialto theatre at Forty-second street and Broadway, comes the statement from Managing Director S. L. Rothapfel that he has placed under contract as director of his orchestra Hugo Riesenfeld, formerly concert master and one of the directors of Hammerstein's Manhattan opera company.

Mr. Riesenfeld, who was born in Vienna and was a student at the Royal Conservatory of Music there, is equally well known on both sides of the Atlantic as a violin soloist and conductor. He first attracted the attention of Gustav Mahler, of the Philharmonic and the Metropolitan, who, when he heard him play abroad, engaged him as first violinist for the Imperial opera house in Vienna. While there Mr. Riesenfeld composed a ballet and two dance pieces constructed on the music of Chopin, and thereafter became conductor of ballet music in the Imperial opera house.

Heinrich Conreid brought him to this country as concert master of the Metropolitan, but released him to Oscar Hammerstein, with whom he remained for three years in a similar capacity, also conducting the rehearsals of such noted works as "Lohengrin," Tannhaeuser," "Elektra" and "Salome." Mr. Riesenfeld, while under the management of Klaw & Erlanger, composed the music for "The Merry Martyr," and also conducted some of that firm's other musical productions. He was thereafter engaged to reorganize the orchestra for the Century opera company and was one of that organization's conductors.

Mr. Riesenfeld will have under his direction the largest orchestra ever installed in a motion picture house, and his musicians will be chosen for their particular capability in their various lines and from symphony orchestras all over the country. Mr. Rothapfel has given him a free hand to make the Rialto orchestra the most notable organization of its kind in the country.

RAIN BLOCKS BUSINESS IN ST. LOUIS

JUNE was the rainiest month St. Louis has known for forty years. As a result of this cool and rainy weather the airdomes all over the city have suffered from lack of attendance and inability to run their programs on nearly every night because of showers that came up expectedly and unexpectedly.

May was even worse . Only four nights in the whole month were suitable for exhibition purposes, and those nights were cold, almost too cold to sit outdoors with any degree of comfort.

The many theatres with airdomes in connection were fortunate in being able to move into the house at a few minutes' notice, and as most airdomes in St. Louis are run in conjunction with theatres, the loss to exhibitors is not as great as it might have been. But the twenty-five airdomes, more or less, that are run independently, have been playing to small audiences, even when it was possible to show the program at all.

If the weather warms up, however, and the rainy season closes, the airdomes will have a chance to make up for lost time, and it is possible that they may run until the middle of October.

As an instance of the increased popularity of outdoor theatres, the Paris airdome, on Morganford and Juniata street, had just double the attendance on opening night this year that they had on opening night in 1914. The Paris is not connected with any theatre.

BISHOP COMPLETES FOURTH OF AGENCY TOUR

W. A. BISHOP, general sales manager of the Wisconsin Seating factories of New London, Port Washington, Sheboygan and Grafton, Wis., is now in New York City having completed one-fourth of his tour over the United States for the purpose of establishing branch offices and agencies for the selling of Casteel theatre chairs, a new patented product.

In spite of the reported business depression he states that the theatre building in territories already visited is flourishing, and in excess of last year. Mr. Bishop is introducing his new theatre chairs personally, and so far has secured a great number of seating contracts.

He will visit every important city in the South, thence go to the Pacific coast, returning by way of Seattle and the Northwestern states.

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TRY THESE TESTS

First: Examine the composition of screen—whether same is paper, window shading or canvas.

Second: Note whether the finish surface is as flexible as the material to which it's applied, thus removing all chance of cracking or peeling.

Third: Try creasing or bending to see if coating will crack.

Fourth: Try tearing to determine its toughness or tear-resisting qualities.

Fifth: Try soaking in water to prove if it's waterproof.

Sixth: Try stretching.

Last, but not least, look up NOT ONLY THE GUARANTEE, BUT THE MANUFACTURER BACK OF THE GUARANTEE. Find out how long manufacturer has been in existence and in this connection, ask yourself one question, viz.—HOW DOES A MANUFACTURER KNOW HIS SCREEN WILL LAST FOR FIVE YEARS WITHOUT PROVING DEFECTIVE, WHEREAS THAT SAME MANUFACTURER AND HIS SCREEN HAVE ONLY BEEN IN EXISTENCE SIX MONTHS OR TWO YEARS?

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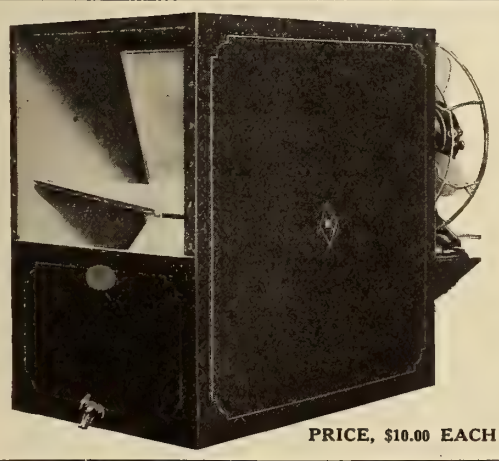
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Music and the Picture

Edited by Ernst Luz

EDITOR'S NOTE.— *This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays.* MOTION PICTURE NEWS *will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.*

THE EXHIBITOR AND MUSIC

I TAKE it for a fact that music has been the greatest care of every exhibitor and the one part of his entertainment wherewith he has met with the least success.

This musical discontent makes me feel that the exhibitor has tried, is trying and will continue to try until his efforts meet with success; for which reason I address the exhibitors with the view of obtaining their co-operation and support in my agitation for that which is necessary for the continued success and betterment of the motion picture theatre.

At a recent banquet given by film men in New York City, to S. L. Rothapfel, late managing director of the Strand theatre, he said, among many things, "I suppose I will be accused of riding a hobby when I say something about the combination of music and the pictures, but you will all admit the tremendous part that the music plays." Few exhibitors having been able to meet with marked success in the combination of music and the picture, gives him the privilege of calling it a hobby, but I can assure you it was Mr. Rothapfel's stock in trade and the stepping stone to his every past success. His knowledge of music has been to his great advantage.

To give every exhibitor the same opportunity, thereby creating legitimate competition in music, I place my views and methods before you hoping for your honest support and co-operation.

Picture Theatre vs. the Legitimate

The continued advance and improvement of the picture theatre has placed it in direct competition and on an equal footing with the legitimate. Why then is it not every exhibitor's right to expect the same assistance from the producers of his performance as is given to the working force of every so-called legitimate theatre, in advance of the playing company's arrival?

This advance information calls for all that is necessary for a perfect performance of each and every play in the form of plots, such as property, electrical or musical.

What do we get in the picture theatre? Nothing but advertising and an unknown quantity of film. Music must be thoroughly thought out and set up in advance. When this advance information is furnished, you, Mr. Exhibitor, will truly be a dangerous competitor to the best in the legitimate, and you will find yourselves catering to the refined and intelligent patronage of your communities.

Is it not therefore to the mutual benefit of the industry at large that a concerted movement be started to bring about such conditions? Mr. Exhibitor, it is high time that each and every one of you become managing directors of your theatres in spite of the fact you may not be practical musicians or operators.

The One Man Instrument

Nearly all exhibitors have been approached on the subject of the One Man Orchestra. The subject has been kept continually before me in the last year. I have heard repeated demonstrations on many different instruments, playing many myself and feel sure that some of the latest patents will fill a much needed want among exhibitors, whose seating capacity does not permit the weekly cost of an orchestra.

The lone picture pianist or the piano and drum are no longer picture theatre attractions. On the contrary, they have become a musical insult to even the less intelligent audiences. No exhibitor should allow himself to believe that these instruments can take the place of an orchestra. That is far from true. When conditions are such that he can afford only two or four, not always capable musicians, such an instrument with one good performer will surely give him better musical results. Many of these instruments require only the services of a good pianist to get good results.

Others are so laborious for the player that the exhibitor has no end of trouble with performers after installation.

These evils are being corrected in some of the late patents, which when perfected will make them possible as an orchestral equipment, making them possible with orchestra and practical as an orchestra relief, for an overworked orchestra is monotonous.

The greatest drawback of all One Man Orchestra instruments is the faulty salesmanship shown in presenting their proposition as a cheap way of getting picture music results when it is really not cheap.

Every cheap instrument that I have heard has been good for nothing and those that were good cost real money. The price of admission to the picture theatre is continuing upward, consequently the picture theatre does not beckon for that which is cheap, but demands musical class. The one-man orchestra does cost money, but it is worth the price you pay for it.

In the larger theatre where the admission is fifteen cents and more, the pipe organ is the solution. It augments the orchestra, relieves the orchestra, and does away with that which is most abominable in all picture theatres, viz., the lone piano.

There is no limit to the results obtainable on the pipe organ, for it can be added to from time to time, always adding tonal effects that are new. While it is an expensive equipment it is lasting, and it holds out a welcoming hand to the best in music, requiring a musical student or master as a performer.

Objections to Pipe Organ

With all the musical possibilities known to the modern pipe organ, its monotone becomes tiresome if heard continually for an hour or more. The proof of this is found in the fact that the more progressive exhibitors and theatre managers use it as an auxiliary instrument.

In such cases it has seldom been necessary to decrease the size of the orchestra, but on the contrary business improvement has allowed the orchestra to be augmented. It is safe to say that no mechanical contrivance will ever supplant the orchestra in avoiding monotone musical entertainment.

The solution of the many one-man instruments, ignoring the piano, which is no longer a factor, must be decided by each exhibitor according to his seating capacity, the maximum admission obtainable and, above all, the class of audience he entertains .

I know of no one-man instrument that would not be an improvement over the piano or piano and drum. The latter combinations will surely keep the more intelligent patronage away, which is the audience wherewith the moving picture theatre of today will thrive.

Losses of the Past in Musical Speculation

No exhibitor can estimate the loss to himself when he fails to properly equip himself musically, even should he be playing to capacity, for a competitor may enter the field at any time who has made a study of the musical possibilities and surrounded himself with capable musicians.

After such competition starts to take your patronage it is impossible for you to equip yourself in short enough time to stay the tide of business, and were it possible you become an imitator, which is the best advertising your competitor can have. At this point you suffer the loss of musical speculation, for it is musical speculation to the exhibitor who has not given it proper forethought and study. You cannot properly equip yourself musically

in a day, week or month, under present conditions. It is therefore wise that every exhibitor give the music and the picture some serious thought in this time of peace, while he is still free from competition, at a time when musical speculation will not be a financial loss to him.

There has been in the past, and always will be, a tendency on the part of many to exploit the field of picture music. Less than two years ago prominent men in the picture game, as it was professionally termed then, remarked to me that no one who read music could play well for pictures. These same men are today searching with diligence for players who can read the right music at the right time for pictures. The time is past when we should use the piano. I can safely say that in the near future the piano fakirs will all be back on the street cars. Every manufacturer of instruments maintains a school of instruction and can only use capable performers.

The present patronage of the picture theatre demands good music, well played, which can only be accomplished by the best musicians. At the present time the best musical directors in this country are available for the picture theatre work and await the time when they can get such advance information as is necessary for them to know they can fill such positions satisfactorily and not to the detriment of their individual reputations.

When I say that a score of directors and musicians have suggested their apprentices to learn the work of picture playing, you will readily understand the fever of musical inclination which is now on, making me more positive that the next year will see every possible loss in musical speculation a thing of the past and the present musical troubles of the exhibitor reduced to a minimum.

A WOMAN'S SUGGESTION FOR MUSICAL SCORES

By Alice S. Burton

EDITOR'S NOTE.—*The following article, by Alice Burton, of Honolulu, an expert motion picture pianist, well known in the Hawaiian Islands, is a reply to one appearing in a recent issue from the pen of E. A. Ahern.*

First Idea: I think it advisable for the manager to give the pianist a rehearsal with the picture before it appears to the public. How many managers consider this necessary? What the pianist should do, is to study the names of the films to be played, which is in most cases the "cue" of what to expect—not always, but usually.

They should use ordinary common sense, and not play waltzes and jig music during a "death scene," or "love scene," of a picture, as so many do. The average pianist (like so many other lines of business) works simply on the get-the-money plan, and doesn't care what he plays; giving little thought to the artistic side.

Likewise, managers should demand proper music, and by so doing would increase their box receipts, for without doubt the music is the life of the picture. But why use different measures of different pieces, or play one piece in different tempo, as in Mr. Ahern's remarks on "Notre Dame"?

The changes in a picture are too sudden to allow of skipping from one piece to another, and also each picture has its own individuality, no matter what class of picture. For example: "Eyes so Blue and Tender" and "Unlit Sea" are alike, generally speaking, but the character of each picture is entirely different and requires a different musical setting for each.

If pianists hold the audience, they must make the picture interesting and restful, not discordant. I used for "When Sea" "Lorely," by Selig, using the one piece, the same as a background, for a picture, and improvised or composed to suit the different changes of the picture; modulating from one key to another, fitting each scene—either sad, or storm, and dashing of waves; ending with my original theme "Lorely."

For "Eyes so Blue" I used Ronde d'amour, by Westerhout. I did not have the song, and found this piece suited nicely, as it was something of the song-ballad style of music; treating this picture likewise, fitting the different changes to suit the action of the characters.

When the girl denounces her would-be sweetheart, on the rocks, strong agitato movement, which requires an entire change of key. Then again, when he breaks the "Night Light" and "Sneaks into the room very slowly," staccato movement to chords, following his movements until he sees "her" on the shore below. Also follow her as she walks into the surging sea, follow every movement closely, until where she is found by her sweetheart, washed ashore, then very sad, pathetic melody, and finish with my original piece, letting the music die away. A silence over the entire audience—and many in tears.

"The Escape of Jim Dolan," my version of this two-reel Western drama ("Too Much Mustard") until jail scene, then improvise a "lento" movement, in same key, until breaking out of jail—entirely different key and movement—in A Minor; follow all changes closely until captured by the Indians; then full Indian music, suitable to war whoops, running and so forth, until he drops from his horse, then "Adagio" movement in C.

On the road to recovery, back to my original piece "Too Much Mustard," in key of F. I mean by "Composing" and "Improvising" musically. And it must be legitimate—not faked, as many do.

Some attempt this, and it sounds like a broken hurdy-gurdy; in this case, silence would be golden. Some very good effects for the picture may be obtained by a moment's silence at the right time and place. To play one piece from beginning to the finish of a picture is enough to drive the people and the manager out of the house.

The pipe organ is the most responsive instrument. A beautiful effect may be obtained when a lot of women are screaming, as in "Burning of Troy," by combining melodia, flute and voxhumana, viola-cello and echo-horn. You can follow the imaginary voices with the foot swell, using your pedal bass for the male voices.

If the picture pianist would only study effects a little more, managers would pay more, and audiences would certainly appreciate it. Put ragtime in its place; likewise all other music.

CHARLES FRANK, BOSTON PIANIST, OUTLINES SCORE FOR "WILD OLIVE"

PATRONS at the Park theatre in Boston are congratulating its new manager, W. Fred Bossner, for retaining as his musical conductor a man who has done so much for good musical accompaniment for pictures in Boston as has Charles Frank. Mr. Frank was at the old Orpheum, no being torn down, for several years, and was connected with vaudeville for seventeen years. He is a director who insists upon playing only worth while music for the films, and he believes the musical side of the film has a great future.

Mr. Frank and Mr. Bossner view the Paramount reels a week in advance of their showing at the theatre, and Mr. Frank has devised a code system in which he jots down the sort of music to be played with each section of the picture. His musical library is probably one of the most extensive possessed by any theatre orchestra conductor in the city, and from this library his orchestra since last December 7, has played 1,115 selections, the only repeats being the melodramatic hurries.

Mr. Frank has given the NEWS the following music plot for "The Wild Olive," playing at the Park:

While cast is being shown, "Solitude," waltz by Waldteufel. For the letter "Lovey Mary," by an unknown composer. For the Wild Olive caption, "Sleeping Beauty," Tobani; chopping down tree, "Butterflies," Steinke; for the fight, melodramatic hurry; after the fight, "Serenade," Pierne; interior change, "To a Star," Leonard; struggle, agitato movement; interior change, "Song of the Waves," Johnston; change to green shack in woods, "Mysteryosso"; change of scene to home, "Reverie," Vieuxtemps; morning scene, "Nightingale and the Frogs," Eilenberg.

At Norrie's escape, organ, waltz; ready at sunset, andante moderato; six months later, light music; letter, andante; exterior, waltz;

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"advise you" cue, andante moderato; change of scene, andante moderato (Mr. Frank allows his organist to select his own music, specifying only the movements he desires played); exterior fountain scene, orchestra resumes, "Bees," novelette by Jones; change to interior, "Twilight," Hallen; "In New York" cue, "Les Loinbains," Waldteufel; "He's Blind" cue, "Serenata," Cajani; at the table, "Nicoise," serenade, Volpatti; New York manager cue, "Evening Devotion," Kohler; auto scene, "Berceuse," Jocelyn; "That Evening" flash, "Bella," Waldteufel; slow action cue, "Romance," Wieniawski; this played to finish.

THE ONE-MAN-ORCHESTRA IS BEST FOR THE PICTURE

THERE seems to be one most important fact overlooked in the present rush to install the various forms of one-man-orchestras in the motion picture theatre. No matter how well known or famous the organist, no matter how expert the pianist, if the pianist or organist is not an adept at "playing for pictures," all their reputation and skill so evident when playing their respective organ or piano counts for naught when they try to play for pictures.

If the respective manufacturers of these one-man-orchestras would take an expert picture player, one who has served his time on the old standby piano, and train him to use their instrument for pictures, something might be accomplished that would be worth having from a box-office standpoint. But this fad, and it is nothing else, of taking an organist, famous for church or concert organ recitals, and letting him play one of these one-man-orchestras for the pictures in a theatre is nothing short of a joke, to say the least.

To be fair, there is nothing that sounds so well or would please the average audience more than a classical or an operatic selection played or rendered by a famous organist or pianist, for an overture or between shows; but where would these selections fit in for a straight drama or light comedy picture?

The scenes following one another in any picture would hardly allow for more than a few snatches from any selection, let alone the rendering of an entire selection. The adept picture player so arranges his music that the different selections are so blended together as to make a harmonious whole, and there is no getting around the fact that the concert player, whether he is an organist or pianist, cannot apply this same arrangement to his repertoire without some first practice or intently watching and learning from some expert picture player.

There is no reason why the average piano-picture-player cannot adapt his playing to one of these one-man-orchestras, and his rendition of picture playing one one of these instruments would only be a questin of time before he could play his regular "piano stunts" with the addition of having an organ, and probably a ten-piece orchestra, at the command of his fingers on the keyboard.

When it is taken into consideration that the one-man-orchestra combines all the instruments mentioned, and one or two of them are combined with the piano in addition, these instrument are the logical musical equipment for the picture theatre. But only when played by a picture player. The concert organist or pianist must first learn to play for pictures.

PORTLAND, ORE., THEATRES TO MAKE MUSIC AN ATTRACTION

EARL RANSOM, drummer at the National theatre, Portland, Ore., has taken over the management of the Orpheum, at Seaside, for the summer season. Special music and vaudeville, in connection with Mutual Masterpictures, will be the attractions offered. Mr. Ransom is in touch with many clever acts, and intends to present only the best.

Mr. Ransom's plan is to secure the best musicians possible, and perhaps the location of his theatre, being at a seaside resort, will aid him greatly in securing good talent. The hours will be short, and he will pay his musicians liberally, in order to specialize in musical numbers. Among the acts, Mr. Ransom reports a zylophone duo, which will remain as a permanant attraction. He also plans to secure three or four of Portland's most noted pianists, during their vacation, and will perhaps head the list by Clifford L. Carney, for many years identified with Melvin G. Winstock, at the Peoples' theatre, now with Mr. Winstock at the National.

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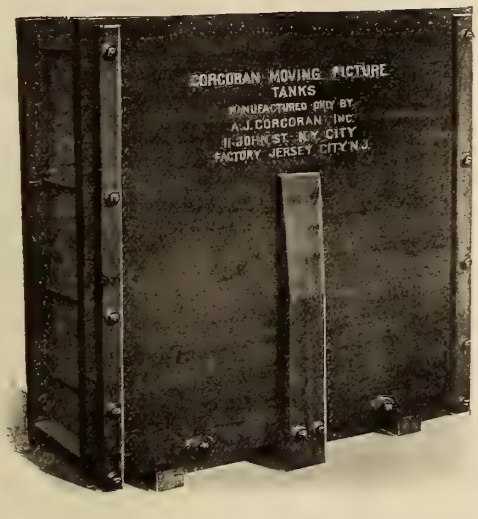
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MOTION PICTURE GUIDE TO SAN FRANCISCO AND LOS ANGELES

SAN FRANCISCO, JULY 13 to 16, 1915



PROGRAM OF EVENTS

TUESDAY, JULY 13

10 A. M. Formal opening of Convention. Addresses of welcome by Gov. Johnson of California and Mayor Rolph of San Francisco, followed by address of National President Pearce.

Appointment of committees. Adjournment at 12:30.

2 P. M. Meeting in exposition salon to view exhibits and feature pictures.

Meeting of committees.

8 P. M. to 11 P. M. Special program in exposition salon; music and interesting demonstration.

WEDNESDAY, JULY 14

10 A. M. Business session in Convention Hall.

Address by W. W. Hodkinson, President Paramount Pictures Corporation.

2 P. M. to 4 P. M. Special exercises, Exposition salon.

4 P. M. to 6:30 P. M. Sightseeing trip.

8 P. M. Special entertainment Exposition salon, including exhibition fancy dancing by well known picture players.

THURSDAY, JULY 15

MOTION PICTURE DAY AT THE EXPOSITION

10 A. M. Business session. Address by Mr. D. W. Griffith; subject, "The Rise and Fall of Free Speech and Personal Liberty in America." Election of National officers for the ensuing year.

1:30 P. M.—Midnight. Assemblage at Auditorium for visit to the Panama-Pacific International Exposition. This is official Motion Picture Day at the Exposition, and a special program has been arranged.

Art Smith, famous aviator, will ascend at night and write the word "Movie" with a trail of fire in the sky.

FRIDAY, JULY 16

10 A. M. Business session, including addresses by Mr. P. A. Powers and Col. W. N. Selig.

1 P. M. Automobile parade of screen favorites. Luncheon at the Portola-Louvre.

3 P. M. Reception of picture players in exposition salon.

9 P. M. Grand ball. Presence of forty of the most prominent picture players from the Pacific coast studios has been arranged for this affair. A band of fifty pieces will furnish the music. Gov. Johnson and Geraldine Farrar of the Lasky Company will lead the grand march.

THE MOTION PICTURE MAN'S GUIDE TO SAN FRANCISCO AND LOS ANGELES

SAN FRANCISCO is a discouraging town for the visitor in that it is almost impossible to find even a Native Son who can, without referring to a map, outline the lay of the land. The writer tried this on three exchangemen, who had been fixtures in the bay city since films became films. The cause is that half of San Francisco is on the bias with the other half. In other words, all streets north of Market are diagonal with Market, while those south are perpendicular or horizontal with the spinal cord of the city.

Fortunately San Francisco has but two means of entrance, which greatly simplifies matters. You must either arrive by the ferries which dock at the Ferry building, foot of Market street, or at the Southern Pacific railway station on Townsend and Third streets.

If you come by the ferry, take any uptown numbered Market street cars, except those numbered three or four. This will take you direct to the Civic Auditorium, Larkin street, where the convention will be held. The same applies to any car on Market street, whether taken at, or above the Ferry building.

Those who arrive by the Southern Pacific can transfer from Third street cars at Market, and by Market street the visitors can return to the main business portion of the city, where practically all theatres, hotels, exchanges and other business establishments of the film industry are located.

The Auditorium is very conveniently located, in that it gives access to cars to all parts of the city. Van Ness avenue, on the west of the Auditorium, runs direct to the Panama-Pacific Exposition ground entrance.

All firms of the film industry in San Francisco are preparing to entertain the visitors, and the following directory of the various firms will be of interest to the visitors.

WITH but very few exceptions all film exchanges and accessory houses in San Francisco are located on Eddy, Turk or Golden Gate avenue.

All three streets run parallel with each other, diagonally with Market street, and are south from the ferry in the order named above.

The General Film exchange is located at 138 Eddy street, where Leon Bories presides as manager. This institution is one of the handsomest exchanges on the coast and it is convenient in every respect.

In the center of the next block, at 234 Eddy, is the All-Star Feature Distributors, and the Golden Gate Film exchange of which Sol Lesser is president and manager; L. V. Netter, assistant manager; and E. M. Asher, in charge of publicity and sales departments. From this studio many of the big independent features, all exposition features and Metro program subjects are distributed.

At 158 Eddy street is the accessory and theatre supply house of Davis brothers, Sam and Moe. It would be hard to think of anything that cannot be found here.

The Pathe exchange, under the management of H. W. Oviatt, is at 67 Turk street, being a half block off of Market. Mr. Oviatt's assistants include C. S. Alderman, booker; W. M. Kofeldt, cashier, and J. H. Hart, manager of the publicity department.

Directly across the street, north, is the accessory and supply house of George Breck, where there is much of interest, the equipment being arranged for display purposes to form a model theatre.

In the next block west, 162 Turk street, is the Mutual exchange, where J. R. Crone is manager; X. K. Stout, assistant manager; and C. A. Roeder, manager of serial department.

Golden Gate avenue has become the center of the film companies, and on this thoroughfare, not less than seven are located, five of this number being clustered in the second block, two on one side of the street and three on the other.

THE World Film corporation exchange is at 104 Golden Gate avenue, where they have very elaborate quarters. Ralph H. Clark is manager, H. B. Seller, office manager, and F. H. Locher and Joseph Deitch, salesmen.

The Independent Film exchange is two doors distant, at 116, where G. E. Chamberlain is owner and manager. Independent feature subjects marketed by the states rights plan are handled.

A few steps farther is the Union Film and Supply company of which O. V. Traggardh is president and manager. This exchange specializes in state rights features.

On the opposite side of the street will be found the Fox Film corporation in charge of W. J. Citron. Adjoining this is the equipment and supply house of G. A. Metcalf, who is distributor for Power, Simplex and Baird machines. W. L. Stearn is sales manager and W. E. Butler in charge of the repair and installment department.

The California Film exchange, distributors of the Universal program, is at 121-27 Golden Gate avenue, under the management of M. L. Markowitz, who is aided by Abe Markowitz, in charge of the booking department, and Joe Celloa, manager of the supply department. This exchange has floor space of nearly five thousand square feet, with elevator service from main floor to the basement, where there is a comfortable projection room.

The exchange was started by Mr. Markowitz in 1909, and three times it has been necessary to move to larger quarters. During the time other branches were organized, one at Los Angeles and the other at Phoenix, Ariz. Early this year the three exchanges were sold to the Universal company.

At the corner of Golden Gate avenue and Market street is the San Francisco branch of the V-L-S-E corporation. This is in charge of C. B. Price. In the Mechanics' building, Turk and Market streets, is the business headquarters of the Exhibitors' League convention, prior to the time of opening the meeting.

The Blinkhorn exchange, in charge of L. C. Williams, is also located in the Mechanics' building.

IN the adjoining building, 942 Market street, is the attractive office of Turner and Dahnken, circuit of motion picture theatres. This firm has a very complete establishment here which looks after all details of the business, including advertising, projection repairing and scenic effects.

The Progressive Film corporation, which has exchanges in a number of west coast and mountain cities, has its headquarters in the Pacific building, corner of Fourth and Market streets. Henry Webber, one of the principal stockholders of the corporation, is in charge, and assisted by Kenneth Hodkinson and Mrs. Gertie Huff.

The Nat A. Magner exchange, under the personal supervision of Mr. Magner, has its home office in the Pacific building. This exchange specializes in state rights feature productions.

Other exchanges in San Francisco are United Film Service company, 217 Taylor street, under the management of J. H. Allen; Apex Feature Film service, in charge of Ernest Brue, and the Globe Film exchange, owned and managed by I. Litchenstein. Both are in the Pantages Theatre building.

THE principal motion picture theatres of San Francisco and Oakland are: The Alcazar, O'Farrel near Powell (now showing "The Birth of a Nation"); Imperial, 1073 Market street, 1,700 seats, Jack Partington, manager; Portola theatre, 779 Market street, 1,500 seats, Eugene Rolfe, manager; Tivoli theatre, 70 Eddy street, 2,200 seats, Turner and Dahnken, managers; Edison, 27 Powell street, 500 seats, H. J. Gosliner, manager; Odeon, 747 Market street, and Unique at 757 Market. Each have three hundred seats and are owned by Joe Huff; Fillmore, 1327 Fillmore street, seven hundred and fifty seats, Greenfield and Kahn, managers; Acme, 1249 Stockton street, Ralph L. Marks, manager. This is near Chinatown, where the Orientals and Occidentals rub elbows; Silver Palace, between Third and Fourth on Market, five hundred seats, Bert Herzog, manager; Strand, eight hundred seats, College avenue and Ash Beach, Berkeley, Beach and Krahn managers; De Luxe, Bancroft and Shattuck avenue, Berkeley, twenty-two hundred seats, Turner and Dahnken, managers; Majestic, near the University of California, one thousand seats, Frank Edolph, manager; Franklin, at Fifteenth and Franklin street, Oakland, one thousand seats, Krueger and Midgley, managers; Photoplay, Broadway at Sixteenth street, eighteen hundred seats, Turner and Dahnken, managers.

LOS ANGELES FIRMS WILL BE FOUND IN "FILM ROW"

THE convention exhibitors who come to Los Angeles, will find the exchange accessory houses and other firms connected with the exhibiting end of the business, clustered in what is known as Film Row. This, at the present time, is scattered over a larger area than formerly, but now all business houses will be found within three blocks.

Keep this with you ana enjoy your trip to the Pacific Coast

THE MOTION PICTURE MAN'S GUIDE TO SAN FRANCISCO AND LOS ANGELES

The seven hundred block of South Olive street, which is two blocks west of Broadway, was first given the name of Film Row. The most northerly exchange is the Fox Film Corporation, at number 734. This is under the management of A. T. Lambson, and also serves as the home office of Harry Leonhardt, general western state's representative.

In the adjoining room to the south is the home of the Universal Program, and from here it is distributed all over southern California, a portion of Nevada and part of Arizona. Dan Markowitz is manager, ably assisted by Dave Bershon and Joe Goldberg.

Directly across the street is the Los Angeles exchange of the Union Film and Supply company, which handles a number of very successful state rights' features. O. T. Saylor is manager.

The Los Angeles exchange of the Mutual Film corporation has just moved to new quarters at 825-29 South Olive street. Here, Manager Johns has added every convenience for his patrons, which includes a large pre-view theatre and comfortable reading rooms. The regular program department is handled by Newt Levy, the Mutual Master-Pictures by Edward S. Holmes, and the serial pictures by Charles Cochard. This exchange is modern in every way and built especially to requirements of the new fire ordinances.

ON Eighth street, one half block west of Olive street, is the southern California branch of the All-Star Feature Distributors and the Golden Gate Film exchange, of which Sol Lesser, of San Francisco, is president and general manager. E. H. Emmick is the manager of this exchange, assisted by Ted Bargman as salesman, and R. S. McIntyre is in charge of the booking department.

United Service exchange is at 527 West Eighth street, and is ably managed by A. B. Lamb. Sam Barnett is in charge of booking.

The World Film corporation is at 822 South Grand avenue, under the management of C. L. Theuirkauf, who is aided by H. Rweenie.

The General Film company's Los Angeles exchange occupies the entire fourth floor of a newly constructed building at 822 South Broadway. The offices and the several departments are most conveniently arranged and furnished. The projection department is the most important feature of the exchange, which is in charge of H. H. Hicks. This branch serves the exhibitors of southern California, a portion of Nevada, Arizona, New Mexico and a part of Oklahoma and Texas.

The home of Paramount Pictures is on the third floor of the Marsh-Strong building, Ninth street at Main. M. L. Lewis is manager of this exchange with Lewis T. Thompson in charge of sales, and Byron Spry assistant to the manager.

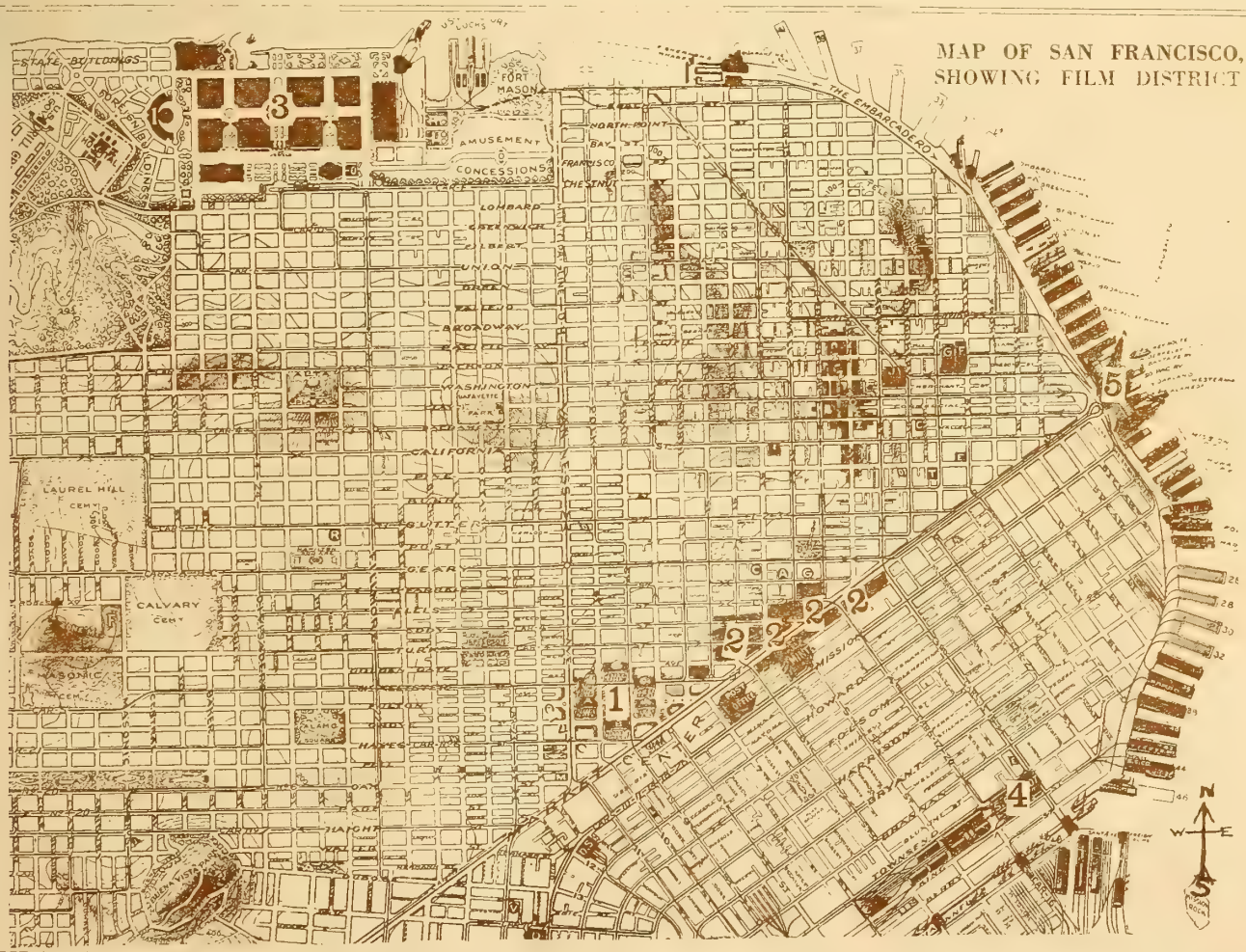
The Pathe exchange occupies a large first-floor room at 114 East Seventh street. B. E. Loper is manager. This exchange is also the parent organization of "Southern California Pathe Weekly."

The Nat A. Magner company's Los Angeles branch, in charge of J. C. White, is located in suite 224, Los Angeles Investment building, corner Eighth street and Broadway.

The office of the Film Exchange Men's Board of Trade of Los Angeles, is located on the sixth floor of the Marsh-Strong building, Ninth and Main streets. The members have extended an invitation to all visiting exhibitors and exchangemen, to call here and meet the manager of the board, C. J. Marley.

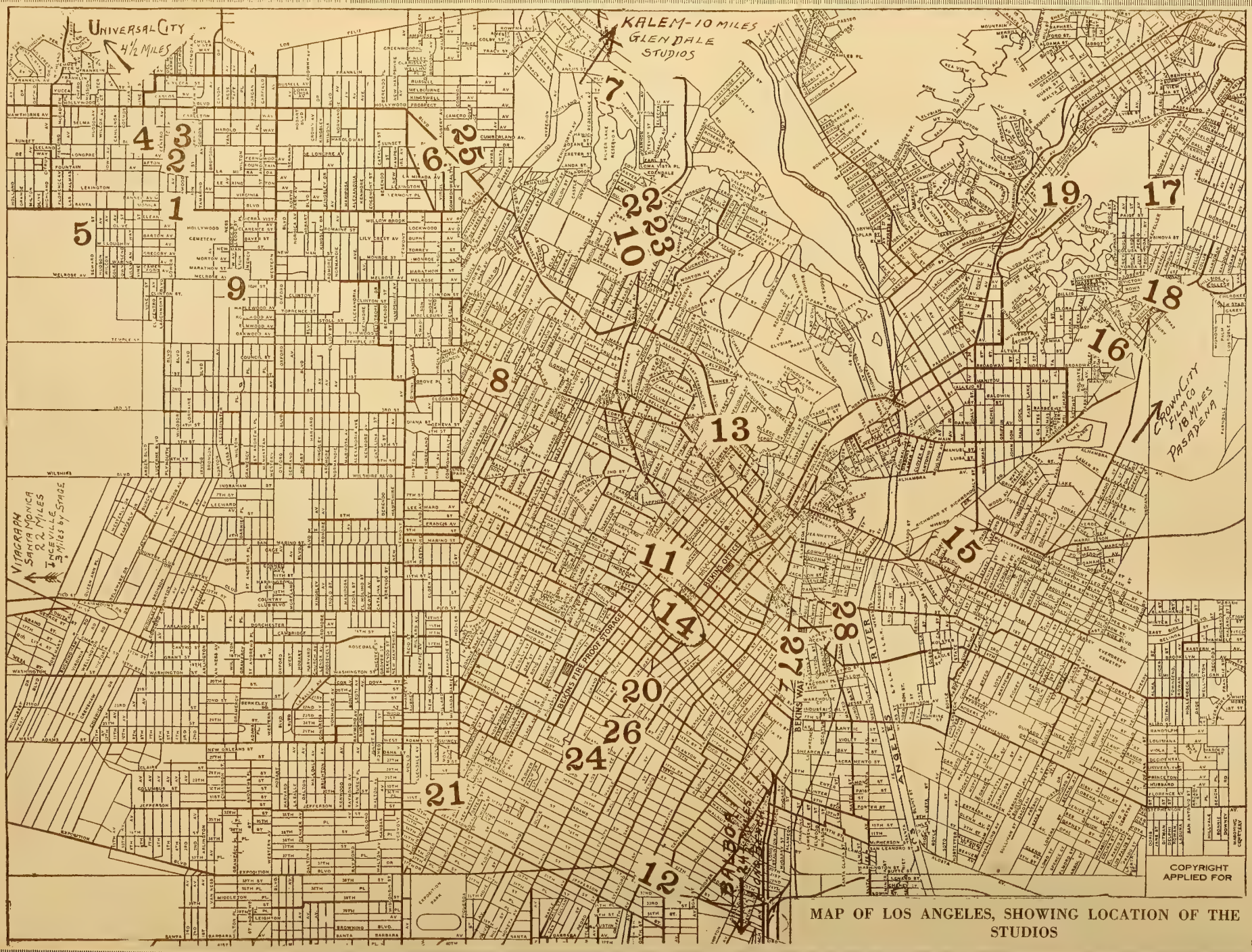
The largest inclusive motion picture theatre equipment and supply house in Los Angeles is that of the Pacific Amusement Supply company, 200 Severance building, corner Sixth and Main streets. H. E. Van Duyne is general manager, and the other members of the firm take care of the outside sales work and the installation.

MAP OF SAN FRANCISCO, SHOWING FILM DISTRICT



(1) AUDITORIUM AND CONVENTION HALL; (2) FILM DISTRICT; (3) PANAMA-PACIFIC EXPOSITION; (4) SO. PACIFIC DEPOT; (5) FERRY BUILDING (TO SANTA FE DEPOT AT BERKELEY).

Let this guide lead you through the picture land of America



MAP OF LOS ANGELES, SHOWING LOCATION OF THE STUDIOS

KEY TO THE MAP

1. National Film Corp. (about 75 blocks).
2. Universal Hollywood Studio (77 blocks).
3. Quality Pictures (77 blocks).
4. Lasky Feature Play Co. (78 blocks).
5. Climax Co. (82 blocks).
6. Reliance-Majestic (60 blocks).
7. Navajo Company (60 blocks).
8. Bosworth-Morosco Studio (40 blocks).
9. Clune Studios (formerly Fiction Pictures).
10. Favorite Players (50 blocks).
11. Industries Educational Film Co.
12. Old Robbins Studio.
13. Jap.-Amer. Film Co. (18 blocks).
14. Business Center and Exchange District.
15. Essanay Studios (31 blocks).
16. Selig Zoo (58 blocks).
17. Big Otto Zoo and Studio (70 blocks).
18. E. & R. Jungle Film Co. (60 blocks).
19. Lubin Western Studio.
20. Daniels Co.
21. International Laboratories.
22. Selig.
23. Keystone.
24. Bostock Jungle Arena and Horsley Studio.
25. Kalem Hollywood Studio.
26. Los Angeles Motion Picture Co. (14 blocks).
27. So. Pacific R. R. Depot.
28. Santa Fe R. R. Depot.

NOTE.—Distance in blocks represents distance of studios from business center (14 on map).



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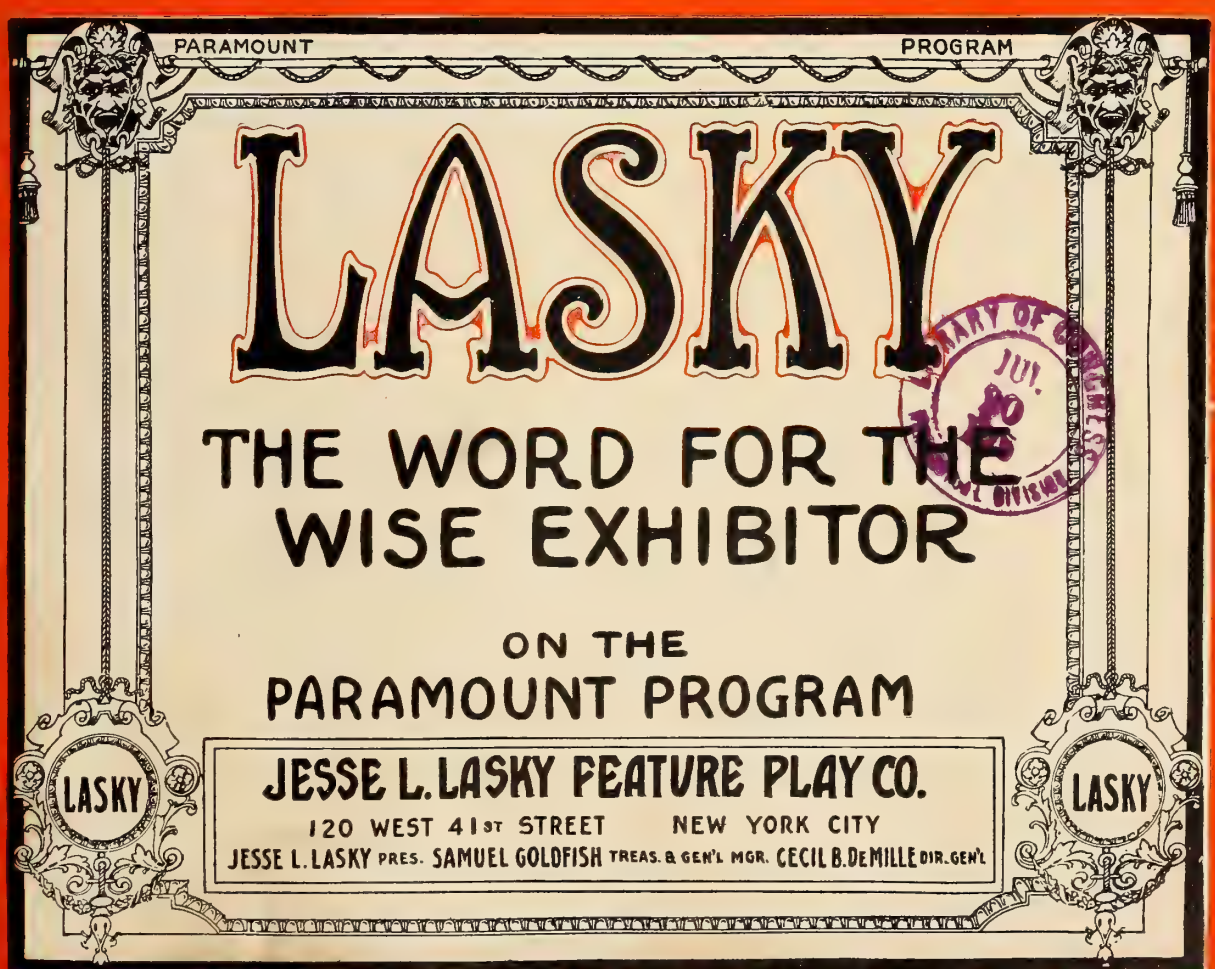
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JULY 24, 1915

Motion Picture News

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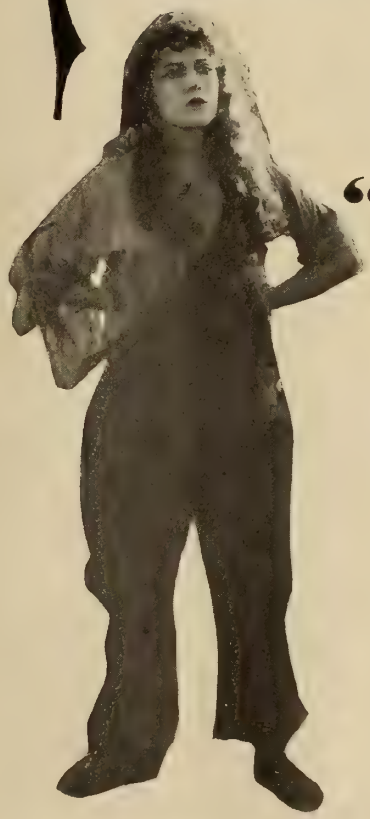
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PRESENTS

MARY PICKFORD

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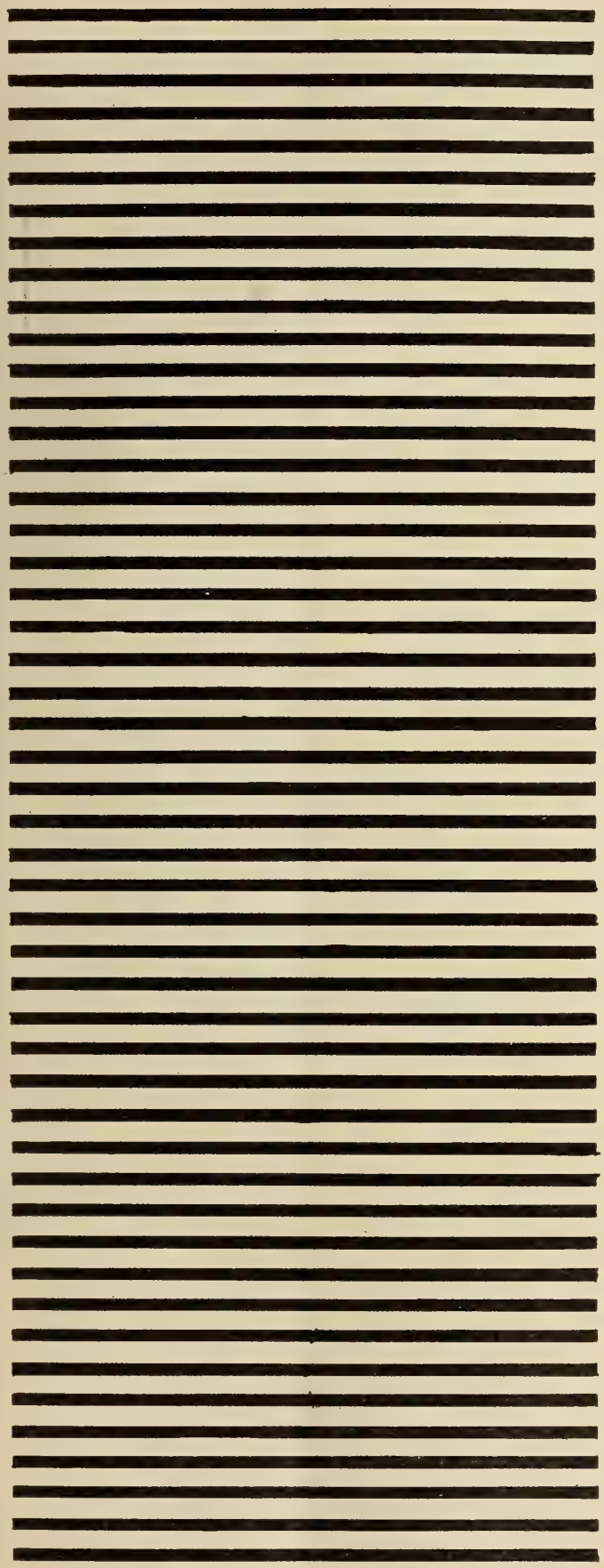
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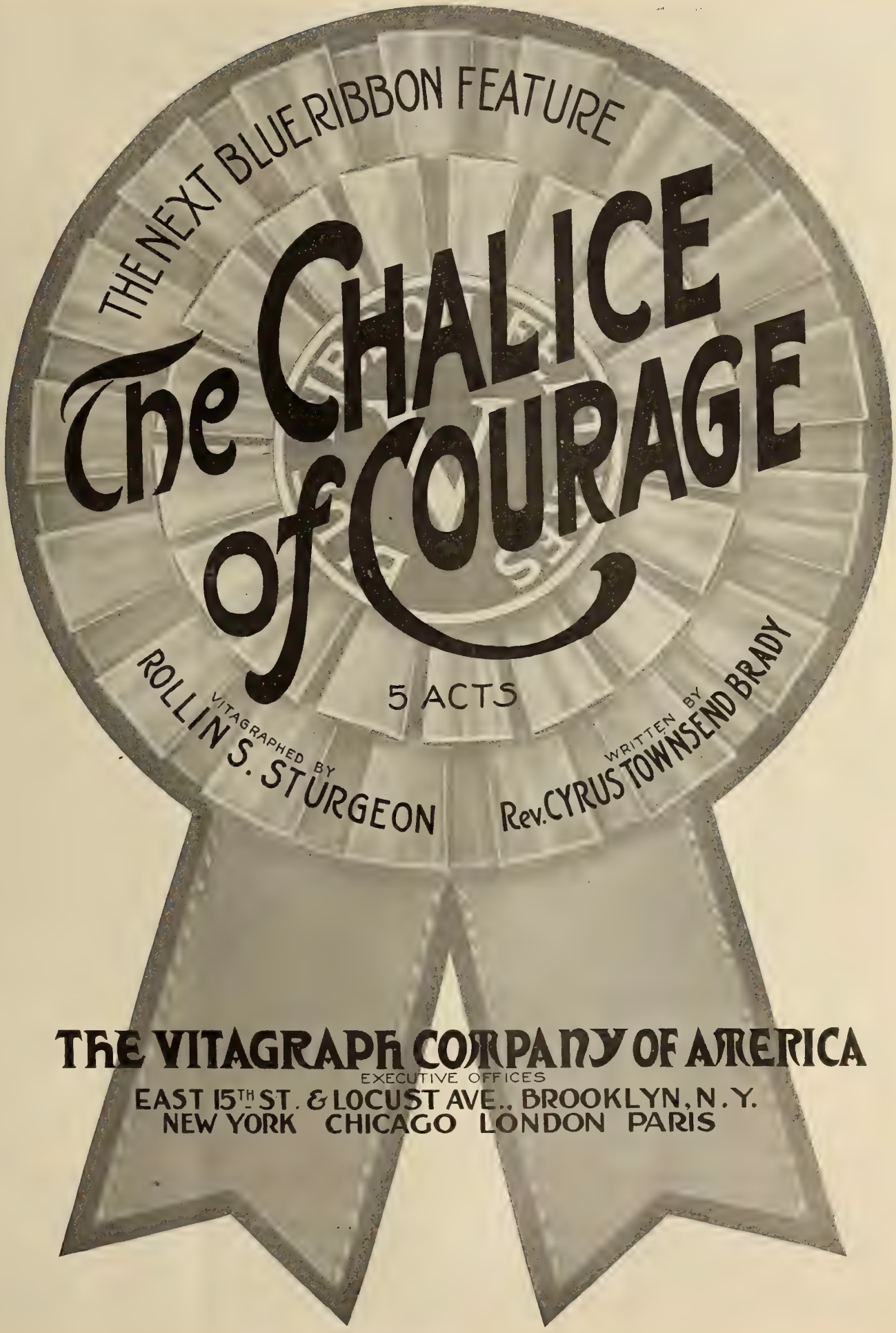
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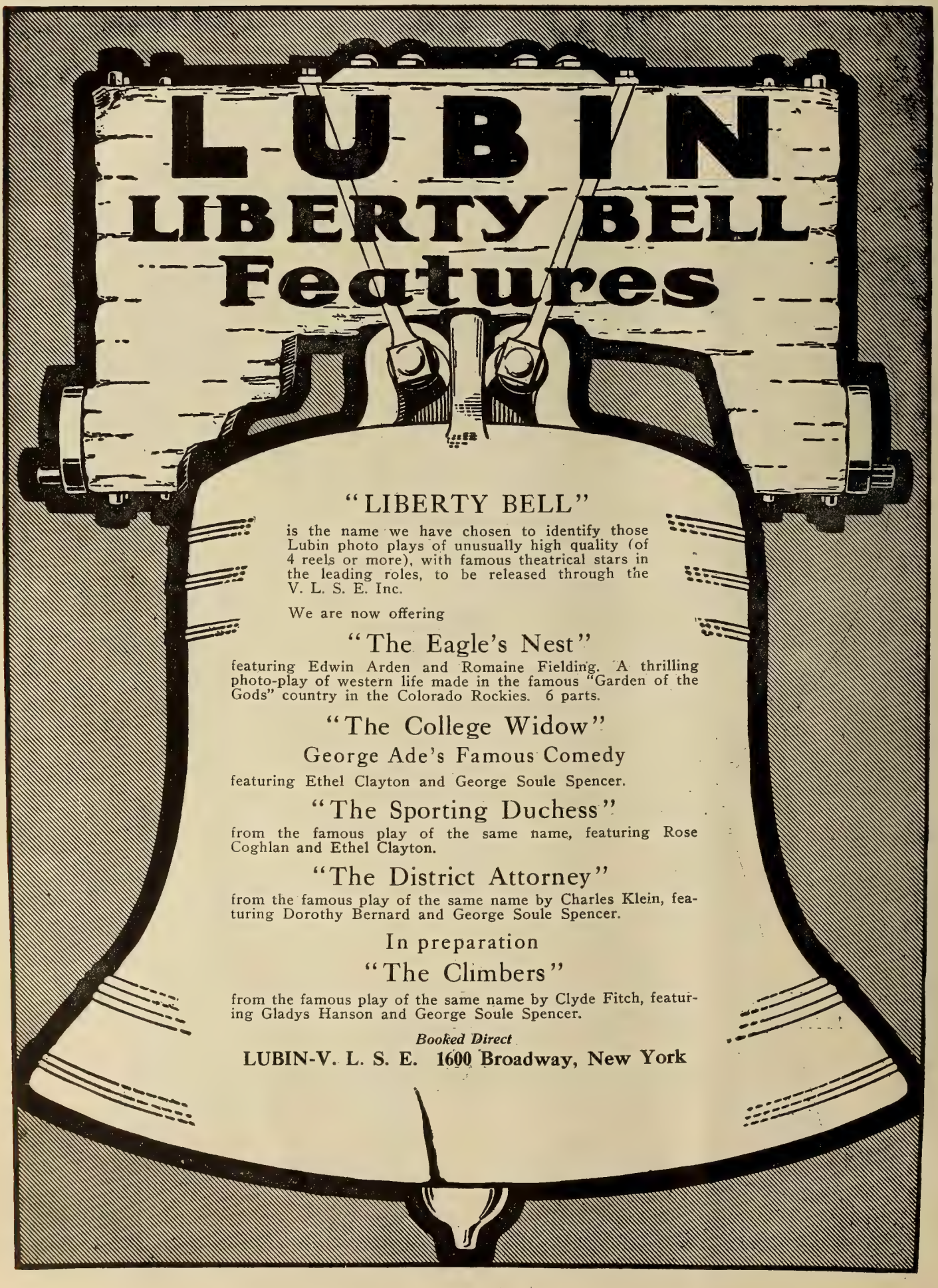
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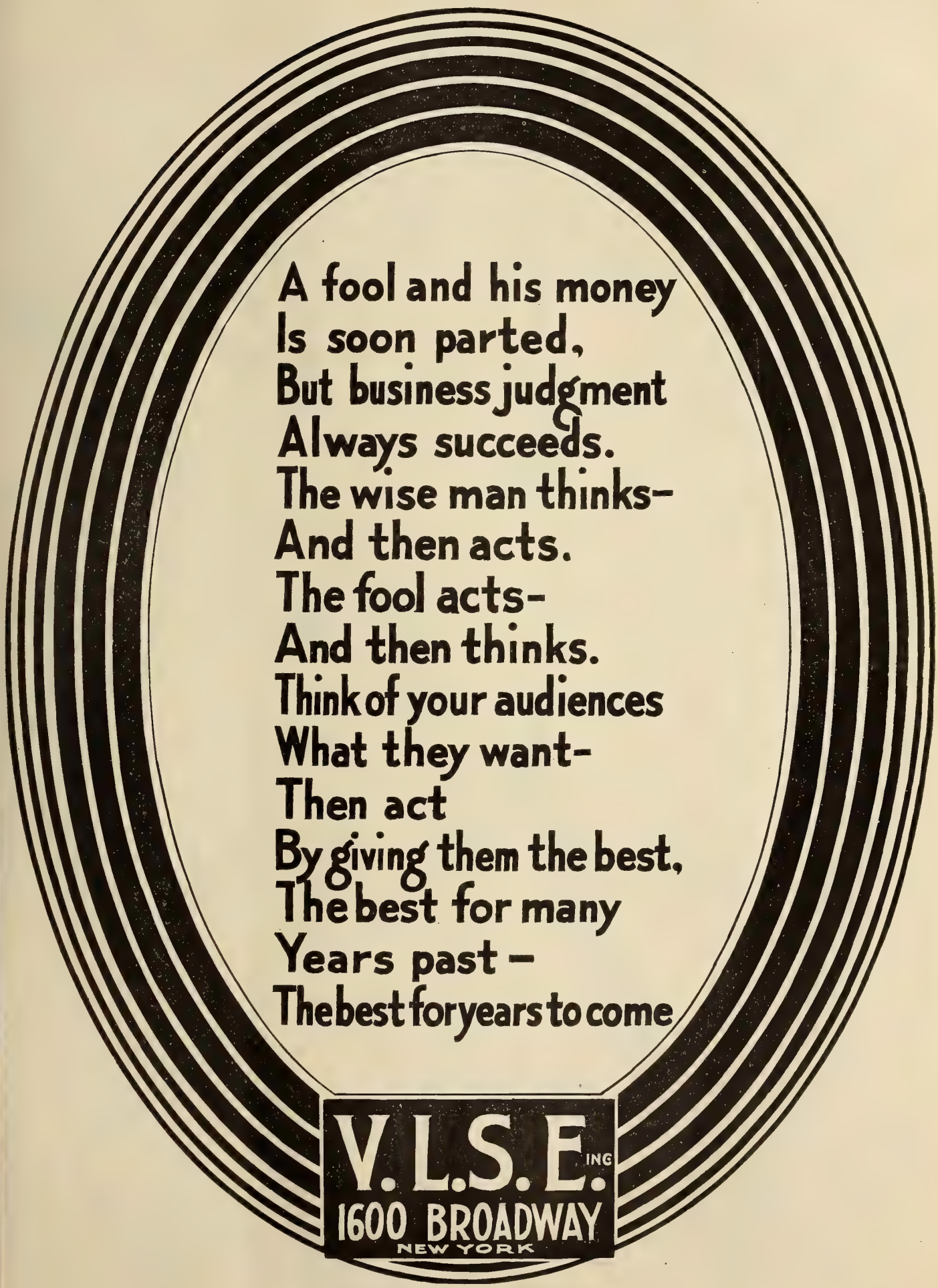
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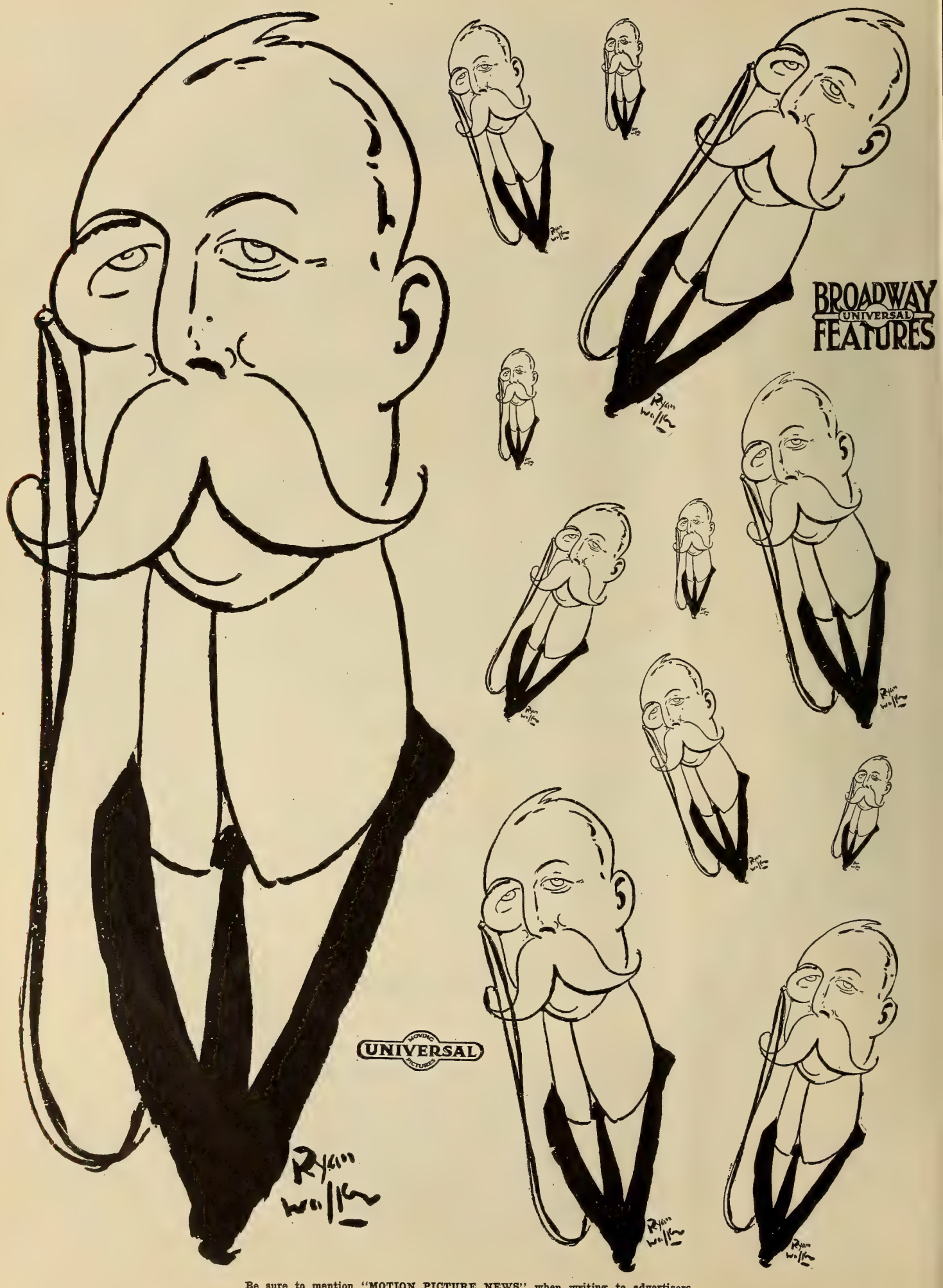
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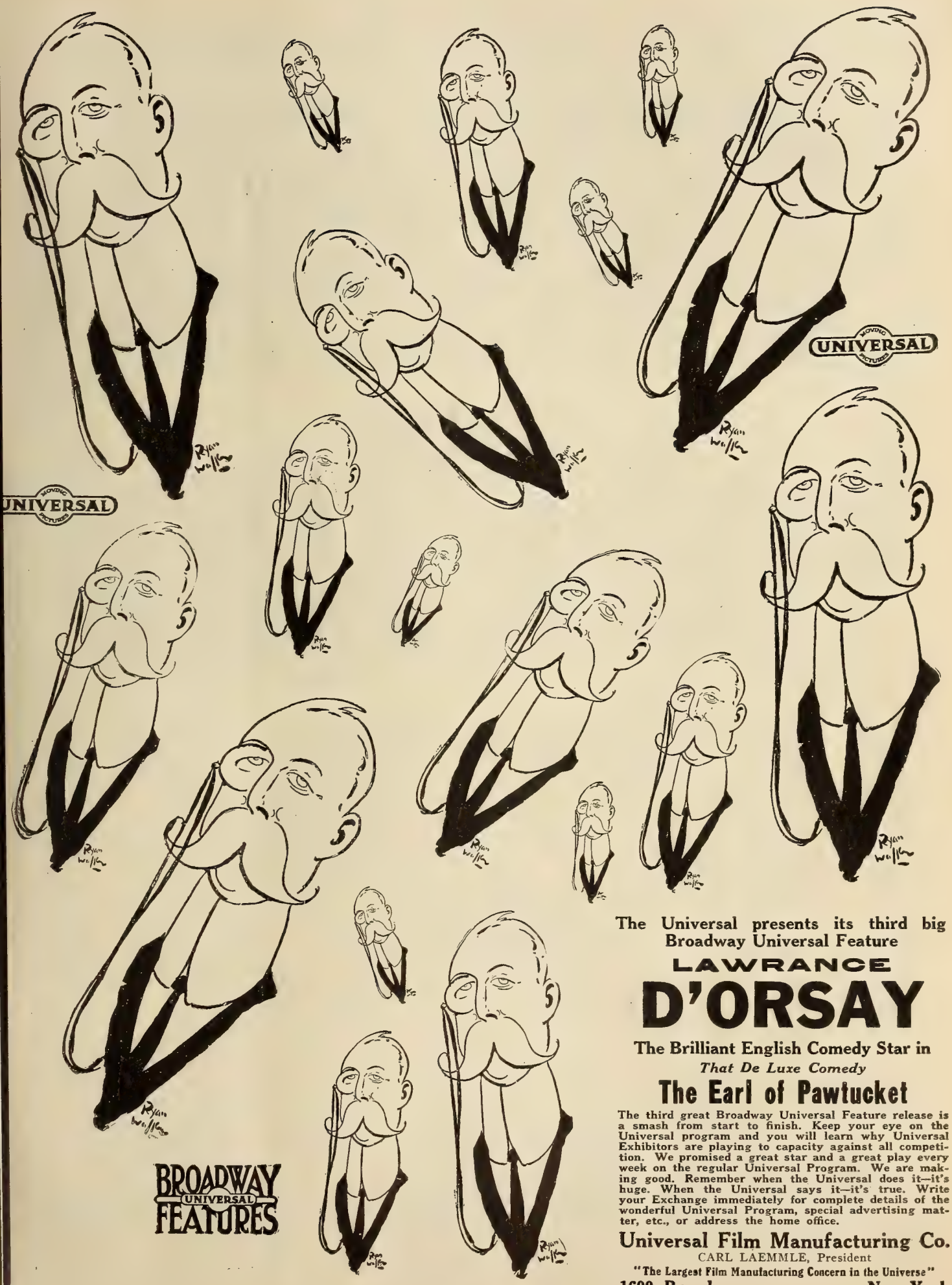


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A fool and his money
Is soon parted,
But business judgment
Always succeeds.
The wise man thinks-
And then acts.
The fool acts-
And then thinks.
Think of your audiences
What they want-
Then act
By giving them the best,
The best for many
Years past -
The best for years to come
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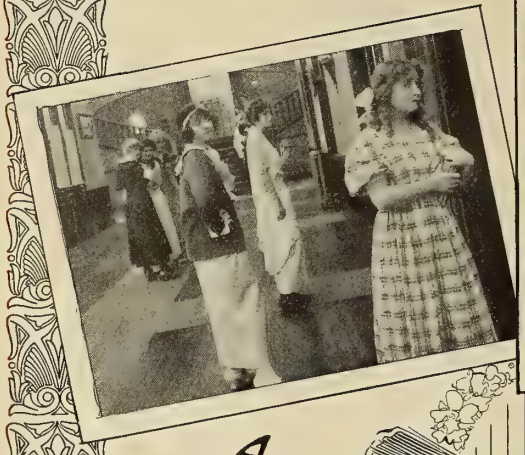
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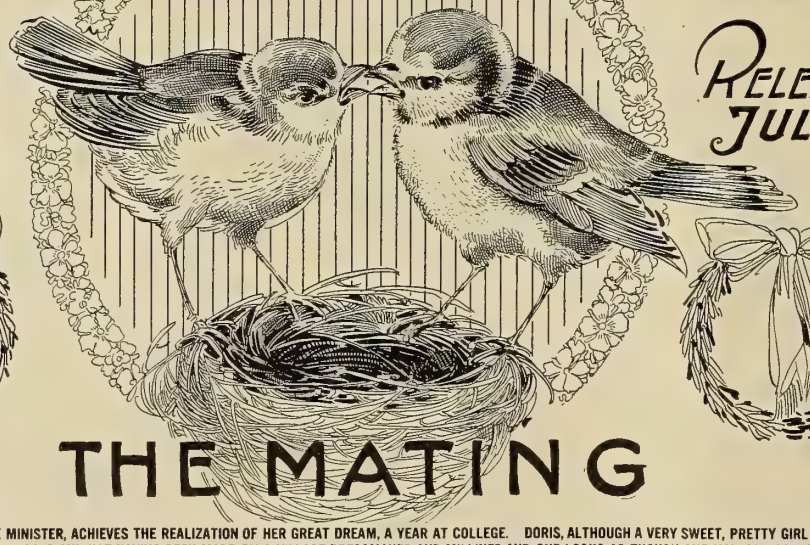
BESSIE BARRISCALE







A MUTUAL MASTER PICTURE



RELEASED JULY 22

THE MATING

DORIS WILLARD, THE DAUGHTER OF A VILLAGE MINISTER, ACHIEVES THE REALIZATION OF HER GREAT DREAM, A YEAR AT COLLEGE. DORIS, ALTHOUGH A VERY SWEET, PRETTY GIRL IS GREATLY HANDICAPPED BY HER CLOTHES, WHICH ARE FRUMPY AND ALL WRONG, HER DRESSES AND HAT HAVING BEEN MADE BY A VILLAGE DRESSMAKER AND MILLINER AND SHE LOOKS AS THOUGH SHE HAD STEPPED OUT OF A PHOTOGRAPH ALBUM OF THIRTY YEARS BACK. ON HER ARRIVAL AT COLLEGE SHE IS EYED BY THE OTHER GIRLS WITH CONCEALED AMUSEMENT AND CURIOSITY AND SOON REALIZES THAT SHE "DOESN'T BELONG." THE GIRLS SNUB HER AT EVERY OPPORTUNITY AND SHE IS DESPERATELY LONESOME AND LONGS FOR COMPANIONSHIP.

THE SATURDAY BEFORE THANKSGIVING WHEN EVERYONE ELSE HAS GONE TO THE BIG PRINCETON-YALE GAME DORIS SITS ALONE IN HER ROOM. SHE PICKS UP THE NEWSPAPER AND SEES IN IT A PICTURE THAT GREATLY APPEALS TO HER. IT IS A NEWSPAPER CUT OF "BULLET" DICK AMES, THE UNIVERSAL CHOICE FOR THE "ALL AMERICAN ELEVEN." SHE CONCEIVES A DESPERATE PLAN. SHE THINKS NOBODY AT HER COLLEGE KNOWS DICK AND DECIDES SHE WILL MAKE THE GIRLS THINK HE IS IN LOVE WITH HER. SHE WRITES A NOTE TO HERSELF TO WHICH SHE SIGNS DICK'S NAME. THE NOTE IS A PROPOSAL OF MARRIAGE. THIS SHE DROPS ON THE PORCH OF THE GIRL'S HALL AND IT IS PICKED UP BY ONE OF THE GIRLS WHO READS IT TO THE BUNCH. DAISY ARNOLD, THE UNDISPUTED RULER OF THE "BEAUTY SQUAD" WILL NOT BELIEVE THAT DICK KNOWS DORIS AND WRITES TO HIS SISTER, ELEANOR, ASKING BOTH HER AND DICK DOWN FOR THE HOLIDAYS. IN HER LETTER SHE TELLS ELEANOR ABOUT DORIS CLAIMING DICK HAS ASKED HER TO MARRY HIM. DICK SEES THE LETTER AND HE AND HIS SISTER ACCEPT THE INVITATION. WHEN DICK SEES DORIS, HE DECIDES TO HELP HER OUT IN HER DECEPTION. DORIS IS PANIC STRICKEN ON THE NIGHT OF THE RECEPTION GIVEN IN ELEANOR'S AND DICK'S HONOR, BUT WHEN SHE IS INTRODUCED TO DICK HE SAYS, "WHY SURE, WE ARE OLD FREINDS," AND DAISY AND HER FRIENDS ARE MUCH DISAPPOINTED, THEIR PLAN FOR HUMILIATING DORIS HAVING FALLEN THROUGH.

AFTER MEETING DICK, DORIS IS UNWILLING TO CARRY OUT THE DECEPTION BUT HE INSISTS AND BEFORE HIS VISIT IS OVER THEY ARE MUCH IN LOVE WITH EACH OTHER. DORIS, HOWEVER, REFUSES TO MARRY DICK, THINKING HE HAS ASKED HER OUT OF PITY, BUT THROUGH ELEANOR'S EFFORTS HE MANAGES TO MAKE HER UNDERSTAND THAT HE REALLY LOVES HER.

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My dear Mr. Roland:-

It gives us great pleasure to write you expressing our appreciation and satisfaction with the photo-play of your company, which we showed at the Strand last week entitled, "The Right of Way". We feel that it was an artistic success, a beautiful picture and the financial results most gratifying.

We want to thank you for your kind interest on this occasion and beg to remain

Very truly yours,
MARK STRAND THEATRE COMPANY,
per
SECRETARY

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The distinguished Actor

Mr. WILLIAM FAVERSHAM

SUPPORTED BY JANE GREY AND ALL STAR CAST

IN

"THE RIGHT OF WAY"

FROM THE PICTORIAL CLASSIC BY SIR. GILBERT PARKER



RELEASED JULY 19, ON THE METRO PROGRAM

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The PICTURE OF DORIAN GRAY

AN EPIC OF THE PACE THAT KILLS

A TRAGEDY OF HUMAN WEAKNESS











PAINTS IN COLORS THAT MAKE YOU DIZZY WITH ITS HORRIBLE REALISM

"THIS IS THE PICTURE OF MY SOUL!"

So cries Dorian Gray as his frenzied mind's-eye sees the havoc wrought by his life of gaiety and dissipation. He sees himself as you see him here—look at him closely! Isn't it a terrible change? Can you just picture what a thunderously mighty story it is? With Harris Gordon playing the lead, this fascinating tale is given a real Thanhouser presentation—consistent staging, consistent acting, and—general **THANHOUSER CONSISTENCY!**

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The young doctor speaks to the little cripple—"Drop your crutch and come to me!" Lo and behold, she obeys! Is it the voice of science, or is it the voice of love? Harry Benham and Grace DeCarlton tell the story so sweetly and powerfully that they take a new grip on your love for them.

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Edwin Thanhouser Presents

"P. HENRY JENKINS and MARS"

The Helmet of Mars makes a lion of a lamb. P. Henry Jenkins is a lamb, and Mars sends his messenger, Mercury, to bestow his helmet on the weakest of cowards. Poor old hen-pecked Jenkins is that man, and with the strength of the War-God in his heart, he proceeds to turn the tables on all those who had been making life miserable for him. Riley Chamberlin makes it a howling success.

Released in one reel, Friday, July 23rd

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ON THE MUTUAL PROGRAM

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WEDNESDAY, JULY 21.

WM. S HART IN
CASH PARRISH'S PAL

KAY-BEE



FRIDAY, JULY 23.

Howard Hickman & Estelle Allen
THE PLAY OF THE SEASON

DOMINO



THURSDAY, JULY 22.

Herschel Mayall & Roy Laidlaw
THE MAN WHO WENT OUT

Released Exclusively through the Mutual Film Corporation

KEYSTONE



MONDAY, JULY 19.

Ford Sterling, Minta Durfee & Harry Bernard IN
DIRTY WORK IN A LAUNDRY

NEW YORK MOTION PICTURE CORPORATION

LONGACRE BUILDING, 42d STR. AND BROADWAY, NEW YORK.

KESSEL & BAUMANN, EXECUTIVES.

THOS. H. INCE & MACK SENNETT, DIRECTOR-GENERALS

THE NEW WILLIAM FOX POLICY

If You Have Partners Read this Message Aloud to Them

ON September 6th, next, William Fox president of the Fox Film Corporation, the man who has made film history more rapidly and effectively, since his entry into the business, than any other manufacturer engaged in the industry, inaugurates an entirely new policy. A policy that means much to the exhibitor. So much, in fact, that every exhibitor is earnestly urged to read with unusual care the facts which follow and which have purposely been set forth as tersely and crisply as possible and are designed to answer all the questions he may feel inclined to ask, so that, when he has perused William Fox's argument, all he will have to do will be to fill out the application for contract form without delay or questioning.

Beginning on September 6th, the Fox Film Corporation intends releasing every week one great feature, written by a celebrated author and headed by a famuos star. Beginning on that date, the One-a-Week policy will be inaugurated and contracts with exhibitors, which are now ready, will read from Monday, September 6th, 1915, to Friday, September 1st, 1916, inclusive, guaranteeing the exhibitor Fifty-two (52) of the most magnificent features it is humanly possible to produce.

This innovation has not been entered into with undue haste. There has been no headlong hurry about it. This policy is a natural development of what Mr. Fox, ever with an alert "ear to the ground" for the exhibitors' needs, feels is a necessary step. Exhibitors throughout the country have expressed their desire for a William Fox One-a-Week service, basing their demands upon the enormous success they have met with in booking the William Fox features in the past. But the wonderful qualities of those features called for the services of directors capable of meeting the high standards set by Mr. Fox—and such men do not grow on bushes. Not till now has it been possible—after combing the entire field, both here and abroad—to assemble a producing staff that Mr. Fox feels measures up to his requirements; the grade of picture, for instance, represented by Theda Bara in "The Devil's Daughter," "The Two Orphans," "The Clemenceau Case" and "A Fool There Was"; Betty Nansen in "Should a Mother Tell?" "A Woman's Resurrection;" William Farnum in "The Bondman," "The Plunderer," "The Nigger," "A Gilded Fool" and "Samson;" Nance O'Neil in "Princess Romanoff" and "Kreutzer Sonata;" Wilton Lackaye in "Children of the Ghetto;" Charles Richman in "The Idler," and Dorothy Donnelly in "The Thief." The features to come under the new policy will transcend even the notable hits enumerated in every way, impossible though it may sound.

Impossible it would be, too, were it not for the unequalled facilities acquired by Mr. Fox while his plans to accomplish the greatest service yet for the exhibitors of the land, were ripening. This opportunity, therefore, is taken to announce that there is now being constructed for the Fox Film Corporation a studio that, when completed, will represent an outlay of $2,000,000. It is the finest and most completely equipped for the making of great feature pictures in the world, and contains the very latest results of the investigations of the most eminent kineographic experts. Under the same roof with the vast glass studios, and their attendant shops and offices, will be housed a complete laboratory and developing and printing equipment, assuring unequaled facilities for handling the William Fox Features, from the raw film to the finished product, directly under the personal supervision of the President of the Fox Film Corporation himself. With such an equipment it will be possible to manufacture greater and more perfect pictures than even the most fervent admirer of the Fox features so far turned out ever dreamed was possible. The law of the studio as laid down to the Fox producing staff is simplicity itself:

"MAKE EACH PICTURE BETTER AND STRONGER THAN ITS PREDECESSOR."

Nor does the William Fox Service stop there. You must call to mind the fact that the president of this concern is himself not only a maker of films for sale, hire or lease, but is the controlling power of a great chain of the handsomest picture houses in the country, numbering more than twenty, and having respective capacities of from Sixteen Hundred to Four Thousand. The William Fox Features are packing these houses. If they do that for William Fox they will do it for every exhibitor in the land. Doesn't that sound like horse-sense?

From the theatrical branch of his enterprises alone, Mr. Fox has amassed a fortune far greater than he can ever spend. He has an annual income that is many times larger than he requires. Mr. Fox is not harassed by financial uncertainty. The Fox Film Corporation does not rest on the shifting sands of stock-jobbery and notable feats of frenzied finance. Instead it is rooted firmly in the living rock of a sound foundation of financial security. Its directors number such men as Thomas N. McCarter, president of the great Public Service Corporation of the State of New Jersey; Colonel Anthony R. Kuser, Vice-President of The Prudential Life Insurance Company, world-famous for its slogan, "the strength of the Rock of Gibraltar;" Uzal H. McCarter, president of the Fidelity Trust Co. of Newark, N. J. Among the other directors of this corporation are John C. Eisele and his partner, Nathaniel King, of the banking firm of Eisele and King. Mr. King is one of the directors of a dozen banks and big business enterprises. Mr. Eisele is equally prominent and well-known. These are the men upon whom, with Mr. Fox, the business integrity of the Fox Film Corporation rests. But above and beyond all this is the unique position that Mr. Fox occupies in the producing world. His interests and yours are identical. He could not afford to give you a mediocre picture, for his own success as a theatre owner depends upon a rigid adherence to the pace he has set.

Right here, you may feel inclined to say, "Well, I've got a good theatre in a good location. I pack them in right along. Why should I switch from the brand of pictures I'm using to the William Fox features?"

In reply, we give you the following facts: We are the only large firm in the producing business that does not buy a single fraction of outside film. We are the only firm that applies the acid test, administered by Mr. Fox himself and an advisory board of twenty-five of the keenest minds in the film business to every inch of product. We are the only firm that presents a strictly "hand-picked" program and whose program is not made up of the products of several manufacturers.

"What's the matter with a program made up of the productions of several manufacturers?" you ask.

Well, the writer happened recently to take dinner in a New York restaurant. At the adjoining table four manufacturers, who are contributing to one program, were talking, and this was part of the conversation he overheard:

Manufacturer No. 1 said, addressing his remarks to Manufacturer No. 3: "The last picture you made and contributed to our program is a terrible looking thing. I don't see how any exhibitor can pay a rental and earn a profit from a picture of that kind."

Manufacturer No. 3 replied to Manufacturer No. 1: "You've got a h—— of a nerve to talk to me about the quality of my picture. It is a darn sight better than the one you contributed to our program two weeks ago."

And so these four manufacturers were consoling themselves with the bad goods that they were making, and the fact that each of them felt, anyhow, that the other manufacturer was making goods just as bad as he was! Making, as we do, all our own goods, William Fox follows only one single undeviating standard—to make each suc-

ceeding production better and stronger than the last. Our competitors argue that we are not making money! The truth of it is, Brother, we aren't making money YET. The rental of film received from exhibitors does not yield us a fair and reasonable profit because the quality of our pictures is so high, the salaries of the celebrated stars featured in our productions is so huge, that, right now, YOU are getting the profits while Fox, serene and unperturbed, is putting out the best and strongest pictures ever and waiting with cool self-confidence for his returns. How's that for a frank admission? Would any of the "assembled program" firms dare to make it? Not on your terrestial existence! But we WILL make money. It is a case of the survival of the fittest. Fox knows, and his associates in this great business know, that we are turning out "the fittest" and that the Fox Film Corporation will triumphantly survive and earn its deserved profits.

What a pity it is that you cannot be present at the reviewing and assembling of any one of our productions and see in session our executive staff, numbering twenty-five, fighting, arguing and working till all hours of the dawn, discussing how and in what way the picture can be assembled and released so that it has the greatest merit, value and drawing power. We frankly admit we are in this industry for the purpose of doing a legitimate business and to earn an honest profit, but we feel that you should know that our ambition runs in a far greater channel, and that is that the world at large may acknowledge that our Company has made, and will make, a larger number of great and tremendous subjects than any other manufacturing company in the world. To further that ambition we are willing to sacrifice a large portion of our profit and, in a good many productions, ALL of the profit.

Those not using our features profess to feel bad about the character of our pictures because our pictures deal with Life. The Fox features don't adopt a sugar-and-water attitude towards the facts of existence. They are real pictures of real men and women, not pictures of sweet-scented substitutes for human beings, behaving as no mortal beings ever did or ever will. That is why the William Fox features are so immensely popular. Because they are real, and sincere, and they do unerringly appeal to the hearts and imaginations of everyone who sees them. We defy anyone to see one of our pictures and not find food for thought and conversation in it long after he has left the theatre where it is being shown. And that's the best sort of advertising any theatre can possibly get.

Now, here is where the suppositious exhibitor advances another objection.

"But my theatre is in a dandy location. I am doing a corking business all the year round. If other manufacturers' pictures are inferior to yours why do they fill my house?"

You've answered your own question in the first part of it. Don't you realize that it may be that very "dandy location" that accounts for your success with the "rose-water" drama of some manufacturers? Don't you suppose that a very real reason why the "rose-water" producers are up in arms is because they can read the handwriting on the wall? They can't "catch-up" and they're sore. The old-timers can't make the money they used to with any old catch-penny feature since William Fox entered the field and showed them what real pictures are; and make no mistake—That dull rumbling in the distance is the Doomsday bell sounding the knell to big profits on junk pictures.

"Well," we can hear the satisfied exhibitor saying at this point, "I'll admit that I do get pretty sad stuff put over on me once in a while and maybe what you say about location is right, and if I wasn't so advantageously situated I might see my business falling of and myself with more troubles than Mr. Carter has pills. But, things being as they are—well——"

Listen! Location is a whole lot but it isn't everything. A strong picture in a weak location is apt to, and does, pull business from a weak picture in a strong location. Day by day more and more people are beginning to realize that the Fox Film Corpora-

tion's pictures are better than the best, and they are comparing them with the class of pictures that you, Mr. Complacent, Satisfied Exhibitor, are showing. By-and-by—and the time is shortening—the demand for Fox features will be so great that you will HAVE TO PUT THEM IN. How will you feel when that time comes to find that some long-headed showman has got ahead of you and secured the One-a-Week service?

Moreover, Fox feels that he has a mission to perform for the less luckily situated showman no less than for the satisfied individual we have imagined. His efforts will go on and on, despite the sore-head producers, till he makes "STANDING ROOM ONLY" blossom out on theatres not so fortunately located by giving them the best productions and greatest programs ever released.

We intentionally do not give the names of the noted stars we have signed, the celebrated plays and books the motion-picture rights to which we have acquired for Mr. Fox feels that to do so at this time would be to give away the secrets of his business and let his competitors see his hand. But—Every exhibitor who has read what has gone before, and every exhibitor who has ever had experience, directly or indirectly, with William Fox features, or with William Fox personally, knows that his confidence will not be misplaced. The one ambition of Mr. Fox, which he has instilled into every member of his producing staff, is to produce features that will be BETTER THAN EVEN THE BEST OF THE PAST. For we realize that our exhibitors must be able to earn good profits to continue our contract and pay us promptly. So that you are doubly insured for a program of surpassing merit and pulling power. If you fall down on this it will be your own fault. If you can't get your contract it will be because you delayed in sending in your application.

SIGN THAT COUPON AND HUSTLE IT TO THE MAIL BOX

From MOTION PICTURE NEWS

FORM OF APPLICATION FOR CONTRACT

WILLIAM FOX PHOTOPLAYS SUPREME RELEASED THROUGH Fox Film CORPORATION

FIRST COME—FIRST SERVED

WILLIAM FOX PHOTOPLAYS SUPREME RELEASED THROUGH Fox Film CORPORATION

FOX FILM CORPORATION - - - - 130 WEST 46th STREET, N. Y.

(Kindly fill out the blanks below with required information)

Name of Owner and Manager _____

Theatre _____

Seating Capacity _____

City _____

Population of City _____

How Many Other Theatres _____

I _____ **hereby make application for form of contract embracing the new William Fox Policy.**

_____

Paramount

presents

Violet Heming

and an all start cast

in

"The Running Fight"

By William Hamilton Osborne

Great political and financial novel dramatized in film



The romance of this tale and its unusual plot places this picture in the front rank of remarkable productions.

Violet Heming is the well known Broadway star and has just finished a long run in "Under Cover" at one of the leading theatres.

Release date July 15th.

Our nearest exchange will gladly give all details.

Write today.

Paramount Pictures Corporation
ONE HUNDRED and TEN WEST FORTIETH STREET
NEW YORK, N.Y.

Paramount Program

Paramount Program

Paramount Program

Paramount Cooperation

Old as the centuries is the saying "A house divided against itself shall fall."

But the Paramount house is one big cooperative family. The exhibitor, exchange man, distributor and producer all work together as a unit. One is as important as the other in the making of success.

The exchange affords protection to the exhibitor and insures him the exclusive use of Paramount Program for his community.

The Paramount company gives its exhibitors a high grade program, reinforced by unequaled cooperation *plus* a national advertising campaign to build a clientele.

The criticisms and recommendations of the Paramount exhibitor are depended upon by the producer in selecting his subjects.

A trinity of irresistible power for success.

Do *you* belong to the Paramount family?

No? Then write our nearest exchange today for information about membership.

Paramount Pictures Corporation
ONE HUNDRED *and* TEN WEST FORTIETH STREET
NEW YORK, N.Y.



"The Time has come," the public said,
"To talk of other things!"

NEAL OF THE NAVY deals with other things than you have been accustomed to in other pictures. It's a great story by William Hamilton Osborne, a tale of patriotism, of stirring adventure and love, and has the U. S. Navy as a background.

It's picturesque, romantic and exciting to the last degree, and you can bet your last dollar that this Pathé Exchange serial will draw and hold the crowds!

The pictures of navy life and scenes are taken with the approval and by the sanction of the Secretary of the Navy.

WATCH FOR IT!

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK



When pleasure has ceased to please, when other comedies have proved not comic — then for you

The PATHÉ-BRAY Cartoon Comedies

The Colonel Heeza Liar comedies always please!

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

Real, Red-Blood Thrills!

The Thrills That Make You Shiver As You Watch

Every chapter of "The Diamond From the Sky" is fairly bursting with thrills—logical thrills—thrills that are true to life! In chapter 12—appearing now at leading theatres—a giant oil well is exploded. There, right before your eyes, ***it becomes a gusher!*** In chapter 13 you see "The Diamond From the Sky" held ***fast in the tentacles of an octopus!*** In chapter 14 is staged the greatest thrill imaginable—a stage coach filled with people ***plunges from cliff!***



The Stage Coach Plunges Over the Cliff!

THE DIAMOND FROM THE SKY

A Picturized Romantic Novel by Roy L. McCardell

You exhibitors who have not booked "The Diamond From the Sky", for Heaven's sake, act NOW! Seize this great money-making opportunity. A new, two act chapter is released each week. Are you seeking a constant crowd-getter for these hot summer months? Then book "The Diamond From the Sky". Your patrons know about the great $10,000 prize for a suggestion for a sequel to this wonderful photoplay.

For booking information ***write, wire*** or ***see at once*** the North American Film Corporation representative at your nearest Mutual Exchange, or write or wire us.

NORTH AMERICAN FILM CORPORATION

JOHN R. FREULER, President

Executive Offices: 71 West 23rd Street, New York City

North American Representatives at Every Mutual Exchange in America

American Film Mfg. Co. Releases

The Newer Way

A Two Part "Flying A" Drama — Released July 26th

A story that is new and different—electricity is harnessed as a farm hand with results that are highly amazing. ***Vivian Rich*** and ***Joseph Galbraith*** are at their best in this romantic and enjoyable photoplay. Your patrons will be wild about "The Newer Way."

Directed by Reaves Eason



Betty's First Sponge Cake

An American "Beauty" Comedy-Drama—Released July 27th

Betty buys a dozen sponges and bakes her first cake—pity the poor preacher who eats it! He swells like a toy balloon.

Neva Gerber and ***Webster Campbell*** play the laugh-compelling leads.

Directed by Archer MacMackin

The Deception

A Single Reel "Flying A" Drama—Released July 28th

A romance proving that "where ignorance is bliss, 'tis folly to be wise." Featuring ***Winifred Greenwood*** and handsome ***Edward Coxen***.

Directed by Henry Otto



After the Storm

A Single Reel "Flying A" Drama—Released July 30th

Featuring ***Vivian Rich, Harry VonMeter*** and ***Walter Spencer***—How a girl stays "right" amid squalid and crime-steeped surroundings.

Directed by Reaves Eason

Book American Film Productions — They Assure Box Office Prosperity.

Distributed throughout the United States exclusively by Mutual Film Corporation

AMERICAN FILM MFG. CO.
CHICAGO, ILL.

Forty men helped us build this Series

Working along the theory that two heads are better than one, we got FORTY men to help us build this series!

Forty men, whose positions with such hotels as the McAlpin and Buckingham, of New York City; Auditorium Hotel, Chicago; Hotel Jefferson, St. Louis; Hotel St. Francis, San Francisco; Hotel Savoy, Kansas City; Hotel Mason, Jacksonville, etc., enabled them to supply us with the material upon which we based

The Mysteries of the Grand Hotel

Said one of these men: "Mysteries far more remarkable than those contained in the most absorbing plays or books, are matters of frequent occurrence in large hotels." To prove his assertion, he gave us the details of a mystery which had engrossed the attention of his organization—a mystery so unusual, so out of the ordinary, that we made it the basis for Episode No. 1.

The Strangler's Cord

Here is what the Dramatic Mirror had to say about this production the other day:

> **"In the weekly mysteries, near mysteries and never-to-be mysteries, this real hotel mystery, the first of a series of hotel mysteries under the caption of 'Mysteries of the Grand Hotel,' strikes us as being the best we have seen in a long time. . . . The picture is remarkable further for its fine settings. The hotel lobby is the celebrated one which was designed by a theatrical architect, and lives up to expectations."**

"The best we have seen!"—isn't this the Series YOU want? It's in your REGULAR SERVICE! Lest your competitors get the bookings you want, arrange NOW for the

Twelve Weekly Two-Act Episodes Commencing Wednesday, July 21st

Special 1, 3 and 6-sheet, 4-color Lithographs



KALEM COMPANY

235-39 WEST TWENTY-THIRD STREET NEW YORK CITY



—he has played Don Caesar upwards of 350 times upon the legitimate stage!



W. LAWSON BUTT

Probably no other living player has appeared in the role of Don Caesar as often, and with such success, as this distinguished star. One of the most popular English players, Mr. Butt has enacted this character upwards of three-hundred-and-fifty times abroad. He also appeared with Sir Beerbohm Tree at His Majesty's Theatre, in such productions as "Ulysses," "Herod," and "Twelfth Night," and opposite William Gillette in "Sherlock Holmes," at the Lyceum Theatre. Among Mr. Butt's Broadway appearances were, "The Garden of Allah," at the Century Theatre, and opposite Margaret Illington in "The Lie," at the Harris Theatre.

In the Four-Act BROADWAY FAVORITES **Feature Production**

Don Caesar de Bazan

Released in Regular Service, Monday, July 26th

Special 1, 3 and 6-sheet, 4-color Lithographs

KALEM COMPANY

235-39 WEST TWENTY-THIRD STREET NEW YORK CITY

WHAT EVERY EXHIBITOR WANTS

IS A PHOTOPLAY THAT APPEALS TO ALL

"THE BLINDNESS OF VIRTUE"

IN SIX ACTS BY COSMO HAMILTON

Is wonderfully entertaining; clean, wholesome and uplifting, while frankly revealing sex truths

MOTHERS
FATHERS
SISTERS
BROTHERS

WILL BRING THEIR

SONS
DAUGHTERS
BROTHERS
SWEETHEARTS

ALL WILL WANT TO SEE IT

FEATURING

EDNA MAYO and BRYANT WASHBURN

"THE WHITE SISTER"

In 6 acts. By F. Marion Crawford

With VIOLA ALLEN

The genius of Miss Allen has made this the most wonderful soul stirring drama of the year. It is filling all theatres.

"THE SLIM PRINCESS"

In 4 acts. By GEORGE ADE

With RUTH STONEHOUSE

One of the most charming comedy-dramas ever screened. Ade's quaint humor appeals to all.

"GRAUSTARK"

In 6 acts. By George Barr McCutcheon

With BEVERLY BAYNE and FRANCIS X. BUSHMAN

The powerful story of love behind a throne. It never fails to thrill the hearts of all lovers of romance.

Book These Great Features Through Any Of The Branch Offices Of The V. L. S. E. Inc.



Trademark Reg. U. S. Pat. 1907.

ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE ST. CHICAGO



Trademark Reg. U. S. Pat. 1907.

HENRY B. WALTHALL

HAS MADE A NEW SENSATION IN HIS FIRST ESSANAY PHOTOPLAY, "TEMPER," IN 3 ACTS
By H. S. Sheldon



THIS PHOTOPLAY IS WONDERFULLY ADAPTED TO BRING OUT ALL OF MR. WALTHALL'S GENIUS IN PORTRAYING HUMAN EMOTIONS

BOOK THROUGH THE GENERAL FILM COMPANY

Mr. Walthall will be featured in both the General Film Company service and that of the V. L. S. E. Inc.

* * * * *

THE NEXT

ESSANAY-CHAPLIN COMEDY "A WOMAN"

In 2 Acts

is the most mirth provoking comedy yet produced by Charles Chaplin, the world's greatest comedian. Be sure you book only the ESSANAY-CHAPLIN BRAND. Released every three weeks through the General Film Company.





Trademark Reg. U. S. Pat. 1907.

ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE ST. CHICAGO



Trademark Reg. U. S. Pat. 1907.

PURE GOLD

IS WHAT YOU GET WHEN YOU BOOK

Essanay Photoplays

Essanay has worked out all the dross.

It begins with the original story, culling out of thousands of books and manuscripts all that are mediocre, saving only the very best.

These scripts are dramatized by a corps of special writers, criticized and reviewed until they are in perfect form.

All of the artistry of Essanay's directing force is then brought to bear to make these dramas the most beautiful photographic productions possible.

The Result Is That

GOLD POURS INTO YOUR BOX OFFICE

"A BAG OF GOLD."
A thrilling drama in which one man suffers for the crime of another. Released July 19.

"THE CALL OF YESTERDAY."
A wonderful photoplay that holds the interest of all. Released July 26.

"BOYS WILL BE BOYS."
(In 3 acts.)
By Joseph Byron Totten.
A comedy with genuine humor. Released July 27.

"DREAMY DUD."
HE VISITS HIS UNCLE DUDLEY'S FARM
Living cartoons by Wallace A. Carlson. Released July 28.

"SNAKEVILLE'S TWINS."
A screamingly funny Western comedy. Released July 29.

"A MAN AFRAID."
(In 2 acts.)
A psychological study of the human heart. Released July 31.

G. M. ANDERSON

AND MARGUERITE CLAYTON

are presented in their latest great Western dramas

"BRONCHO BILLY AND THE POSSE" Released July 23

"BRONCHO'S SURRENDER" Released July 30



Trademark Reg.
U. S. Pat. 1907.

ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE ST. CHICAGO



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JUL 16 1915
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"When You See It In 'The News' It's NEWS"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

LOS ANGELES, CALIFORNIA
427 SO. FIGUEROA STREET

NEW YORK CITY
TWO HUNDRED AND TWENTY WEST FORTY-SECOND STREET

CHICAGO, ILLINOIS
110 SO. DEARBORN STREET

Volume XII JULY 24, 1915 No. 3

Right and Wrong Methods of Exhibiting

A CASE of cut-throat competition on the part of an exhibitor—and a very lamentable case in some respects—was brought to our attention the other day. It deserves comment and criticism at some length.

* * *

TWO theatres, in a small town in the middle west, are bidding for practically the same patronage. The town in question is, apparently, not populous enough to support two theatres situated so close to each other as these without pretty lively competition.

One of the theatres is conscientiously giving its patrons the best service it can afford—the manager and owner we will call Smith.

Though Smith admits an inability to pay first-run prices and show the latest features, he books carefully and discriminatingly, obtains the best features the house can pay for, provides special musical programs—in short, makes every legitimate endeavor to draw and hold the crowds.

* * *

JONES, the owner of the opposition house, is frankly engaged in an attempt to exterminate his weaker competitor.

He crowds from three to five more reels into his program than the house across the street can carry, piles one, two and three vaudeville acts upon this, and offers the entire bill at the same price that prevails at the first theatre.

* * *

UNDER normal conditions, the two could exist side by side comfortably and profitably by the simple expedient of arranging their shows so that the theatre-going people of the town would, as in many communities of the same size, visit both theatres in the course of the evening.

As it is, Smith is being slowly driven to the wall, Jones is waging a ruinously extravagant war of extinction, and the theatregoers are the only ones who are profiting, for they are spending only half as much as they would if an "entente cordiale" existed between the rivals.

The exchange men of the district in which these theatres are located agree that there is plenty of business for both Smith and Jones, provided Jones will abandon his dog-in-the-manger attitude.

* * *

IN this town—and it is probably typical of numerous others all over the country—the exhibitor who is losing money has the right ideas about exhibiting motion pictures, and the exhibitor who is prospering, or is, at least, ahead in the competitive warfare, has exhibiting ideas that are utterly wrong.

They are so radically wrong, in fact, that though Jones may drive Smith out of business, Jones's theatre will suffer for it more severely than if he had been content to divide the field with his opponent.

* * *

AND the reason is just this:

Jones, who has made up his mind to have the entire town to himself, is spending every available penny upon the features of his program, at the expense of every other detail of theatre management.

It is not necessary to enumerate by name or by company the pictures he is booking. But knowing them and the producing capacity of a theatre in such a town, it may safely be taken for granted that when he has paid the exchange, and paid for his vaudeville acts, he will not only have nothing left to devote to the general upkeep of the theatre, to advertising, to music, but he will not find a dollar's profit on the ledger at the end of the week, even with an unbroken series of S. R. O. nights.

He is running his house at an unavoidable loss, cutting prices, piling up expense and increasing the probability that he will go out of business with, if not before the theatre he is endeavoring to paralyze.

* * *

SMITH, on the other hand, who is in danger of being compelled to shut down largely because he lacks the financial resources to wear out his competitor by standing pat until Jones has reached the end of his "war fund," is conducting his theatre on thoroughly sane, modern and what would be, except for the fact just mentioned, successful principles.

He puts every cent into his program that he can afford, but he refuses to lower the standard of his theatre at one point to make a flourish somewhere else.

He may not be able to offer his patrons the costliest and the most recent features on the market, but he sees to it that every picture he books is a "quality" picture, regardless of its age.

* * *

AFTER investing every cent in his program that can be judiciously spared from the other expenses of the theatre, he distributes the rest wisely and well throughout the house.

There is special music, again the best he can afford, a courteous and attentive staff of attendants, the best of projection, a modest but attractive announcement card of current and coming attractions for the convenience of his audience, consistent advertising, and numerous other accessories, each playing a small but important part in creating a reputation for the theatre among the townspeople.

Yet he is being forced to the wall.

(*Continued on page 36.*)

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES
Published on Thursday Every Week by

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WILLIAM RESSMAN ANDREWS.....*News Editor*

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Vol. XII July 24, 1915 No. 3

Right and Wrong Methods of Exhibiting

(*Continued from page 35.*)

IT is not a healthy condition of affairs, and in the end it will not be a profitable one for Jones.

Suppose that Smith does go out of business. To save himself from a similar fate, Jones must immediately commence a policy of vigorous retrenchment. He must cut down expenses to recoup his losses.

Four or five reels are lopped off his program. He books cheaper and poorer pictures because he can afford to do so since his is the only theatre in the town.

He offers the least he dares for the admission he charges.

* * *

DISSATISFACTION begins to breed among his patrons. The word goes around that "there is a fine opportunity for a man who knows how to run a theatre well and put on a good show up in Blankville." Some enterprising man looks over the ground, sizes up Jones and his little absolute picture monarchy, hears the story of his victory from the town gossips and comes back with the determination to make Jones disgorge.

* * *

AND the chances are ten to one that not only will Jones be constrained to divide the spoils, but, if the newcomer takes the right tack, and uses his opportunity, there will be a "For Sale" sign on the Jones pictorium within six months. In the meantime, what has Jones gained?

Two Governors on Motion Picture Censorship

THERE is at least one Governor in the United States who is capable of resisting the political clap-trap that is circulated every time a motion picture censorship bill is introduced into a state legislature, and determined to exercise calm and intelligent judgment in the matter.

That man is Governor Dunne of Illinois.

His action in vetoing the censorship bill is the more noteworthy because it stands in refreshing contrast to the action of Governor Brumbaugh of Pennsylvania, and ex-Governor Cox of Ohio, when confronted with a similar situation.

* * *

IN all three instances, a bill providing a state censorship of motion pictures was cleverly engineered through the state legislature to the Governor's desk for his signature.

In all three instances, the name of public opinion was taken in vain by the politicians who were personally conducting the measure through the legislature.

In all three instances, the Governor had an opportunity to ascertain for himself the measure of the necessity for and the demand for the bill.

* * *

OF the three governors, Governor Dunne was, apparently, the only one who exerted himself to confirm second-hand information with fact.

Ex-Governor Cox permitted himself to be convinced, by gentlemen who knew better, that even the theatre managers of Ohio wanted censorship.

Governor Brumbaugh regarded the question of whether the public wanted censorship of motion pictures as a secondary one, since he had already made up his mind that they needed it.

* * *

GOVERNOR DUNNE took time to study the circumstances of the case. Then he vetoed the bill, *because it would create double taxation for Chicago motion picture exhibitors, and was not needed by the rest of the state.*

The last of these reasons is especially significant.

The Governor of Illinois did not believe that motion picture censorship was needed by the rest of the state.

* * *

THE same pictures that are seen in the theatres of Illinois are also sent into Pennsylvania and Ohio for exhibition. Why should censorship of these films be necessary in Ohio and Pennsylvania, and unnecessary in Illinois?

Is the theatregoer of Pennsylvania so different from the theatregoers of Illinois that he cannot be permitted to see pictures which are perfectly harmless to his middle-western brother?

* * *

IS the morality and virtue bred in Ohio such a sensitive, perishable plant that it withers and decays at the sight of a motion picture film?

Which one is right—Governor Brumbaugh or Governor Dunne? The burden of proof would seem to be on the Pennsylvanian.

Entertainment in True Western Style

WHATEVER may or may not be the net business gain of the convention at San Francisco, this at least may be said—that no body of visiting delegates was ever more royally entertained than the visiting exhibitors have been by the Pacific Coast film leaders and the municipal authorities of the California cities.

The program prepared for the reception of the strangers within their gates upholds the traditions of western hospitality to the last detail. Not a feature that generosity could dictate, not a detail that cordiality of feeling could prompt is absent from the plans of the exhibitors' hosts. The entertainment of the visitors in Los Angeles alone will occupy as many days as did the convention itself.

Can any exhibitor who went to San Francisco count his time ill-spent? In courtesy to his hosts, he cannot.

12 Cars Make Up Selig Special en Route to California

One Hundred Sightseers on Board—A Coach Devoted to Exhibitors—Everything Is Provided for the Comfort and Amusement of the Colonel's Guests—Director Coleman Will Produce During the Trip a 3-Reel Picture With a Cast Selected from Travelers Aboard the Train.

Special to MOTION PICTURE NEWS

Chicago, July 14.

THE Selig Special, a fully equipped and comfortable train of twelve cars is carrying westward a very happy throng of 160 passengers. An entire car is devoted to motion picture exhibitors. The observation car has a piano and singing and dancing are enjoyed there, while the Club car has been fully equipped for "dry" states. Much credit is due Manager H. O. Hoagland for the complete arrangements and smooth management of the big train.

Director William R. Coleman, who will produce en route a three-reel picture to be called "The Seven Suffering Sisters," has made a canvass of the train and selected a wall-balanced cast from those on board. It was his first intention to start work in the C. & N. W. station in Chicago as the special left, but owing to the great throng gathered he was unable to find space in which to stage the opening scenes. The Station at Ogden, Utah, where the special stops for three hours, will be utilized for the purpose and other local scenes will be included.

Complete Picture in Los Angeles

The picture will be completed in Los Angeles. A print made there was exhibited on the train back to Chicago. J. Kull is camera man and the lead is John R. Hope of London, England, who was with George Arliss in "Disraeli." Among those on board are: Edward Kohl, National Theatre Company, Cleveland, Ohio, founder of the United Film Exchange, one of the last exchanges to be absorbed by the General Film Company.

Mr. Kohl now controls the Amphion and Crown theatres and is heavily interested in Luna Park and Forest City Park—all in Cleveland. His first theatre was started in 1891. Others were: L. A. G. Shoaf of Shoaf's Opera House, Paris, Ill., who has been 41 years in the amusement business; Clara A. Kraemer of the Morton theatre, controlled by the Lyric Amusement Company, Block Haven, Pa., one of the oldest and most successful of woman exhibitors; L. S. Roesner, president and treasurer of Colonial Amusement Company, Winona, Minn.; E. W. Humphreys Opera House, Woodtown, N. J.; A. C. Bradley, Crescent theatre, Belzoni, Miss.; Thos. A. Reid, Grand and Lyric theatres, Du Quoin, Ill.; F. C. Burr, Orpheum theatre, Lancaster, Wis.; T. C. Brown, Scenic theatre, Bellefonte, Pa.; M. L. Braver, White theatre, Mellen, Wis.; George W. Heinbuch, Superior Theatre, Cleveland, Ohio.; vice-president Cleveland Local No. 1. Mr. Heinbuch is a pioneer exhibitor and has never missed a convention. J. H. Brown, Windsor theatre, Chicago; E. B. Hutchinson, Majestic theatre, Burlington, Vt.; Mr. and Mrs. A. D. Herman, Herman's Play House, Kutztown, Pa.

The following script writers are on board; Chas. Ade, Joplin, Mo.; George Tideman, Chicago; Edwin Ray Coffin, Manson, Iowa; Chas. J. Buckley, Oak Park, Ill.

Others include E. A. MacManus, general manager, Hearst International News Syndicate; Herman L. Dieck, dramatic editor, Philadelphia Record; Willard Howe, Washington correspondent of MOTION PICTURE NEWS; John M. Selig, Carrie Selig, Mrs. Peter Selig of Chicago; W. P. Tourlettor formerly with Kleine Optical Company; Mr. and Mrs. E. G. Merrill, Morgan Lithograph Company, Cleveland; Walter Bloeser, Chicago "Tribune"; Neil G. Caward of "Motography;" William A. Johnston, MOTION PICTURE NEWS.

Nobody need suffer from indigestion on the tour, for a walk through the twelve coaches from engine to observation tail will provide a fine after every meal marathon.

Features of the Special

Besides the regular sleepers there were two baggage cars, two diners and a picture theatre on wheels—a whole coach, of the sort we commute in, fitted with a projection machine at one end and a rolling screen at the other. A piano and Victrola were also amusement furnishings for the train.

Early releases of the Hearst-Selig News Pictorial will contain scenes taken at various points touched by the Selig Exposition Flyer.

The flyer, consisting of ten sleepers and a combination baggage and buffet car, left the Northwestern Railway station July 8, at 11 o'clock for a seventeen-days' tour of Western states.

The Selig tourists received a royal fare-



THE DEPARTURE OF THE SELIG SPECIAL FROM CHICAGO International News

well. Friends and relatives were at the station.

In the first reel of the special picture, a Selig actor will take the role of the Handsome Stranger and will be handed seven mysterious packages, sealed with seven seals, addressed to "The Seven Suffering Sisters," who must deliver the packages intact to Miss Kathlyn Williams, the movie star, so the "Seven Suffering Suitors," also aboard the train, may win the sisters.

How the "Lovely Villainess," also aboard the flyer, gets possession of all but one of the seven mysterious packages; how they are recovered by the Seven Sisters; the ultimate fate of the sisters and the suitors; what happened when Kathlyn Williams was about to open the seven mysterious packages at the Selig Jungle-Zoo; these and other interesting details of an unusual film story will be unfolded in the film.

The all-absorbing question, "What do the seven mysterious packages sealed with seven seals, and delivered to Kathlyn Williams, contain?" will be answered in the Hearst-Selig News Pictorial.

Cash prizes are to be given to the first who guess correctly the contents of the seven mysterious packages, each contributing one-seventh part of the whole.

On board the Selig Exposition Flyer is a complete printing office, which will issue the "Daily Yelp," chronicling all the eventful doings of the trip. Besides, there is a complete motion picture outfit, and motion picture entertainments will be given daily. Latest releases of the Hearst-Selig News Pictorial will be shown, together with other Selig releases.

One Pullman is equipped as a ballroom, where a stringed orchestra will play.

COHEN SAILS FOR ENGLAND FOR METRO

Harry J. Cohen, of the Metro home office, no sooner returned to New York from his mission to Denver, where he opened Metro's Denver office, the last exchange necessary to complete the circuit of the United States for the distribution of Metro pictures, than he was despatched to England by the board of directors.

Mr. Cohen sailed on the St. Louis last Saturday. His mission is to close up a big contract that has been pending for the distribution in Europe of all of Metro's output. Metro soon will be heard of encircling the entire globe. Inquiries for Metro pictures have been received from far away South Africa, India and Australia.

BENNETT'S "HUGO" IS A PATHE SUBJECT

Pathé has added to the long list of novels and plays by famous men already acquired, "Hugo," by Arnold Bennett, the celebrated English author. "Hugo" is in Mr. Bennett's very best vein, and may be considered to be the best of his works.

To many Mr. Bennett will be best remembered as the author of "Milestones," the play which enjoyed such a phenomenal run on the American stage.

Details as to the cast and production of "Hugo" will be announced later.



LILLIAN GISH, THE RELIANCE-MAJESTIC STAR, IN A SCENE FROM "SOULS TRIUMPHANT" (Mutual)

HERRINGTON SAYS PENNSYLVANIA ORGANIZATION IS IN GOOD SHAPE

Special to Motion Picture News

Chicago, July 14.

Fred J. Herrington, president of the Motion Picture Exhibitors Association of Pennsylvania, and owner of the Coliseum theatre at Mt. Oliver, Pa., stopped in Chicago on his way to the convention at San Francisco.

He says that the Pennsylvania Exhibitors Association is in very good shape. Their organization for combating adverse legislation is continuously gaining strength and it is assured that the success with which they met last spring will continue through their fall campaign.

STARS SPEND SUMMER AT WORLD FILM STUDIOS

The World Film studio at Fort Lee, N. J., is the place where many famous stage stars are spending the summer. For instance: Holbrook Blinn, who is making "The Ivory Snuff Box;" George Nash, "The Cotton King;" Alice Brady, "The Renegade," Robert Warwick, "The Stolen Voice," Clara Kimball Young, "Marrying Money," and Vivian Martin who is to be seen in "The Little Dutch Girl."

Quality and Quantity Problem Is Solved by Standard

Ten Studios Manufacturing for Releasing Company Agree Upon Plan for Regulation of Footage According to Requirements of Story Value of a Plot

WHILE the output of the studios comprising the Combined Photoplay Producers, contributing regular releases to the Standard Photoplay Distributors, presenting the Standard program, consists of a fixed number of one, two and three reel releases every week, a system of selection of subjects for each week's program has been perfected whereby the studios can regulate the number of reels according to the nature of the story and the amount of footage demanded for its most perfect staging.

To make such ideal motion picture production conditions possible a carefully drawn up agreement had to be entered into by the ten different studios of the group whereby they co-operate with each other by keeping in constant touch through the main office in New York, and regulate the stories selected for screening by the number of different length pictures available for scheduling on the program.

Producers have long recognized the fact that some of their finest creations have been ruined because they were compelled to cut them down to a certain number of feet when the legitimate telling of the story and its presentation in the best possible manner called for greater length.

Likewise they have seen the sad result of stretching a photodrama to a certain number of reels when the story would have been more perfectly told, and the photodrama would have had more dramatic and entertainment value if it could have been allowed to occupy only the number of feet of film that its most perfect presentation called for.

The fact that the story is selected for a certain length subject, and has to be released upon a certain date in just so many reels, often compels the producer to sacrifice perfect picture construction, and is responsible for many of the photodramas seen upon the screen which either lack intelligent telling of the story or drag, because of undue emphasis placed upon unimportant action.

It was to correct this lamentable condition of affairs, which the Standard program producers recognize as one of the most serious obstacles in the way of worthy pictures, that they determined upon a plan to give each studio more leeway in the regulation of the length of their subjects.

They found that a system could be devised whereby the studios could call upon each other through the main office for co-operation in the lengths of the subjects produced, and whereby the members of the group, finding that they had miscalculated the number of reels, a story would run could, where necessary, arrange their releases accordingly.

In order to have the plan work out successfully it was found necessary to allow the producers to get many weeks ahead in their releases. From six to seven weeks of completed negatives was found to be ample for the perfection of the scheme. The standard producers have now more than six weeks of releases upon their shelves.

GORDON MACGREGOR IS NOW WITH MINA

Gordon MacGregor is the latest photoplayer to join MinA Films at their Los Angeles studios. He makes his first appearance with this brand in "On the Job," a one reel comedy to be released July 22.

Visitors Will Find Los Angeles Men Princely Hosts

Manufacturers, Studio Managers, Exchangemen and Exhibitors Have United in Effort to Continue Entertainment of Conventionites Begun by Their San Francisco Brethern, and Will Make July 18-22 Memorable for Everybody Identified with Industry in the City at That Time

Special to Motion Picture News

July 12, 1915.

LOS ANGELES film manufacturers, studio managers, film exchangemen and exhibitors have combined in an effort to make the visit to Los Angeles of the exhibitors of the country pleasant from beginning to end. The latter part of the past week a meeting was held, at which time plans were made for the preparation of an entertainment and committees selected to look after the various details.

For the chairman of this organization the Pacific coast representative of the News was named, with J. C. Epping, business manager of Majestic-Reliance studio, selected as treasurer.

George Stout, business manager of the Keystone company; Kenneth O'Hara, NYMP publicity department; W. E. Wing, Selig scenario writer; W. H. Emmick, of the Golden Gate and All-Star exchanges, were named on the financial committee.

H. P. Caulfield, business manager Universal City; M. L. Lewis, Progressive exchange; W. H. Johns, Mutual exchange, and traveling passenger agents of railroads were named on the transportation committee.

For the reception committee, Judge A. P. Tugwell was selected as chairman, David Horsley, Frank E. Woods, Jesse L. Lasky, Capt. Wilbert Melville, William Parsons and M. L. Jonas of studios, and H. H. Hicks, Dan Markowitz, A. B. Lamb and Harry Naugle of exchanges, and W. H. Clune, T. P. Tally, R. M. Woodley and B. R. Moffitt of theatres, were named.

Thomas Persons, general manager of the Selig studio, was named chairman of the entertainment committee, and will be aided by Mack Sennett, D. W. Griffith, Thomas H. Ince, H. P. Caulfield, Fred Balshofer, W. E. Wing, Fred Klay, Spencer Valentine, Don Meaney, Al Monahan, A. A. Cohn, Paul Powell, Bruce Mitchell, Richard Willis, and Gus Ingliss.

On the press committee are the following: Kenneth O'Hara, Ford I. Beebe, Kenneth McGaffey, Bennie Ziedman, Fred Palmer, Gertrude Price, Grace Kingsley, Guy Price, Monroe Latthrup, Otheman Stevens, C. W. Pope, Wycliff Hill, Connie Miles, Capt. Jack Poland, J. Van Cartmell and Clark Irvine.

The program of entertainment is a very elaborate one, costing the film producers thousands of dollars, and will consist of luncheons, dinners, balls, and visits to the larger studios. The program as completed is as follows:

Sunday, July 18

Exhibitors leave San Francisco eight o'clock on special trains for Los Angeles. Arrangements will be made for stop of one hour at Santa Barbara, arriving at Los Angeles about eleven P. M.

Monday, July 19

At nine o'clock leave Hill street station in special cars, going direct to Universal City. Here the morning will be spent on the front and back stages, and at twelve o'clock lunch will be served.

At one o'clock take cars, returning to Hill street station, transferring to yellow cars going to Selig jungle-zoo. Here several big scenes will be made. The zoo animals will give their first public performance in Los Angeles. A "Dutch" lunch will be served at six-thirty, and there will be an informal ball in the evening.

Tuesday, July 20

At nine o'clock leave Hill street station, going to Reliance-Majestic studios, where two hours will be spent. Then to Lasky studio, where lunch will be served.

At one-thirty take cars to Utah station, at Santa Monica, where they will be met by automobiles and taken to Inceville. At six o'clock return to Santa Monica by automobile, where dinner will be served at Sunset Inn, following which party will disband and spend the evening at the beaches as they desire.

Wednesday, July 21

Take yellow cars to Bostock arena and jungle-zoo, where special matinee will be given and lunch served on the MinA studio stage.

One o'clock take yellow cars to Salt Lake station. Special trains will transport party to the Balboa Amusement company studio, Long Beach. Return train leaving Long Beach at four o'clock.

Wednesday evening will be theatre night for the visitors, and their badge will admit them to any downtown motion picture theatre.

Thursday, July 22

This has been set aside for a sight-seeing day, and special rates have been secured on the railways, traction lines and carry-all automobiles for the various sight-seeing tours out of Los Angeles.

Sex Lesson Is Delicately Conveyed in Essanay Film

"The Blindness of Virtue" Solves for Parents the Troublesome Problem of Informing Their Children Without Embarrassment the Great Fundamental Truths of Life

WALTER W. IRWIN, general manager of the V-L-S-E, in speaking of "The Blindness of Virtue," says, "The beautiful and chaste manner in which this production handles the question so important to the morals of our country; a subject in which all mothers and fathers are at once so deeply interested, and at variance on the advisability of enlightening their children, stamps this Big Four production as a most exceptional achievement in the silent dramatic art.

"It is a well known fact that most parents hesitate to in any way infringe upon that respect and reverence which they have always received from their children, due to the fact that custom has forbidden the discussion or even the insinuation of moral questions in the family councils.

"What children learn from the outside world never enters their minds as applied to their parents, and the fact that they are the children of their parents.

"The question of the proper teaching of the sacredness of life has been discussed and debated in the 'Saturday Evening Post' and many other well-known periodicals, and has come up for serious discussion in various women's educational clubs and societies.

"The opinions on one side of the question are as strong as the opinions on the other side; but the delicate manner in which the subject is handled in the film story, 'The Blindness of Virtue,' shows that the motion picture camera can teach this most important of life's questions in a way that cannot possibly injure the finest sensibilities of a parent or of any young girl.

"Mothers and fathers who have hesitated to take up this subject with their children, either because they do not know how to express their thoughts, or frame the lesson which they wanted to teach, without breaking down that degree of reverence which exists between parent and child, have now the opportunity of taking the young folks to see a picture play, and there, side by side, in perfect silence, can have unfolded a strong moral sermon, told in a beautiful, delicate and chaste manner.

"Dr. Elliot and other great educators consider the subject of sex hygiene so important that they have advocated its being taught in all the schools and colleges. Strong objection has been made to this, mainly on the ground that competent instructors were not available, and in this connection I believe the motion picture steps in as the sought-for instructor.

"With 'The Blindness of Virtue' the silent dramatic art has qualified itself as the greatest of all educational forces, competent to handle the most delicate of subjects, without giving the slightest offense to the most sensitive person."

MILITARY ACADEMY SEES "INDIAN WARS" WITH "BUFFALO BILL"

Thomas A. Edison's prophecy that the motion picture will in a few years be the most valuable agency of education was brought a step closer to realization when on July 9 the Buffalo Bill "Indian Wars Refought," six-reel Essanay, was presented as a medium of instruction to the students of the Culver Military Academy, Lake Maxinkuckee, Culver, Indiana.

Arrangements for the showing were made by Capt. H. F. Noble, with the W. H. Bell Feature Film Corporation, Chicago, exclusive distributors of the feature.

FURNISHES THEATRE PROGRAM IN FORM OF MAGAZINE

Some fifty wide-awake exhibitors of Cincinnati have taken advantage of the unusual opportunity for holding patronage which is offered in the "Reel Revue," a local magazine for motion picture fans which is published in program form. L. M. Parker, advertising man, who has become interested in motion pictures, is responsible for the idea and the product.

By a system of co-operation devised by Parker the little magazine is printed at so much per hundred, and furnished each of the subscribing theatres for presentation to patrons, as though it were the original program of that particular house.

It contains advertisements, snappy editorials of interest to lovers of the screen drama, film reviews and interesting items of news in the field of motion pictures. Photos of stars in the film world are also shown in each issue and a question and answer department is a feature of the booklet.

"Nation" Is No Race Slanderer, Milwaukee Declares

In Spite of Strong Representations Made by Colored Element Against Alleged Objectionable Parts of Griffith Picture, the Citizens Committee Orders Few Minor Cuts

Special to Motion Picture News

Milwaukee, Wis., July 14.

DESPITE the strenuous protests of the colored people of Milwaukee that "The Birth of a Nation" "was a libel and a slander on their race," the Milwaukee board of censors, or Citizens' Committee, as it is officially known, has passed the great Griffith photoplay with but a few minor cut-outs.

The action of the board followed a private exhibition of the production given at the Davidson theatre for members of the board and local newspaper men. The presentation was made with a complete orchestra accompaniment and there was no question in the minds of the audience after that had seen the photoplay but what it would be passed by the board.

So that the colored folks would have ample opportunity to state their case they were allowed a representative to present their side before the board after the photoplay had been viewed. As the negroes had filed their complaint with Mayor Bading, he took it upon himself to be present at the board session and also viewed the pictures.

Mayor Bading, with the rest of the board, failed to see where race hatred could be aroused by the production and he, like the other members, agreed to its presentation. According to the Rev. J. S. Woods, spokesman for the colored folks, "There are scenes in the play which show the negro at his worst and this worst element is held up as the blood and soul of the negro."

H. A. Sherman, of the Elliott and Sherman Film Company, Minneapolis, which controls the Wisconsin state rights to "The Birth of a Nation," was loud in his praise of the action of the censor board. "They proved themselves to be very broad and fair-minded men," said Mr. Sherman. William Schnell, of the Davidson theatre, also praised the censor board highly for their action in the matter.

Heralded by the most extensive advertising campaign ever waged in this city, either for a legitimate or photoplay production, "The Birth of a Nation" opened Saturday evening to a capacity house. Fifty-inch advertisements were run in all papers on Saturday and Sunday and the result was that the local papers granted the production three and four-column lay-outs.

On Sunday the Davidson turned thousands away, while Monday was but a repetition of Sunday on perhaps a bit larger scale. Seats are on sale for three weeks in advance and from present indications the production should have no trouble in playing to big business the entire eight weeks for which it is booked.

Keystone, 3 Years Old, Enters Ranks of Veterans

Company Celebrates Its Birthday on Sunday, July 4, and Forty Long Tables, Each Seating Twenty, Are Necessary to Entertain Guests

Special to Motion Picture News

Los Angeles, July 12.

SUNDAY, July 4, was the happiest day in the life of Director General Mack Sennett, of the Keystone company. On that day the Keystone company was three years old.

Mr. Sennett acted as host to all members of the producing organization, and many leading people of the motion picture colony.

The celebration began by an anniversary dinner. Forty long tables, each with covers for twenty, awaited the members of the eight producing companies, and hundreds of guests upon their arrival at one o'clock. In the afternoon, one big stage was used for dancing, while in the center of another was the "squared circle," where six fast boxing bouts were staged.

A ten-piece orchestra furnished music during the afternoon and evening. There were swimming and diving contests in the mammoth concrete tank, and confetti and numerous souvenirs served to add to the merriment. Motion pictures were made of many of the principal events of the afternoon, and later in the day projected for the pleasure of the large number of guests who were present.

For the first time in the career of the three big producers, Thomas H. Ince, D. W. Griffith and Mack Sennett, these three stood before the camera and submitted to being photographed by the "still" man, as well as one who operates the cinematographic crank.

Among those present were: Mayor Sebastian of Los Angeles, Mabel Normand, Fred Mace, Mae Marsh, Raymond Hitchcock, Teddy Sampson, Ford Sterling, Dorothy Davenport, Roscoe Arbuckle, Minta Durfee, Max Swain, Charles Chaplin, Mae Bush, Mr. and Mrs. Syd Chaplin, Flora Zabelle, Donald Bryan, Wallace Reid, Del Henderson, Morris Guest, Rose Dolly, Hampton Del Ruth, Charles Orling, Gene Swartz, Harry McCoy, Alice Bernard, Harry Booker, "Slim" Summerville, Frank Hayes, Joseph Swickard, Frank Opperman, Charles Parrott, Fritz Schade and many others.

Three years ago, Mack Sennett, Miss Normand and a few players came to the west coast and opened the first Keystone studio at the site occupied by the mammoth plant of today.

J. C. Jessen.



THOS. H. INCE, MACK SENNETT AND D. W. GRIFFITH AT KEYSTONE'S BIRTHDAY PARTY, THE FIRST TIME THE THREE HAVE EVER BEEN PHOTOGRAPHED TOGETHER

ULTRA PLANS TO MAKE BIBLICAL PICTURES IN LOS ANGELES

Special to Motion Picture News

Los Angeles, July 12.

The corporation papers of the Ultra Feature Flm Company will be filed within the next few days, and will show Max Immeglauck, R. I. Ruben and Albert Layton, all of Los Angeles, as directors.

It is the intention of the company to film biblical and educational stories, but first it will make a record of the pageants in Los Angeles during the weeks of July 12 to 17, when the national annual meeting of the Elks is held here.

Following the making of these, filming of "The Great Apostle," being the life of Saint Paul, will be filmed.

KOLKER WILL BE SEEN IN "THE BRIDGE," METRO

Henry Kolker, last seen on the dramatic stage in "Her Great Name," under the management of Henry W. Savage, will make his first appearance in the Rolfe-Metro release "The Bridge." This play was acted with success by Arnold Daly.

Field Day to Fill Coffers Is N. Y. Branch Plan

Benefit Will Be Held at the Brighton Beach Race Track on August 21, from 10 A. M. to Midnight—Sam Trigger Is to Act as Master of Ceremonies—Strength-Taxing Contests Like a Peanut Rolling Race Are in Store for Guests—Manufacturers Ready to Co-operate for Success of Fete

THE New York Branch Number One of the M. P. E. L. of America has decided to give a monster field day for the benefit of the league treasury. The affair will be held at Brighton Beach race track Saturday, August 21, beginning at 10 a. m. and continuing until midnight.

The entire arrangements for the big outing have been placed in the hands of ex-President Sam H. Trigger who will have carte blanche to direct it as he sees fit. Mr. Trigger was called from his retirement by the old guard and asked to accept the position of high responsibility for the success of this undertaking. It was a tribute to the old war horse of the association by the men who have stood behind him in all the vicissitudes and successes of the organization.

Around the league rooms in New York everything seems to be coming to life again. For a while there has been a lull in the affairs of the league but this has not been considered alarming.

Many of the faithful workers had been neglecting their business for a long time and most of them tacitly gave up league affairs for the time being and went back to their various theatres for about a year. Once more, however, the old spirit is in their hearts and on Monday last many of them were at the league rooms dusting off the furniture, throwing out old papers that contained the records of controversies dead and gone, and which it is hoped will never come to light again.

Sam Is in Form Again

Mr. Trigger was there looking happy and healthy, better than he has looked for many years past. The hearts of all these men seemed young again, and if their fresh enthusiasm counts for anything this newest idea is going to be a big success.

There has always been some talk about a midsummer event in the film trade as an alternative to the midwinter events, such as dances, dinners, etc., but this is the first time the idea has come to a practical realization. According to the schedule laid out it promises to be very novel and will no doubt be a big money-maker for the league.

As usual the members of the photoplay profession will play a large part in the active events, only more so perhaps than heretofore, as the range of events will be much greater than that afforded by indoor entertainments.

Prominent actors will participate in athletic and track events. For instance: There will be a baseball game played between twenty well-known leading men. There will be a fat men's race for photoplayers including such cute little heavyweights as Pete Lang, Hughie Mack, James Lackaye, and others of the shrinking violet type. Those photoplayers who do not participate in the events will act as judges of the different contests.

There will be a horseback race with well known leading men as riders and also one for leading ladies. There will also be a cowboy contest for those in the profession who are adepts at the wild west style of entertaining.

There will be numerous other contests in which the public will be allowed to participate and which will be judged by well known photoplayers. One of these events will be a Charlie Chaplin contest. Mr. Trigger is going to move heaven and earth to have Charlie Chaplin in New York for this outing and have him judge this contest himself.

Manufacturers Are Interested

Those of the leading film manufacturers that have been approached have signified their willingness to do anything in their power to make the outing a success. Some of the large film companies are represented by pretty good baseball teams and there will be a number of such games going on representing the manufacturing interests.

It is intended that there shall be a good number of comedy events, such as donkey races by screen comedians and peanut rolling contests by comic photoplayers.

As the schedule is now laid out, everything points to something entirely new in the way of an outing. There has been made a rough schedule of the day's events which will be somewhat as follows: From 10 a. m. to 1 p. m., ocean bathing by the entire trade at Brighton Beach, with moving pictures of same, to be shown that night night at the banquet.

From 1:30 to 2:30, parade of the trade from Coney Island to Brighton Beach race track. From 2:30 to 5:30, field day sports by the trade and public. From 6:30 to 8 p. m., shore dinner for the trade and publice, name of toastmaster to be announced later. At 7 p. m. the dance hall will be thrown open and dancing will continue until midnight. There will be dancing contests between prominent photoplayers for prizes and there will be dancing events for the public apart from those of the photoplayers.

Mr. Trigger will welcome suggestions of any kind, both from photoplayers, exhibitors, manufacturers and friends. All communications of this kind will be thankfully received if addressed to him at the league meeting rooms in the World's Tower Building, 110 West Fortieth street, New York City. As the entries are made for the various contests and as the outing plans develop they will be announced from week to week in the trade papers.

"Legit" Stone Throwers Moving from Glass Houses

Goldfish, of Lasky, Declares That Theatrical Managers Who Object to the Appearance of Their Players Are Among the First to Enter the New Amusement Field

IN the controversy which has been carried on through the columns of some of the New York daily newspapers regarding the relative worth of star of the ligitimate stage before and after they appear in motion picture productions, Samuel Goldfish, executive head of the Jesse L. Lasky Feature Play Company, summed up the situation.

It is the contention of some of the legitimate managers that the popularity of their stars and leading players suffers through their appearance in photoplays.

"Why should managers object to having their players appear in photodramas when they themselves are making every effort to enter a great and growing field?" asks Mr. Goldfish. "One of the chief objectors is known to me to be making arrangements to leave the legitimate stage entirely and devote his future to the photodrama. In the industry we welcome their activities, as they bring a fund of experience and their energies are directed toward a higher standard of pictures.

"The association of David Belasco with the Lasky Feature Play Company is a high tribute to Mr. Belasco's judgment that the photodrama as an art is as great as the theatre of the spoken word. Nearly all the legitimate managers and producers have lent their names to photoplay firms.

"That artists are paid too much money for their film acting no doubt is true in many instances. The wise artist, however, is one who associates himself with a photo-producer who, he knows, will present him in a beautiful picture, which is, after all, the medium by which he must stand or fall. Good actors in bad pictures never succeed and their legitimate reputations suffer and their worth to legitimate managers diminishes.

"But good actors in good pictures lend to their fame. There has been a like situation in regard to the better class of talking machines. Miss Geraldine Farrar considers the talking machine as having aided her popularity and fame.

"She feels that motion pictures of the right kind will do likewise, and that is why such infinite pains are being taken with 'Carmen' and other plays in which she will appear under our management. Salaries will adjust themselves in time, I believe."

THORN, OF ESSANAY, WAS WELL-KNOWN IN LEGITIMATE

John Thorn recently made his appearance in photoplays with the Essanay company. He was well known on the stage in "The Little Shepherd of the Hills" and "Maggie Pepper" and other plays in which he took prominent parts.

His first photoplay was "The White Sister," on which Viola Allen is featured. Mr. Thorn playing the American artist.

STEWART SIGNS WITH PATHE

Melville Stewart has been engaged to appear in Richard Harding Davis' "The Galloper," to be produced by Donald Mackenzie for Pathe. Melville Stewart has probably created and sung more leading roles in Broadway musical successes than any other man.

Mr. Stewart is also well known as an impersonator, having recently had a considerable engagement at the Winter Garden, and now "doing" Belasco and the German Kaiser with Ziegfield's Follies.

The previous two seasons he was leading man with Trentini in "The Firefly." In addition to his splendid voice Mr. Stewart has fine dramatic talent, and Mr. Mackenzie promises great things of him in "The Galloper."

LONG-RUNS CAMPAIGN OF V-L-S-E BEARS FRUIT

The V-L-S-E campaign in the interest of long runs is bearing fruit all over the nation. Its contention that the way to get the most money out of feature exhibitions is to run them long enough and advertise them strong enough to attract every available prospect in every city, has been successfully tried out by big theatres in every section of the country.

The Liberty theatre in Seattle, Wash., has exhibited "The Juggernaut," for two full weeks, and the Mary Anderson theatre in Louisville, Ky., showed the same feature for nine days.

Others are the Hippodrome in Cleveland, the Majestic in Detroit, and the Strand theatre in Pittsburgh.

The Regular Program Is the Strength of the Business

John R. Freuler, Whose Achievements Qualify Him to Speak, Declares Without Belittling Popularity of Features, That Small Reels, If Good, Are the Bulwark of the Industry

JOHN R. FREULER, whose achievements as a builder of motion picture programs is a record of unbroken successes, and who therefore speaks as a practical authority, hails the regular program as the absolute salvation of the film business.

At the offices of the Mutual Film Corporation, of which he is now the president and general manager, Mr. Freuler discussed the present film situation as follows:

"Speaking both as an exhibitor and as president of the Mutual, I see no cause for unrest in the minds of the motion picture exhibitors. As a matter of fact, the great big firm rock of the motion picture business is the regular program. It was on the regular program that the great business was built, and it is on this foundation that it will continue to be profitable.

"The explanation is simple and plain. Motion pictures are the amusement of the masses who require a pleasant, exciting or entertaining diversion at a cost within the reach of their pocketbooks. This is legitimately provided by the regular program at a price the great masses can pay. So long as motion pictures continue to stick to the field that they have made for themselves they will flourish and be profitable.

"In sticking close to the regular program the exhibitor has both feet firmly on the foundation of the motion picture business. Do not misunderstand me. I am not belittling feature pictures. They are admirable additions to the regular program, and they are business bringers when they are good and when they are properly used. But the line of assured development and positive profit lies with the betterment of the regular program of one and two-reel subjects.

"As far as the Mutual Film Corporation is concerned, no secret need be made about what it proposes to do. It will continue to supply its exhibitors with pictures of a quality equal to the best feature pictures, and in addition to the brands now being shown, it will add, and make a part of its regular program, pictures distinctly novel and entertaining.



JOHN R. FREULER

"One specific instance is a series of comedies with a comedian that will be the sensation of the year. Special attention is being given to the comedy element of the program, and arrangements have been completed so that we can definitely promise an even better program than ever before.

"The shorter pictures of quality are what the masses have demonstrated by continued patronage that they want. A ready example may be found in the brilliant short story as against the long novel. The pictures we have arranged for, and which I have personally seen, are supreme in plot, action, photography and interest, and are fully up to the best of the longer subjects on the market.

"The exhibitor, who is deceived by those who would lure him away from his affiliation with a profitable program, should think twice before he decides to forsake a profitable certainty for a 'pot of gold at the end of a rainbow.'

"I do not think that it is too much to say, that the Mutual program right now is the Gibraltar of the motion picture situation."

The Gold Rooster Is a Bold Booster for Big Business

Three Days' Convention of Exchange Managers in New York Is Scheduled by Pathe for Celebration of $1,000,000 Mark Just Turned in "Elaine" Sales

PATHÉ conducted a three-days' convention in New York, beginning Monday, July 12, attended by all the managers of Pathé exchanges east of the Rocky Mountains, as well as by the officials of the concern.

The first day was given over to the new Gold Rooster features and "Neal of the Navy," the coming big serial, to be followed by a motor car excursion to Brighton Beach in the evening. On Tuesday morning the Pathé program was the subject and the afternoon was devoted to visits to the Pathé studio in Jersey City and the factory at Bound Brook.

An informal dinner in New York City followed in the evening, after which the six-reel production of "The Beloved Vagabond" was shown, together with "Via Wireless," "The Galloper," "Simon the Jester," and "The Spender," the first of the Gold Rooster Plays.

On Wednesday the Pathé advertising in all its phases of trade papers, the new posters, and the new bulletin were estimated in appropriate words and in the afternoon agency accounting was the subject. Wednesday night was the big wind up with a banquet at Rector's to celebrate the attaining of $1,000,000 in business on the great Pathé serial "Elaine," now in its thirtieth episode.

The gratification of the Pathé officials is all the more increased at this wonderful showing of "Elaine" since they remember that "The Perils of Pauline" did its biggest business after the release of the last episode and "Elaine" has still some weeks to run before the last episode will be shown.

Vice-President Charles Dupuis and General Manager Louis Gasnier presided at the banquet which was also attended by the various department heads of the home office.

DE BELLEVILLE IS CAST FOR "WALLINGFORD"

The Pathé producers, the Whartons, announce that through the courtesy of Edward Rush and Abraham Levy of "The Garden of Allah," Inc., Frederic de Belleville has been released from his contract with "The Garden of Allah" that he may play "Wallingford" in "Get-Rich-Quick-Wallingford," Pathé's next series.

ABRAMS RUNS DOWN TO NEW HAVEN

Hiram Abrams, president, and Harry Asher, general manager of the Famous Players company of New England, paid a visit to their branch at New Haven last week.

WASHINGTON STRIKES PROSPERITY BULL'S-EYE

With Very Little Variation of Receipts Film Circles of the Nation's Capital Pass Through Four Money-Making Months—Public Cheerfully Pays Increased Price for Features, and Exhibitors Hear No Grumbling Over the Change

Special to Motion Picture News

Washington, D. C., July 13.

THE capital of the nation is becoming more and more an amusement film center between Philadelphia and Atlanta, though it does not boast of an established producing company. With a slight fluctuation here and there, the trade in Washington has passed through one of its most prosperous quarters, which is evinced in several ways.

The number of theatres has remained the same, which has curtailed useless competition and permitted the existing houses to offer a better program. There has been an increase in admission in many of the theatres over the entire city. Very few exclusive five-cent theatres remain, though at some of the theatres a five-cent admission is asked two or three days a week.

The exhibitors assert that with the increased price of their program, owing to the demand for features, ten cents is about as low as can be profitably asked. Wherever prices have been raised no decrease in attendance has been observed and no complaints from patrons.

Another feature which points to trade prosperity is the entrance of three new exchanges in this territory. There are the Metro Film Service ably piloted by Oliver J. Allenbaugh, president-manager, and Lawrence M. Day, secretary-treasurer; the Irvine Features, with William H. Irvine, and Alex. G. Irvine, as co-operative managers; and the Exhibitors' Booking Agency, with A. M. Reese as manager. All these have been able to find a place for themselves without harming the profits of those who were already established here.

World and Fox Offices Move

In addition to those the New York Film Rental Service, the Fox Corporation, the World Film Corporation, and Warner's features have moved into larger quarters, while the Universal, Pathé, Mutual and Famous players have increased their forces and improved their quarters. The office of the Electric Theatre Supply Company, a branch from Philadelphia, is now operating from the main office and has closed its quarters here.

The demand for features is more insistent than ever, the two and three reels being just as popular as those of greater length so long as they are intensely interesting. The serials are wonderfully popular at present, while the series of "Who Pays?" and the new photoplay novel of "The Diamond from the Sky" have found a responsive chord with the motion picture patrons.

Exhibitors assert that "The Black Box" was a money-getter and bookings for the "Broken Coin" are almost solid to date. The class of films in demand are those that depict life, with its joys and its sorrows mingled and a happy ending. Tragedy only so far as it is sermonizing and teaches some vital question in life finds favor.

Refreshing comedy is always in demand, and just at present Charlie Chaplin is carrying the city by storm, as was evinced recently when three downtown houses within a block booked a Chaplin subject for two days. This, however, is predicted to be spasmodic.

Same Program Downtown

The large downtown houses retain the same program two and three days always, sometimes four days, and Moore's Strand and Garden will occasionally make a week's engagement for elaborate, popular productions. The smaller downtown houses most necessarily change their programs daily. The resident theatres usually change the program daily, but the larger houses frequently retain a good feature longer.

The tendency to book return engagements of popular productions is rapidly increasing and managers frequently assert that the receipts of the latter often exceed the first appearance of the film. The universal opinion is that photoplays are ever improving in plot, photography, players, appointments and general production.

Favorite players govern the patrons as much as ever and the individual star holds as important a part in the success of a production as the photoplay and the manufacturer. The introduction of stage stars is a drawing card only so far as these individuals are able to cope with those already on the screen and that means real motion picture art.

In this respect Marguerite Clark immediately won the hearts of photoplay patrons; so also did Dustin and William Farnum and a few more; while others still commanding the stage by speech have failed. The old screen favorites continue to hold their own despite the entrance of others in the arena.

Among these must be mentioned Clara Kimball Young, who is always booked for a return engagement. Francis X. Bushman has lost none of his power over his spectators and managers find him the best medium to pull up the box receipts on "off nights." Earle Williams, Anita Stewart, Gertrude McCoy, Edward Earle, Mary Fuller, King Baggot, Harold Lockwood, Lillian Walker, Gertrude Robinson, Beverley Bayne, Irving Cummings and a host of others still form exceptional attractions wherever placed.

Big Bookings for Summer

The exhibitors look to a prosperous summer. Already big bookings have been made. Tom Moore has secured the initial showing of the V-L-S-E special features for the Strand, while the Mutual Masterpictures will still continue a feature for his Garden theatre.

Generally the exhibitors have decided to retain practically the same program during the summer, believing it wisest to keep the high standard established.

While the exhibitors have no complaint to make about the motion picture productions, they do frequently find fault with the posters. Though these have improved considerably over the past, there is still a tendency on the part of some manufacturers to pick out a sensational picture, or one which has little relation with the vital parts of the story. Fewer figures are favored by many exhibitors, while others almost wish that merely the stars themselves formed the paper display, with no attempt to pick out scenes. Harry Crandall wishes there were no posters at all. The use of framed photographs is becoming more general, and occasionally some exhibitor displays the life-size art pictures of the players.

Washington is primarily a resident city, the center of educational institutions and of law-making, its floating population consisting chiefly of the members of congress and sightseers who come to view the government buildings. Therefore it is more domestic in its tastes than most cities and demands that its photoplays follow these lines.

Theodore Franklin.

FRED JACKSON TO WRITE SERIES OF 12 FOR PATHE

Pathé has contracted with Fred Jackson, author of the New York dramatic success "A Full House," to write a series of twelve stories called "The Younger Sons," which will be put into feature films of four or five reels each. This is in accordance with the Pathé policy of securing the highest priced and best known authors for the writing of scenarios.

"The Younger Sons" will be full of stirring adventure and relate the experiences of the members of an English club called by that name, all of whom are the younger sons of English noblemen, and who by reason of a strange agreement must seek adventure where it may be found. Such stories should provide a mine of photoplay material of the best sort.

"PEACEFUL RAFFERTY" POPULAR WITH PICTUREGOERS

Charles C. O'Hara, the president of the All Celtic Film, Inc., and the creator of "Peaceful Rafferty," the popular Irish character now making his bow to picture theatre audiences throughout the country, has proven one of the most popular screen comedians that has been offered exhibitors for some time.

Mr. O'Hara, on a recent trip to the various cities of the country, found that many of the better class theatres were playing his films to good advantage and that the audiences took to them immensely, which augurs well for the Rafferty pictures to come.

WHOLE TOWN CROWDS TO SEE MARY PICKFORD

Special to Motion Picture News

Cleveland, O., July 14.

Mary Pickford has had many compliments handed to her, but it remained for Crestline, Ohio, to pay her one that will not be duplicated in a hurry. On her recent trip from the Pacific coast to New York City she found that the train she was on stopped for a few minutes at Crestline. When the train pulled into the station she alighted and stood on the platform.

Instant recognition of her followed and Crestline citizens rushed to the spot to get a view of Mary in real life. They came, they saw and Mary—conquered. As soon as the train pulled out, enthusiastic Crestliners marked the spot and "There's where Mary Pickford stood," is heard often on the Crestline station platform, as the citizens point to the spot that has been marked on the boards.

Needless to say the Crestline picture exhibitors have done a big business whenever the actress appears on the screen, as the film fans there have accepted her as their own motion picture star because she actually appeared in person and gave them a chance to see how she looks in everyday life.

DOROTHY DONNELLY FALLS FROM CANOE

According to Joseph N. Engel, of the Metro Pictures Corporation, who has been superintending the production of Dorothy Donnelly in "Sealed Valley," a Metro release for August 2, directed by Lawrence B. McGill, Miss Donnelly experienced a severe strain when rehearsing a scene, in the rapids of Mad river at Holsbrook, Canada.

As Nahnya, the Indian girl, Miss Donnelly has to rescue a man from the rapids, whose canoe is floating helplessly along the torrent. Her efforts to make the picture realistic resulted in Miss Donnelly capsizing from her canoe ten times and swallowing much good Canadian water before being rescued herself. "Sealed Valley" will be a Metro release for August 2.

STANDARD CLOSES BIG CONTRACT

The Standard program has closed a contract, said to amount to nearly ten million dollars, with the Combined Photoplay Producers, Inc.

This contract calls for the production, distribution and marketing of a minimum of nine million, three hundred and sixty thousand dollars' worth of motion picture films.

The contract covers a period of five years and was entered into by the Standard program to assure the control and permanence of its film supply.

The contracting parties have made provisions to increase the amount of film required, as the conditions may warrant but the contract reflects the confidence of its signers in the fact that it guarantees the payment of at least one million, eight hundred and seventy-two thousand annually.

Picture Featuring Pavlowa Is Making Progress

"The Dumb Girl of Portici" Is Expected to Make the Public Speak Words of High Praise for Universal's Sumptuous Staging of Subject Founded on Auber's Opera

Special to Motion Picture News

Chicago, July 14.

THE filming of the Universal Film company's production, "The Dumb Girl of Portici," featuring Anna Pavlowa, which was started last Tuesday, is going on successfully in a specially constructed open air studio at San Souci Park, Chicago.



LOIS WEBER AND THE UNIVERSAL PLAYERS WHO ARE APPEARING WITH PAVLOWA, ABOUT TO START FOR CHICAGO. Left to right: JACK HOLT, DOUGLAS GERRARD, HART HOXIE, EDNA MAISON, WILLIAM HARRIS, BETTY SCHADE, MRS. PHILLIPS SMALLEY (LOIS WEBER), LAURA OAKLEY, RUPERT JULIAN, WILLIAM WOLBERT, NATE WATTS, DAL CLAWSON AND FRED TYLER

The scenario was written by Lois Weber, who with her husband, Phillips Smalley, is directing the production. It is taken from Auber's opera of the same name in which Madame Pavlowa is to appear next winter. A special orchestra plays during the enactment of the scenes, not only those in which Madame Pavlowa appears, but during the minor ones as well. This will make it possible for the picture to be shown to the accompaniment of music which harmonizes with the action of the play.

Twenty-one regular Universal players were brought on from Universal City to take part in the picture. Among these are such well-known names as Lois Weber, Phillips Smalley, Edna Maison, Laura Oakley, William Wolbert, Rupert Julian, Douglas Gerard, Betty Schade, Hart Hozie, Wadsworth Harris and John Holt. This cast is augmented by some three hundred supernumeraries, all people of stage experience.

After Pavlowa's present engagement with the Midway Gardens in Chicago is completed, she will accompany the troupe back to Universal City to finish the production.

Sledgehammer Horseplay Does Not Make Comedies

Day Has Passed When Assault, Battery and Mayhem Are Considered the Height of Subtle Funmaking by the Public, Says MinA Director

THE special exhibition of a number of the latest productions of the new MinA Films, held recently at the Stanley theatre, New York, to acquaint exhibitors in New York territory with the quality of the new MinA Films, is being followed up by an extensive publicity and advertising campaign.

A fact worthy of note in connection with the popularity of the new MinA Films is that another company has been established at MinA's studios in Los Angeles, also to produce one-reel comedies. Their first picture will be finished this week.

Recently, speaking on the subject of one-reel comedies, Milton H. Fahrney, chief director for the company, said:

"The day of the comedy which had for its basis only a jumble of disconnected incidents, beginning nowhere and ending at the same place, is passed. The motion picture patron has grown tired of buffoonery and demands something better and more substantial. The successful comedy of today is that which has more than a mere thread as a reason for its existence. It must be fundamentally strong; that is, have a story which coherently and connectedly unfolds—a story that is really humorous. The comedy should begin in the very first foot of film, preliminaries and introductions eliminated as much as possible."

DETROIT OFFICERS ELECTED

Following are the new officers of the Detroit Motion Picture Exhibitors' League: President, Herman Speier; vice-president, Otto Seestedt; recording secretary, Arthur R. Kosel; financial secretary, J. C. Ritter, and treasurer, Fred R. Rumler.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 220 West Forty-second Street, New York City

CATERS TO ALL THE FAMILY

A RESIDENTIAL theatre that is making good at five cents is the Navy, in Washington, D. C. "You must cater to the family," said Manager C. R. Brooks, "and as my families are not wealthy but large in numbers, I keep my admission within their limits. You will notice my patrons come in bunches, the parents and the kids and kidlets, and I pick my program to suit all."

The Navy has a seating capacity of about three hundred and it is paying on five-cent admissions.

A five-cent house that gives one all the comforts of the dime and quarter show is the Avenue Grand, with Manager Kenan at the helm. This is accomplished by capacity, as it seats nine hundred and has all the appointments of a full-fledged theatre, for it was formerly a vaudeville house. There is always a feature on the program with a comedy and an educational.

Mr. Kenan caters to his patrons by seeking their favorite photoplay stars and then featuring them on certain nights in the week.

"I find this a good scheme," he said, "and it keeps the telephone ringing to know when this or that player is to appear. All these inquiries add to the popularity of a house."

PARODY OF TENNYSON'S "BROOK" GETS PATRONAGE

J. C. BENTON, owner of the Comet, at Albia, Ia., besides being one of the pioneer exhibitors of his state, is a humorist and finds humor appeals to his public.

Other theatres in Albia have sprung up, fallen down, changed hands and gone out of existence until the people's attention was attracted. Benton, about this time, came out with little signs, "Other shows may come and other shows may go, but the Comet goes on forever." The people laughed and went to the Comet.

BINDS HERALDS IN BOOK FORM

THE Northampton street Theatre, Easton, Pa., celebrated an anniversary the week on July 5 to 10. Something very much out of the common was provided for a program. The manager took six World Film heralds, bound them up in the form of a book, with front and back covers and distributed them very widely in Easton.

The heralds were those of Beatriz Michelena in "Mignon;" Clara Kimball Young in "The Deep Purple," Julius Steger in "The Fifth Commandment," Beatriz Michelena in "The Lily of Poverty Flat," Wilton Lackaye in "The Pit," and Clara Kimball Young in "Lola."

The booklet of heralds made a very interesting collection of portraits and scenes from World Film features. The idea is an inexpensive one and is certainly worth imitation.

"EDISON NIGHT" DRAWS BIG HOUSE IN ENGLEWOOD, N. J.

THE Englewood theatre at Englewood, N. J., was given over to an "Edison Night" last Monday night when Edward Earle and Gladys Hulette appeared and was introduced from the stage by Director Ashley Miller, whose recent productions were being featured.

The theatre, which is a successful instance of the high admission price in motion picture theatres, was packed and the audience applauded generously the two players who take the lead in "The Working of a Miracle."

Carlton King, who did remarkable work in that film as the crazed religious fanatic, was also billed to appear but got lost in his automobile in the wilds of New Jersey. Director Miller talked on the construction and production of pictures and was greeted enthusiastically. "Only the Maid," which was also written as well as produced by the director, was also shown.



LOBBY DISPLAY OF THE MONTGOMERY THEATRE, ATLANTA, AT SHOWING OF "THE ETERNAL CITY"

"ISLAND OF REGENERATION" DRAWS DESPITE THE RAIN

THE Willis Wood Theatre in Kansas City the week of June 13 had capacity houses every day despite the three days of rain that prevailed. These capacity houses were due to two things, the feature that was being shown, Vitagraph's "Island of Regeneration," and a campaign carried on among the automobile owners of the city by Joseph H. Gildey, manager of the house.



THE WILLIS WOOD THEATRE, KANSAS CITY

The Willis Wood is one of the first class dramatic houses that is being used as a picture theatre. Ten and twenty cents is charged for admission.

PASSES FOR PASTORS DURING CONVENTION WEEK

ALF. V. OLDHAM, manager of the St. Louis Hippodrome, had a happy inspiration when the Catholic Union of Missouri held its annual convention in St. Louis.

Mr. Oldham had booked a film of the parade of the American Federation of Catholic Societies that was held in Louisville, Ky., for the week of the convention, and as this was the largest religious procession ever held in this country, and the films had never before been exhibited in St. Louis, he sent letters explaining the nature of the film, together with six passes, to each of the pastors of all the Catholic churches in the city, inviting them and their assistants to be guests of the Hippodrome during the run of the film.

Mr. Oldham also sent tickets to all the out-of-town delegates attending the convention, which had a monster parade on Sunday, and a three-day session.

"SCRIPT" PAYS TRIBUTE TO NEWS EDITORIAL

Under the heading, "Editor Johnston Drags the Story Situation From Its Lair and Exposes the Reason for Unsatisfactory Pictures," "The Script," the official organ of Photoplay Authors League of America carries in full the editorial appearing in the May 29th issue of Motion Picture News, entitled "About Stories."

When this editorial first appeared in the NEWS, it caused much comment on the West Coast, and the fearless manner in which the subject was handled brought favorable comment from a majority of the scenario writers and producers.

ADOLPH LINK PLAYS IN "SUNDAY" WORLD FILM

Adolph Link, for many years one of the best known German actors, and for over a decade popular in the metropolises of Europe, makes his bow on the screen in the successful World Film drama, "Sunday," recently produced by the George W. Lederer Filmotion Corporation, in which Reine Davies, "The American beauty of the stage," is being starred.

Beaumont, King and Taylor Are Edison Directors

All Are Men Who Won Their Spurs as Players, and Advancement Comes as the Reward of Hard Work—King Is a Versatile Actor

AS a reward for being identified as an actor with many of the most successful Edison productions and as an evidence of his grasp of technique and his ability in the writing of a number of comedies and dramas which have gone well, Harry Beaumont was made an Edison director after the showing of his production, "For His Mother" and of his own play, "The Bedouin's Sacrifice."

Mr. Beaumont is well grounded in stage and screen craft, acquired in a varied and long career in both, for one yet near the quarter century mark. He was always "from Missouri," because he couldn't help it, being born there, but his success since has been proof of the result of the "show me" attitude, in delivering.

The theatrical inclination early reared its head, in his working after school in the business end of a local theatre in St. Joseph, and he was soon leaving in a repertoire company. After a season, he "opened on Broadway" in vaudeville in the then Proctor's theatre at Twenty-eighth street.

He stayed in vaudeville for two years, having his own acts, which he also wrote, and again went to repertoire and later spent one year in the western company of "Under Southern Skies." Then came one year in "The County Chairman," two years with the A. H. Woods productions, another year in vaudeville, a season with David Higgins' "His Last Dollar," in stock in Hamilton, Ont., Brooklyn and Atlanta, Ga.



HARRY BEAUMONT

While waiting for the opening of "Checkers," in which he was featured for a year, Mr. Beaumont played his first role in motion pictures with Vitagraph, staying but one month. After another vaudeville appearance, he permanently joined Edison, where he has been about four years, playing juveniles and heavies, notably the heavy in "The Stoning." Some other films in which Mr. Beaumont has been well liked are "The Librarian," "The American King," "The Witness to the Will," "Her Husband's Son," "That Heavenly Cook," and "In Spite of All."

With the appointment to directorship of Mr. Beaumont, were also that of Carlton King, who is now producing one of Mary Rider's stories, in which Miriam Nesbitt has been featured, and of Edward C. Taylor, from stage managership.

Mr. King is one of the most versatile actors on the screen, for though he earned his reputation on the stage as a featured singing comedian, he has been uncommonly successful in playing serious and accentric character roles and heavies, his most recent, and one of his best, characterizations being the religious fanatic in the feature, "The Working of a Miracle."

Mr. Taylor, though but a comparatively short time at stage managership, made a distinct impression in designing unique, historically accurate and architecturally beautiful sets and effects. Previously he was an artist and spent some time with the Kalem and Lubin companies as a player. Another advancement is that of Bernard Durning from assistant stage manager to stage managership, recently an assistant director to Director John Collins.

A Perfect Cast for Picture Is Joseph Levering's Ideal

Though Director of Alice Brady in "Cup of Chance" for Knickerbocker Is Young Man, He Has Made Record for Himself

JOSEPH LEVERING, who has had a long and successful record as an actor-director, has signed with Knickerbocker Star Features, and has just completed his first three-part feature for them, "The Cup of Chance."

Mr. Levering is among the younger directors in the field and is distinguishing himself as a capable producer in this drama which calls for a wide variety of work for both actors and director. Mr. Levering directed Alice Brady in "The Cup of Chance" and succeeded in surrounding her with a most capable cast of players and showed remarkable ability in the selection of settings.

"The Cup of Chance" was a difficult drama to produce, owing to the fact of its dealing with the shady side of life, a drama which has for its moral the fact that degraded motherhood leaves a lasting mark on the character of the child, all of which so affects its character that the destiny of the child is seriously affected, and through the child other lives are equally involved.

In order to properly portray the story it was necessary to show the inside of life on the margin, all of which Mr. Levering has handled with delicacy and skill.

Mr. Levering's strong feature in producing is in holding true to the story. He believes in a story, and has strong views on the subject of technique, and holds that the scenario has the same relation to the finished drama, as the architect's plans have to the building.

Mr. Levering goes about the organization of a cast and the assembling of properties with unusual carefulness; after thoroughly understanding the author's purpose in the story, he then studies to bring it out in every detail of the production.

In the Knickerbocker Star Features, Mr. Levering is sparing neither time or expense in securing the best from the story to the stage properties and "The Cup of Chance," has already had an unusual reception on the part of reviewers.



ANNA PAVLOWA, NOW APPEARING IN THE UNIVERSAL'S $10,000 PRODUCTION OF "THE DUMB GIRL OF PORTICI"

In and Out of Los Angeles Studios

By J. C. Jessen

Special to Motion Picture News

Los Angeles, July 12.

THERE will be some change made in the Laemmle brand company, under the direction of Burton King, owing to Adele Lane, leading woman, being taken ill, and her doctor recommending that she take a vacation of at least three months. During this time Miss Lane will occupy a bungalow in the foot-hill of Hollywood.

William Desmond, matinee idol of the legitimate stage, has been signed for NYMP brand pictures, according to announcement made by Director General Thomas H. Ince.

Mr. Desmond is expected to arrive at the studios in the next few days to begin a long term engagement.

This is of particular interest to those of the west coast film colony, in that Mr. Desmond was for a long time leading man at the Burbank theatre, where the Oliver Morosco stock company plays.

Director Charles Swickard and a number of NYMP players, headed by Orrin Johnson, are at sea on the company's barkentine "Freemont." During the several days out Mr. Johnson, appearing in "The Three Musketeers" as D'Artagnan, will stage a sword fight, and then leap from the ship with the queen's jewels and swim ashore. Before embarking Mr. Johnson emphatically stated he would not permit anyone to do the high diving for him. In other words, refuses to permit doubling.

Ince Busy on Hawaiian Film

Producer Thomas H. Ince and a number of players, including Willard Mack, spent a portion of the week at Santa Barbara making scenes for the American-Hawaiian production "Aloha Oe," which features Mack. Scenes in and about Santa Barbara are particularly adapted to this photoplay as they closely resemble conditions in the Pacific Island possessions.

Inceville is to be the scene of a big battle of the Civil War period for the production in which Frank Keenan is being starred. In this more than a thousand men will take part, and the military manoeuvers will closely resemble those of about the time of Sherman's march to the sea. Mr. Keenan appears as a southern colonel in this production under the direction of Reginald Barker.

A big, early day western dance hall, saloon and gambling place is being erected in Santa Ynez canyon for scenes in "The Disciple," being filmed by William S. Hart, who plays the name part. This structure will be absolutely different in every detail from those used in previous western subjects made by this producer. Following the making of these scenes the company will go into the mountains where a number of chases will display the riding ability of Hart and his fifty cowboys.

A new 120 x 120-foot stage at Inceville was completed last week and used for the first time with sets for "The Man Who Found His Honor," and "The Winged Idol." In the first Bessie Barriscale is being starred, while in "The Winged Idol," Kathrine Kaelred is appearing in her favorite characterization. Appearing with Miss Barriscale is Lewis S. Stone, her former leading man. In one scene more than three thousand dollars' worth of furniture was used.

A very pretentious set was built for "The Winged Idol," which shows the interior of a vampire woman's home. Four distinct rooms, each adjoining in a manner that gives the appearance of the entire lower floor of a palatial home, were built for this set. Miss Kaelred is having her first picture experience, and Director Scott Sidney emphatically states that the screen work of the actress will eclipse her achievements of the legitimate stage.

The expense to which D. W. Griffith will go in order to secure the proper atmosphere for his pictures was demonstrated when he caused the erection of an L shaped wall eighteen feet high and thirty feet in length to be built. This was made of brick, and required six workmen five days, and additional expense to place four windows and a fire escape on the building. This setting will be used for but one scene which will not exceed twenty feet in length in the forthcoming Griffith subject, "The Mother and the Law."

"The Diamond from the Sky," American company, under the direction of William D. Taylor, spent several days of the past week in Los Angeles and the harbor making sea scenes. During the stay here a yacht and sailing vessel were used.

Last week, Thomas Ricketts and a number of American players were here for a two or three weeks' stay, making exteriors for a number of two reel American subjects.

A distinct novelty is being given the next production of Quality Pictures, Inc. Director William J. Bauman has found that Francis X. Bushman is capable of portraying most successfully parts other than juvenile leads, and for the first time in this actor's picture and stage career, he plays such a part.

Bacon Makes Appearance

This production is a film version of "The Silent Voice," from the play by Jules Eckert Goodman, which served as the starring vehicle for Otis Skinner several years ago. Mr. Bushman appears in the part played by Mr. Skinner on the stage; that of Starr, a good man of none but lovable traits who becomes cynical following a series of misfortunes, and who like Faust, later recovers his serenity of soul.

In this production, Frank Bacon, a very well-known character man who has been



REAL BRICK WALLS BUILT FOR 65-FOOT SCENE IN D. W. GRIFFITH'S "THE MOTHER AND THE LAW." At Right—SIGNE AUEN AND D. W. GRIFFITH



CORNER OF THE NEW KEYSTONE STUDIO BEING USED WHILE REMAINDER IS UNDER CONSTRUCTION

featured for several seasons by Oliver Morosco at the local Burbank stock theatre who hereafter will play character parts for the Quality company, makes his first appearance.

D. F. Alder, the cameraman, has worked out some new photographic effects of a panoramic nature which will add distinction to the production. The scenario was adapted from the play by I. K. Freedman, well-known short story writer who has had a life-long experience in literary work, and has a number of very successful scenarios to his credit. One of the most recent releases was "How Callahan Cleaned Up Little Hell."

Director Bauman, in charge of the production, although a young man, had a vast experience as an actor, producer and director both on the legitimate and film stage. His producing experience includes directing for Miller 101 Ranch, Thanhouser, and Vitagraph companies. He has won success because of his ability to invent novel effects and see that all detail is properly worked out. He has a keen appreciation of the resourcefulness of his players, and brings out all their ability.

An adaptation from the Winston Churchill best seller, "Richard Carvel," will be the next subject taken up by the Quality Pictures. Scenario for this is now being prepared by I. K. Freedman.

The filming of "Carmen," featuring Geraldine Farrar, has brought about an innovation at the Lasky studio in that Melville Ellis, world famous pianist, has been engaged to furnish extemporaneous music during the rehearsals and filming of all scenes. A grand piano on an auto truck is taken to all locations. With the aid of this, Mr. Ellis is greatly aiding Director Cecil B. deMille in securing most excellent results.

4,000 Pineapples for "Reckoning"

Another feature of the filming of this subject is that all players are speaking Spanish during the making of scenes. Miss Farrar speaks a number of languages fluently, and Wallace Reid, as Don José, playing lead opposite, having spent a number of years in Mexico, is also able to follow the lines of the opera.

Pedro De Cordoba appearing as Escanillo, the heavy part, is Spanish. Others in the cast are Billie Elmer as Marallis, H. B. Carpenter, as Lillas Pastia, and Gene McPherson as Frasqunta. The introduction of Spanish does not interfere with the producing work, but in the cutting of pictures has brought up many puzzles to Director deMille, who is unable to follow his players in the film, it being impossible to read the lips.

In making "The Reckoning," a canning factory scene supposed to be in Florida, required four thousand pineapples, and during the rehearsals and making of the pictures at the Lasky studio all were chopped up and prepared for the market. The detail of the setting and filming was supervised by the superintendent of a local canning factory. Charlotte Walker, Tom Meighan, and Margery Daw appear in the principal parts of this directed by George Melford.

Promotion of McRae and Caulfield

Lasky studio players were given an entertainment on afternoon this week when a scene in which Carlyle Blackwell was supposed to hypnotize Blanche Sweet was made a reality. Prior to Mr. Blackwell's experience in pictures he made a study of hypnotism, and when this opportunity came up, he displayed his ability. This scene was for the production of "The Case of Becky."

The largest scenery painting frame on the coast is being completed at the Lasky studio. This is of steel construction throughout, and will accommodate a scene forty by ninety feet.

It is the consensus of opinion of Universal officers, directors and actors that the new plan adopted the first of the week when Henry McRae became director general of all producing companies of the west coast studios, and H. P. Caulfield was made business manager, that added efficiency would be the result.

The new director general has been producing motion pictures for the past five years, four years of which he has been making 101 Bison subjects. It is the opinion of President Carl Laemmle that Mr. McRae has every qualification for such an important position, and in addition is well liked by every member of the producing organization.

In the making of western and jungle pictures, this producer has proven his ability and given to the films of this brand punch and realistic finish.

Ben Cohn, member of the Universal scenario staff, arrived home from Lake Tahoe, where he went with the Victor-Kerrigan company, and prepared a number of scenarios suitable for the locations in that vicinity. This company now has a temporary studio erected, and the players are having an outing in that they live in tents. A bungalow has been rented for office use, and all in all the players are most comfortable.

Another addition to the Universal producing staff this week is Norval McGregor, formerly director at the Selig jungle-zoo. Mr. McGregor will direct the Bosworth productions, beginning on the making of "Colorado," to be complete in four reels.

With the completion of the three reel subject, "The Little Blonde in Black," featuring Ella Hall, Director Robert Z. Leonard will take up the filming of the multiple reel subject featuring Julia Dean. The title of this is "Renunciation." The story is by Peter B. Kyne, and the scenario was prepared by Harvey Gates. While Mr. Leonard is making this subject the Rex company will be in charge of Lynn Reynolds, who has been filming "Book Lovers' Contest Pictures" for the Universal weekly.

"For Professional Reasons" is the title of a two-reel drama depicting gangster life in a large city, being produced under the direction of Burton King for Laemmle brand release. The story and scenario are



STAGE AT THE QUALITY PICTURES STUDIO ON THE SITE OF THE OLD STERLING M. P. COMPANY'S STUDIO

by Harvey Gates, and introduces several very unique and altogether reasonable situations that will make this film one of unusual interest throughout. The story reveals how a gangster, whose sister had elevated her social position by continued reading in a public library, is brought to realize the folly of his ways when he proves to the county attorney that his sister is innocent and the county attorney's sister is guilty of thefts from the physician. The two women are rivals for the love of a physician who attended the gangster's sister when she was shot in a street fight led by her brother.

"Against the Law" Is Under Way

The other Laemmle brand company, under the direction of Frank Lloyd, is filming a one-reel smuggling story entitled "Against



SCENE FROM "THE PHANTOM EXTRA" (NYMP)

the Law," wherein a young fisherman proves his worth to the girl he loves when he aids the sheriff in arresting the young man who courted her, on the charge of smuggling. Olive Golden, M. K. Wilson, Marc Robbins and William Crinley form the cast.

"Bravest of the Brave" is an Allen Curtis Joker single reel comedy, wherein a desperate husband forced to don society togs prefers suicide, and is just in the act of using a gun when a burglar appears, and he saves his life by using the gun to protect his home.

The Gold Seal Giblyn company is making a three-reel subject showing the frailties of society with regard to earthly possessions. How a husband is first in the good graces of his wife and mother-in-law when it is supposed he possesses much wealth, then forced to leave his home when found to be almost penniless, and later brought into good favor when stock supposed to be worthless proves very valuable. Adele Farrington appears as the mother-in-law, Cleo Madison, the wife, Hobart Henley, the husband, and Wyndham Standing the rival for the love of the wife.

A Kentucky moonshine story is being produced by the Rex brand company with Arthur Shirley, Lon Chaney and Elsie Jane Wilson in the principal parts. The scenario is an adaptation from a story appearing in a recent magazine. Exteriors were made in the San Gabriel Canyon.

"The Mystery of the Tapestry Room" is a detective story adapted by H. G. Stafford, wherein a detective in following up a triple murder mystery, first believes his brother guilty because of a will which leaves the wealth of the family to the brother, but before taking action discovers that the son of the brother is guilty of the several crimes, and who in attempting to escape is killed by his uncle. The cast includes Murdock and Frank MacQuarrie, and Frank Newberg. Mr. Newberg was with the Biograph company until their departure for New York, and this subject serves to introduce him in Universal brand pictures.

Sam De Grasse is being featured as leading man in a two-reel Majestic subject entitled, "Tangled Paths," built around the eternal triangle. The woman in the case is Francelia Billington. The plot deals with two pals who are in love with the same girl. After one becomes engaged to the girl, the pals leave to prospect in a new mining district.

The jilted one thinks he has killed his partner and returns and claims the girl, but the injured man is found by gypsies who later have opportunity in bringing the girl and her sweetheart together despite the efforts of the heavy. Alfred Paget appears as the third corner.

"The Bride of the Sea," a one-reel subject being made at the R-M studio, tells the story of how one woman was brought to realize the good qualities of her husband, when a friend awakens her interest by pretending to be infatuated with the husband. Billie West, Frank Bennett, George Barringer and Lucile Love are in the cast. The production is in charge of Francis Powers.

An interesting Reliance subject of the week is, "Billie's Rescue," which will portray the incidents which caused the separation of brothers engaged in the brokerage business, and the final straightening out of the misunderstandings by an accident at the beach. Joseph Henaberry, Bert Hadley, Irene Hunt and Chandler House appear in the cast, which is under the direction of Ray Myers.

Tom Wilson, leading man of the R-M studio, last week celebrated his fifth birthday in pictures. Four years ago he closed a season on Orpheum time here in which he appeared in the playlet "At the Sign of the Song."

Browning Is Recovering from Auto Accident

Director Tod Browning, of the R-M studio, who was badly injured in the auto-



CHARLOTTE WALKER (Lasky)

mobile accident in which Elmer Booth lost his life, is rapidly recovering at the California Hospital, but it will be several weeks before he is able to resume his work at the studio. George Seigmann, who was also injured in this accident, is now sufficiently recovered to direct his company.

A three-reel adaptation is being made from the Julian Street story, "The Goings on of a Victoreine," which will be released under the title of "Victoreine." This R-M subject features Dorothy Gish in the name role, as the "side-kick" of the world famous knife thrower of a sideshow.

The angel of the aggregation, played by Ralph Lewis, is desperately in love with the Victoreine, but she has her eyes on the strong man. Walter Long is appearing as



LASKY LANE, HOLLYWOOD—FARRAR'S SPECIAL DRESSING SUITE AT EXTREME RIGHT END

the strong man, May Gaston as the tight-rope walker, and William Hinckley as the angel. Paul Powell, who recently made the Mutual master-picture, "Up from the Depths," is in charge of the production.

Director F. A. Kelsey, of the R-M studio, known among players as the "melodramatic kid," is staging thrills for the two-reel Reliance subject, "The Pretender," written by Bernard McConville.

In this Kelsey has George Walsh and Felix Modjeska fighting under water, throwing each other from the decks of ocean liners, and both finally floating to a South Sea island, where it is presumed they finish it. Elsie DeWolfe is the girl in the case, and Vester Perry is the aide to the imposter who attempts to win the love of the girl.

Miss Mary Alden has return to the R-M studio after a vacation of a month, and players say they did not recognize her, "stout" is the word.

Seeks Sweetheart to Complete Simple Life

The magazine story by Zona Gale has been adapted for a one-reel Reliance to be released under the title of, "The Little Boy Who Once Was He." This can be credited as a character sketch of the city man who is fagged by years of strenuous labor in attempting to win success, and finally goes in search of the simple life.

Once this is attained, he longs for his sweetheart of boyhood days, and he returns to the city and reclaims her as his bride. Charley West has the principal part, and is supported by Marguerite Marsh, Spottiswoode Aitken, Jim Foley, A. D. Sears and Buddy Harris. Jack Conway is producing this.

Director John B. O'Brien is busy with the filming of a western melodrama entitled, "Big Jim's Heart," while additional scenarios for multiple reel features are being prepared. Mr. O'Brien has made four Mutual master-pictures, and will take up additional ones in the near future.

The Komic players are chasing rabbits from the bushes in the filming of "The Deacon's Whiskers." In this the head of the family in church forgets his wife and daughter when a beach beauty causes him to keep his eyes busy. While he is flirting with the fair one in surf attire, his daughter elopes and thus bring the ire of his wife upon him. Fay Tincher is the daughter, Max Davidson the father, and Eddie Dillon becomes the husband.

Majestic juvenile filmers are making "The Straw Man," a light comedy with little four-year-old George Stone, who becomes the hero in this photoplay by aiding in the capture of a convict, and thereby winning the "heart and hand" of little Carmen La Rue. The direction is in charge of S. A. and C. N. Franklin.

Kathlyn Williams Writes Animal Story

A one-reel Selig animal subject, featuring for the first time the orangoutang recently received at the zoo, has just been produced by Louis Chaudet. This was made under the working title of, "The Adventures of Chang," from scenario by Emma Bell. The players in this are George Larkin, Edith Johnson, Jane Heckley, George Brownell and Frank Fannell. The plot revolves about a murder which is charged to the animal, but developments in the last few scenes unravel the baffling mystery.



FRANCIS X. BUSHMAN AND MARGUERITE SNOW IN "THE SECOND IN COMMAND," FIRST QUALITY PICTURES FEATURE ON THE METRO PROGRAM

Kathlyn Williams has written a two-reel animal story with scenes laid in Egypt, which is to be produced by Thomas Santchi who will also direct. This is the first time since the beginning of the Kathlyn series that Miss Williams and Mr. Santchi have played in the same production. The title of this is "Sultana of the Desert." Mr. Santchi takes up his subject after his first vacation in eight years. He has been away from work for the past week, but during that time homesickness caused him to visit the studio daily.

Director Robert Daly has begun the filming of the three-reel subject "'Neath Valvary's Shadow," which will serve to introduce Fritzi Brunette as a Selig leading woman. In this she will be supported by Marion Warner, Frank Mayo, Georgia Oliver and Wheeler Oakman.

The spell of gloom which has been hovering over the Selig jungle-zoo for the past two years was broken when General Managed Thomas Persons laughed at a comedy, number three of the Bloom Center series entitled "The Come Back of Percy," which has just been completed by Director Marshall Neilan and company. Following the showing of the picture, General Manager Persons confessed that it was the first time he had laughed at a comedy for two years, the previous explosion being when he gave "Hiram Buys an Automobile," a split reel scream, an examination before it was shipped to Chicago. The fact that Mr. Persons has not laughed is not a reflection on the pictures, for he goes to the projection room for the sole purpose of finding fault, for that is his business. But the fun play was too much for him.

In fact, after seeing the two-reel subject, Mr. Persons granted Marshall Neilan ten days' vacation in order that the producer could go to New York City and see his son, age six weeks, for the first time.

Two Selig Companies in New Mexico

It has been decided by the Selig management to have two companies at the Los Vegas, N. M., studio, and the second to make northwestern mounted police subjects exclusively. Advice from Tom Mix in charge of the new studio is that a fifty by seventy-foot stage is nearing completion, and he hopes to have the first New Mexico subject ready for shipment within another week.

In casting the players for the three-reel adaptation from the Henry Kolker story, "The Man with the Iron Heart," director George Nichols has selected Al. Filson to play the name part. He will be supported by the cast, composed of Vivian Reed, Lillian Hayward, C. C. Holland, Lafayette McKee. The script for this was prepared by Emma Bell and calls for a number of allegorical scenes of an unusual character.

John G. Robinson, trainer of the Selig zoo animals, has the greatest task of his life in the education of the four buffalos recently received. The management will feature these four animals in several pictures in the near future, and trainer Robinson is now teaching them their A B C's of screen acting.

Watterson R. Rothacker, president and general manager of the Industrial Moving Picture Company of Chicago, and director of Universal Film Manufacturing Company, has been in Los Angeles for the past few days, the guest of his numerous friends here, and incidentally getting acquainted with the leading people of the west coast film colony.

CURRENT SCENES OF INTEREST FROM UNIVERSAL CITY



Left—PRESIDENT LAEMMLE AND THE NATIONAL EDITIONAL ASSOCIATION IN A NEWSPAPER SCENE TAKEN FOR A 101 BISON PICTURE. Right—REALTY MEN'S NATIONAL CONVENTION VISITING UNIVERSAL CITY

AMONG THE EXCHANGES

DETROIT UNIVERSAL OFFICE MOVES TO LARGER QUARTERS

THE Detroit office of the Universal Film Company, which takes care of business in southeastern Michigan, has been moved from 87 Woodward avenue to 159 East Jefferson avenue. There is really no comparison between new and the old quarters.

In the first place the new quarters are on the first floor, right off the street, which is an immense convenience in itself, both for the exhibitor as well as for the exchange. The new quarters are nearly twice as large and are more modern in every particular.

The general offices, inspection and shipping departments are all on the main floor, the poster department being in the basement and the mounting department on the top floor. There are two unoccupied floors which will be rented out until such time as the company wants them for its own use.

George Weeks is manager of the Detroit branch, and is assisted by Ray Branch. Joe Deiner is in charge of the booking department, Norman Millard, the shipping department and Emory Gill, the poster department. The size of the new quarters are about 30 by 125 feet.

In the rear a fireproof vault has been built. The front windows of the main floor are used for display purposes and are attracting wide attention not only from exhibitors but the general public.

GOLDSTONE BELIEVES IN PROFIT-SHARING PLAN

DOES the profit-sharing plan for circulators pay? Philip Goldstone, manager of the World Film exchange at Omaha, says, "If you'll just notice, you will see all World employees greet exhibitors and visitors with smiles. Their new attitude, which I am confident is largely the result of the new profit-sharing plan, is bringing to the office big returns.

"I look forward to the coming of the New York mail several times every day, because we frequently get profit-sharing checks because of the work we are doing. I claim it is doing wonders for the force, and helping us keep this office to the front."

V-L-S-E TABLES SHOW INDUSTRY IS THRIVING

THE V-L-S-E private publication, "The Big Four Family," publishes every week charts showing the standing of each branch office in point of efficiency, average price, and collections. A glance at these tables for the last six weeks, indicates the present healthy condition of the motion picture industry.

With the coming of the warm weather, a sharp decrease in business is naturally to be expected, but the business of the branch offices of the Big Four in all sections of the country shows increases. Even the southern offices show gains in the volume of business.

C. R. Seelye, assistant general manager of the V-L-S-E, who has just returned from a visit to the exhibitors in Pennsylvania and Maryland, states that he found business in that section of the country phenomenal for this time of the year.

CARLOS HEADS FOX BUREAU OF SUPERVISION

A "BUREAU OF GENERAL SUPERVISION," is the latest innovation in the exchange system distributing the William Fox productions. Abraham Carlos,



A. CARLOS

general representative for William Fox, is chief of the new bureau, with William Alexander as his first lieutenant.

An "SOS" call from any exchange district will bring Mr. Alexander, who will head "the flying column" in the field, to the rescue with a force of swift-working sales experts. In addition, a general policy of vigilance will be pursued throughout the country, and the bureau will be in close cooperation with the Fox exchange men at all times.

PATHE IN BOSTON SPREADS OUT

MANAGER SAMUEL BERNFELD, of the New England Pathé exchange, has been forced by increase of business to hire another room adjoining his office at No. 3 Tremont row, Boston. This room will be used for film storage.

UNITED FILM SERVICE EXCHANGE OPENED IN HARRISBURG

THE United Film Service of Philadelphia, Incorporated, is the latest film distributing agency to open an exchange in Harrisburg, Pa., it having recently established a branch at 317 Chestnut street. The Harrisburg office is in charge of Mr. Julius J. Amsterdam, who has been connected with the company in a similar capacity in other cities before going there.

Mr. Amsterdam says the Harrisburg branch is making a specialty of distributing features of all varieties in that territory although handling also regular service films.

The company had heretofore been serving this field from its Wilkes-Barre office but it was thought wise to establish the additional exchange there in order to get into closer touch with the growing business in the more central part of the state. The territory served by Mr. Amsterdam extends as far East as Lancaster, as far west as Mount Union, north as far as Williamsport and south as far as Waynesboro.

That the advantages of Harrisburg as a film distributing centre are becoming more and more apparent is attested by the fact that there are now five exchanges there whereas a year ago there were but two.

D. C. FRANCE IS IN CHARGE OF BROADWAY FEATURES

D. C. FRANCE, formerly of the Feature Film and Calcium Light Company, Pittsburgh, but who is now in charge of the Broadway Features and serial department of the Independent Exchange, moved into his new offices in the latter named exchange the latter part of the week.

He took his office force with him, which includes Florence McTighe, Sarah Surgenor and several others. Mr. France has already secured a number of new accounts and as he is popular with the exhibitors in this district it is thought he will be able to increase the business of the Independent.

UNITED OPENS ANOTHER OFFICE IN MICHIGAN

THE United Film Service Company, offices in the Campau Building, Detroit, has opened another office at Escanaba, Mich., which will prove a convenience to exhibitors in the northern part of the state.

It was decided to open this office following a two weeks' trip through the upper peninsula of Michigan by Herbert Fowser, the United traveling representative. Until a permanent manager is appointed, Mr. Fowser will be in charge of the Escanaba office.

MAINE EXCHANGES SEE GOOD BUSINESS IN THE STATE

SEVERAL increases in service made with the Bangor film exchanges during the past week go to prove the statement made not long ago by one of the prominent motion picture men of Maine that the state is about to experience a banner season so far as the picture theatres are concerned. Several of the houses in the smaller places which have been showing two and three nights a week have contracted for full week service and are playing to good business. The effect of the tourist and summer visitor business is beginning to make itself apparent, especially in the coast towns.

Places where there have been no theatres are contemplating starting at once, so great is the demand for amusements. Managers of both the Universal and General Film companies who are located in Bangor report excellent business conditions.

J. A. Eslow, of Boston, general manager of the Universal Film company, was in Bangor a few days ago, and he says that there is every indication of a big summer. Good bookings are being received for the company's new Broadway Features, and "The Broken Coin," its new serial, is going good.

V-L-S-E LOS ANGELES BRANCH OPENS IN KNICKERBOCKER BUILDING

THE Los Angeles exchange of V-L-S-E has been opened in the Knickerbocker Building, 643 South Olive street, by manager Harry S. Naugle. The exchange will have a floor space consisting of approximately thirty-two hundred square feet, and divided into offices, poster, film inspection, and film storage vaults.

When all alterations are completed, this will be one of the handsomest exchanges in Los Angeles. F. A. Wagner who has been connected with the San Francisco exchange of this program, has been added to the Los Angeles staff as salesman.

KENT, OF WORLD FILM, MOVES UP A PEG

WORLD Film is keeping up its record for rapidity of promotion among its sales staff. In October last J. O. Kent was in charge of the shipping department of World Film's Detroit branch. He was appointed salesman and was so successful that he was advanced to assistant manager.

Again he made good with the result that a month ago he became manager of the branch. Mr. Kent is only twenty-four years of age. He is very ambitious and popular and having the interests of his company at heart, is bound to go still further in its service.

CROSS, THOUGH A NEWCOMER, TAKES CONTRACTS LIKE OLD TIMERS

AL W. CROSS, manager of the Hudson Feature Film company, 212 Fourth avenue, Pittsburgh, Pa., was in New York last week, buying features for his district, which includes Ohio and Pennsylvania.

While Mr. Cross is comparatively a newcomer in the field, the extent of his business may be judged from the fact that the Hudson Feature Film company advertises a list of forty-eight pictures, ranging from one to eight reels, among which are "Neptune's Daughter," "Alice in Wonderland," "After the Ball," and "Springtime."

Mr. Cross is an experienced showman, and his remarkable success is due to the fact that he has brought to the distribution of film all of the best and successful elements of the older theatrical business. His slogan is "to make the exhibitor make money." He not only believes thoroughly that the successful exhibitor is a successful advertiser, but he puts this belief into practice. He adds complete advertising service to his pictures and makes his contracts with the exhibitor call for liberal advertising; and he himself works with the exhibitor to secure newspaper co-operation and the best possible lobby display.

Mr. Cross is planning for a considerable expansion of his present business. With his principle of service to the exhibitor as a basis, his business is bound to expand.

STOUGHTON INSTALLS BOOKKEEPING SYSTEM FOR UNIVERSAL

N. PAUL STOUGHTON, traveling auditor of the Universal Film Manufacturing Company, has been in Pittsburgh for the past several days installing new bookkeeping systems in the offices there and transferring accounts in the new Universal exchange.

MINKLEY JOINS FOX IN DETROIT

THE Detroit office of the Fox Film Corporation has secured the services of Rex Minkley, who will hereafter act as road salesman.

Mr. Minkley is very popular in Michigan, having formerly been associated with the United Film Service Company, and as manager of the Forest theatre, in Detroit.



CHARLES MARLEY, MANAGER, LOS ANGELES FILM EXCHANGE BOARD OF TRADE

PAVLOSKI, OF WORLD FILM, IS GUEST OF SHELTON

WALTER L. PAVLOSKI, of the World Film Corporation of New York City, was in Nashville last week and during his stay was the guest of Manager Roy Shelton, vice president and general manager Dixie Amusement Company of Nashville. Mr. Pavloski was for seven years a well known film and amusement man through New England States. At one time he operated a chain of motion picture theatres through southern New England.

He was national vice president of the Motion Picture Exhibitors League of America. Mr. Pavloski also operated the Theatre Film and Supply Company of New England, together with the well known Alonzo Vail of Providence, known by exery exchange man and exhibitor in New England. Mr. Pavloski is now traveling as special representative in the interests of the World Corporation of New York City. At present he is in the Atlanta territory.

EHRGOTT NOW AN ELK

BANGOR Lodge of Elks has just taken into its ranks one of the best known men in the film business in the State, A. Lincoln Ehrgott, Bangor, Me., manager for the General Film company, who looks after that corporation's interests in that part of the State.

He has been stationed in Bangor for two years and has come to be very popular among the business men of the city. As a momento of his becoming associated with the Elks he was presented with a handsome silve case for his traveling card, the gift of P. E. Dempsey, one of the officers of the lodge, which he prizes very highly.

SOL LESSER AND ASHER NOW ISSUE BULLETIN

THE All Star Feature Distributors and Golden Gate Film Exchange, Inc., with main office in San Francisco and branches at Seattle and Los Angeles, are now issuing a weekly bulletin to exhibitors.

This is edited by Sol L. Lesser, and E. M. Asher, and in addition to containing a quantity of news notes with regard to productions past and present it also carries much of interest to exhibitors and people of the film industry generally.

HUTTON WILL HANDLE V-L-S-E FEATURES IN DETROIT

R. R. HUTTON, formerly of Chicago, has opened an office at 502 Peter Smith building, Detroit, and will act as Michigan representative for the V-S-L-E feature pictures.

The Majestic theatre, Woodward and Willis avenues, is getting first-run V-S-L-E pictures, playing each feature an entire week.

CRAIG RESIGNS FROM PICTURE PLAYHOUSE

HERMAN CRAIG has resigned his position as manager of the New England office of the Picture Playhouse Company.

STRIKING TABLEAUX AND SETTINGS FROM THREE RECENT AMERICAN RELEASES ON THE MUTUAL PROGRAM



"TO MELODY A SOUL RESPONDS" "THE HONOR OF THE DISTRICT ATTORNEY" "APPLIED ROMANCE"

ST. LOUIS BUSINESS MEN TAKE UP INDUSTRIAL FILMS

The Business Men's League of St. Louis is acting as distributing agent for economic and educational films covering twenty-three subjects of commercial, industrial and vocational information. The League loans these films to schools, churches, clubs and other organiaztions who agree to exhibit them free of charge. There is no rental fee on the films, and any town in the State of Missouri may take advantage of the offer by paying transportation charges.

The Federation of Commercial Clubs of Southeast Missouri, with headquarters at Cape Girardeau, applied for all the reels on the subject of good roads. Several ministers of St. Louis churches, among them the Rev. Buchanan, of the North Presbyterian Church, and Rev. John L. Brandt, of the First Christian Church, availed themselves of the use of the films, and have shortened their sermons in order to exhibit the economic subjects.

SILVER LOVING CUP GIVEN BY HOLAH FOR BOAT CONTEST

C. E. Holah, manager of the Cincinnati branch of the Pathé exchanges, arranged for a beautiful silver loving cup to be given the winner of the 18 to 20-mile speed-boat races which were held on the Ohio river, July 3, 4 and 5. This trophy was of a new design, and as it was given by the house of Pathé, offered an inducement for an interesting event.

Motion pictures were taken of the event from various angles around the course, which will be shown in the "Pathé News." A private launch conveyed the Pathé party around the course with pennants flying while the machines were grinding away. Entrants in the race for the Pathé cup were listed among the fastest motor boats in the Middle West.

MOLINE, ILL., PUTS BAN ON BILLBOARDS

Motion picture theatres in Moline, Ill., can no longer put bill boards on the sidewalks in front of their theatres.

The city council has just passed an ordinance prohibiting the placing of signs or other obstructions on the sidewalks. The penalty for violation of the ordinance is a fine of not less than ten dollars nor more than one hundred dollars.

Fox Builds Mexican "Set" Faithful to All Traditions

Conditions in Southern Republic Prevent Filming of "Sorceress" Below Rio Grande and Compel Erection of Village, Equal in Appearance to Any in "Land of Tomorrow"

IT is perhaps no longer a new thing for motion picture companies to erect entire streets to obtain the proper atmosphere for a feature picture. For the Fox release, "The Sorceress," being directed by Frank Powell, producer of "A Fool There Was" and "The Devil's Daughter," a Mexican setting was necessary. Unable to go to the southern republic to make the exterior views, because of the unsettled condition of the country, it was decided to erect an entire Mexican village outside the Fox studios in New Jersey.

There is nothing lacking but a group of half naked children playing around the fountain in the Plaza, the water peddler, with his great earthen jars slung over his donkey, and a few dark-eyed senoritas and dashing cabelleros to complete the picture.

The set covers ten acres, and is complete in every detail. The old mission church, the palacio of the jefe politico, the quaint, if somewhat dirty inn, all are there. The building of the set took two weeks, with over three hundred men working in double shifts. Thousands of



NANCE O'NEIL AND "THE SORCERESS" COMPANY AT LUNCH

ONE OF THE REALISTIC SCENES ESPECIALLY BUILT FOR "THE SORCERESS"

For this purpose, J. Alan Turner, the master scenic constructor, who had erected Dreamland and Steeplechase Park in Coney Island, the buildings of the Pan-American and Jamestown expositions, and a great part of the San Francisco exposition, was called into consultation. Mr. Turner took a flying trip to San José, a small village in the Senora district, in Mexico, to obtain the proper atmsophere, and on his return, submitted to Mr. Powell and Mr. Fox a model of a village he proposed erecting.

At first his estimate for the cost of erection seemed prohibitive, but as it was the only way to secure the desired effect, he was told to go ahead.

The result more than justified the expenditure.

feet of board were used in the construction of the village, thousands of yards burlap cloth, gallons of paint were used to color the houses, and tremendous quantities of plaster were used to obtain the mud and stucco effects. Altogether, the set is the most ambitious ever attempted by Fox and will form a fitting background for Nance O'Neil, who plays the title part.

NEW CENSOR BOARD MEMBER IN TEXAS

A. C. Williams, assistant secretary, Texas Cattle Raisers Association, was appointed July 8, a member of the city board of moving picture censors at Fort Worth, Texas, vice Mrs. B. C. Rhome, resigned.

INEZ WALLACE WILL TAKE FILM TO COAST

Miss Inez Wallace, who has been appearing in person in picture houses in the West, spent the last two weeks in New York, starring in a feature picture called "Fate's Daughter."

Miss Wallace is the author and owner



INEZ WALLACE IN "FATE'S DAUGHTER"

of the piece, and announces that she expects to take it to the coast, appearing in person with the film.

WARNER STARTS ON TRIP THROUGH MIDDLE WEST

Last week H. M. Warner, secretary and treasurer of the Standard Photoplay Distributors, Inc., presenting the new Standard program, left New York for a trip through the Middle West, which will include stops in all the principal exchange centers of that territory.

Important negotiations are under way in many localities for the exclusive handling of Standard pictures and Mr. Warner's trip promises to result in announcements of live interest to those closely allied with motion picture affairs.



SCENES FROM "TILLIE'S TOMATO SURPRISE" WITH MARIE DRESSLER (Lubin—V-L-S-E)

Los Angeles Now Has a "Three-in-One" Company

Film Producers, Inc., Launched by Frank C. Hill, R. A. Nathansohn and H. A. Parker, Is First Concern Producing, Manufacturing and Releasing in the City

Special to Motion Picture News

Los Angeles, July 12.

THE formation of Film Producers, Inc., whose incorporation papers were filed with the state this week, marks an epoch in matters pertaining to the west coast producing industry, in that this is the first organization selecting Los Angeles as its producing, manufacturing and releasing headquarters.

This company capitalized for one million dollars, was organized by Frank C. Hill, prominent Los Angeles attorney, who is secretary and treasurer of the Masterpiece company, and R. A. Nathansohn who has had charge of the management of the America-Europa company, producing exclusively for export sales, and who has had a world-wide experience in all departments of the business.

Plans are being prepared now for a large printing plant which will make all prints for the several companies of this organization. The lithographs and other advertising matter will be made on the coast, and the company has contracts with numerous other producing organizations for the manufacture of still pictures, and will build a large photograph studio.

President Hill announces that beginning about September 1, the company will release a program of twenty-one releases weekly. This to consist of one five-reel feature, and one, two and three-reel comedies, dramas and educational subjects, the exact release date to be announced the latter part of August.

At this time a number of exchanges have been contracted with to release this program, and the manufacturers are now completing arrangements with film renting concerns in other sections. Where exchanges are not secured, the company will install their own.

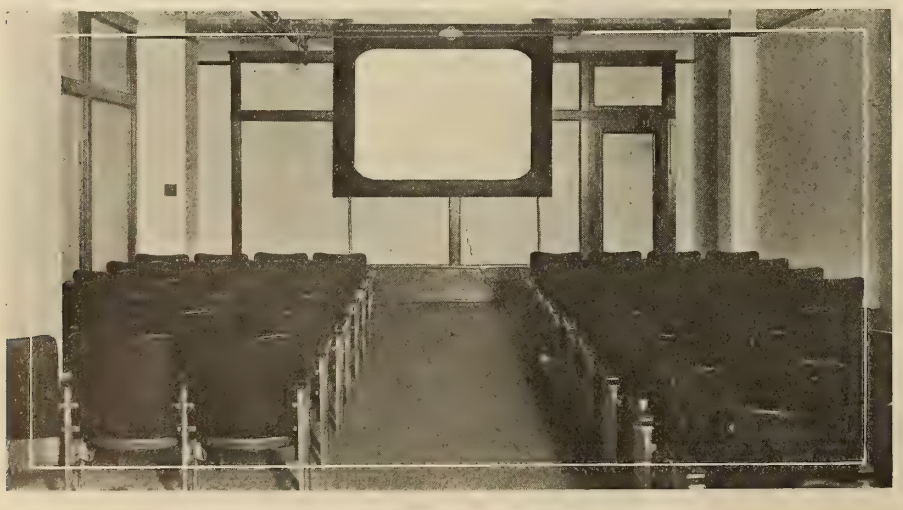
The organization is composed at the present time of four producing companies having a total capital stock of approximately five hundred thousand dollars. Of these, the Masterpiece Film Manufacturing company has a capital of three hundred thousand. L. W. Blinn is president, Dr. A. H. Heddleby, vice-president, and Mr. Hill, secretary and treasurer; the America-Europa Film company, capitalized at seventy-five thousand, R. E. Nathansohn, president, I. J. Smedy, secretary, W. A. Dean, treasurer, and G. Gethan, vice-president; Crown City Film Manufacturing company of Pasadena, capitalized at one hundred thousand, E. D. Tyer, president, Harold Parker, secretary and treasurer, Robert B. Sorber, auditor.

The fourth organization now having a contract has not as yet been incorporated, but is composed of Robert Levy and associates. Mr. Levy has been manager of production of the Eclair company for the past four years, and up to this time has been in charge of its studio in this city.

Negotiations are now being made with several other producing companies of the west coast, all of which have been manufacturing pictures for the past year, and are well known to the trade generally.

The officers of the Film Producers, Inc., are: Frank C. Hill, president; R. A. Nathansohn, vice-president and general manager; H. A. Parker, secretary and treasurer. At the present time more than one hundred thousand dollars has been subscribed, and the company will have fully one-fourth its capital paid up by the time the first release is made.

Offices have been opened in the Van Nuys building, Los Angeles, and actual production of subjects will be taken up by the several companies immediately. All have thoroughly equipped studios.



THE PROJECTION ROOM AT THE NEW SELIG OFFICES

Looking Ahead With The Producers

"Rags" Is Next Mary Pickford Release for Famous Players on Paramount Program

IT has been a subject of frequent discussion by exhibitors and photoplay followers that Mary Pickford, the world's foremost motion picture star, has attained the greatest of her past screen triumphs clad in rags.

It is therefore of odd interest, and particularly appropriate, that "Rags" should be the title of the latest photoplay starring



MARY PICKFORD IN "RAGS" (Famous Players' Release—Aug. 2)

this popular screen idol. In "Rags," scheduled for release on the Paramount program, August 2, the great story of a girl's triumphant rise from the lowest strata of life to a position of social importance, through which she finds it possible to marry the man she loves, Mary Pickford, for whom the story was especially written by the noted novelist, Edith Barnard Delano, finds a typical and effective characterization.

In interpreting the various human emotions with which this impersonation is crowded, Miss Pickford parallels her recent histrionic achievement in "The Dawn of a Tomorrow."

Though similar in garb to her two transcendent characterizations, "Tess of the Storm Country" and Glad in "The Dawn of a Tomorow," "Rags" possesses an added interest because, unlike these former subjects, the development of the story permits Miss Pickford to bridge the gap between utter proverty and wealth, and toward the end of the picture presents her in the stylish clothes and luxurious environment of the ultra rich.

But whether clad in the miserable rags in which she makes her introduction in the story, or in the garb of Fifth Avenue modistes, in which she completes her characterization, Little Mary is equally appealing and impressive.

"Rags" is the daughter of a drunkard, who abuses and mistreats her but whom she loves with all the ardor of a strong young soul. Her mother was loved in her early life by a wealthy man to whom, however, she preferred the worthless man she married, dying after the birth of her daughter.

How Rags, through the invisible influence of destiny, becomes so enmeshed in the web of fate that she meets the nephew of the rich man whom the mother had rejected, and falls in love with him, although realizing that his social position is too far above hers to ever permit a marriage between them, and how eventually her mother's former lover learns of her unhappiness and takes her to his palatial home to live with him, where his nephew again meets her, and who in the new surroundings renews his love, are convincingly and sympathetically related in the film.

"Kilmeny" Selected for Lenore Ulrich by Morosco

IN its next release, the Oliver Morosco Photoplay Company presents for the first time in motion pictures, Lenore Ulrich, the popular Morosco star whose success in the title role of "The Bird of Paradise," for the past two years, has made her a big favorite among patrons of the theatrical stage.

Miss Ulrich although one of the youngest stars in the profession, has had a remarkable success since the inception of her career, and, as in the case of Peggy O'Neill, is one of Oliver Morosco's "finds." Her rise to leading lady was rapid and in two years she appeared in eighty-six roles, playing important parts in such productions as "Twelfth Night," "The Virginians," "The Deep Purple," "Get Rich Quick Wallingford," "The Chorus Lady," and many other big successes.

The initial motion picture subject selected for Miss Ulrich is "Kilmeny," a charming comedy-drama founded on one of the great kidnapping mysteries of fashionable England. The title role of this production is particularly adapted to the particular style of this clever actress and shows her off to the best advantage in a character that allows her versatility wide play.

The many admirers of Miss Ulrich will immediately recognize with what foresight the producers have selected her first mo-



LENORE ULRICH IN "KILMENY" (Forthcoming Oliver Morosco Release on Paramount Program)

STRONG DRAMATIC MOMENTS FROM KALEM'S COMING "BROADWAY FAVORITES" FEATURE, "THE MAKER OF DREAMS"



THE VILLAGE WITCH MEETS THE SON THE SON MARRIES FOR LOVE THE GIRL OF THE WOODS'S SACRIFICE

tion picture vehicle, and according to reports from the coast, the splendid screen qualities of this pretty star, as evidenced in "Kilmeny" will soon place her among the foremost motion picture favorites in this country.

In choosing her support Mr. Morosco has again fulfilled his promise to have the photoplay company bearing his name stand for all-star casts. William Desmond, who played opposite Miss Ulrich in "The Bird of Paradise" with such success, and whom Mr. Morosco selected to head his first New York production, also appears with the star in her film. Myrtle Stedman the popular motion picture star, whose latest starring vehicle, "The Wild Olive," has just been released; Herbert Standing; Victory Bateman and other notable players of the stage and screen present an exceptional company of artists for this production. "Kilmeny" will be released on the Paramount Program, July 22.

"BLACK SHEEP" IS NEXT SELIG RELEASE FOR V-L-S-E

The Selig company announces through the V-L-S-E that it has withdrawn its forthcoming five-part feature "Whom the Gods Would Destroy," and has substituted Charles Hoyt's "A Black Sheep" featuring Otis Harlan, Grace Darmond and Rita Gould, for release October 18.

This action was taken to avoid any possible confusion that might result through the fact that the Lubin company has released a three-part feature entitled "Whom the Gods Would Destroy."

EMMY WEHLEN JOINS METRO FOR "WHEN A WOMAN LOVES"

Emmy Wehlen, the vivacious Viennese actress, is the latest recruit for pictures. Miss Wehlen is a dainty little person whose charm of personality will make itself felt in anything in which she may appear.

Miss Wehlen is now a member of the happy family of Metro stars and she will appear under the banner of the B. A. Rolfe Producing Company in an original work from the pen of Frank Horan entitled, "When a Woman Loves."

"When a Woman Loves" will be an August release on the Metro program.

Wanderlust of Hal Forde Is Gain for Kalem Followers

English Player Who Has "Trouped" Everywhere Except Along the "River of Doubt" and the North Pole, Reserved for Later Bookings, Will Be Seen in "Maker of Dreams"

HAL Forde, known as an International star, has been engaged by Kalem to appear in "The Maker of Dreams," the three-act "Broadway Favorites" feature which will be released Monday, August 2.

Born in England, his experience as a player goes back to his eighth birthday, which he celebrated by running away from home and joining a troupe touring the provinces.

The thirst for adventure which had prompted the lad to desert the comforts of his home for the hardships of a traveling troupe, later caused him to leave behind him an established following in England and head for South Africa.

Then followed long engagements both in London and in the provinces in such successes as "The Geisha," "San Toy," "Floradora," and "The Silver Slipper." An offer to come to America appealed to Forde so strongly that he forthwith accepted it and came to these shores about five years ago.

To name the productions in which this star has appeared in recent years, is to make mention of the most prominent successes Broadway has known. His most recent engagement was in "Maid in America," which scored at the Winter Garden. Prior to this, he appeared in the role of Baron Charles in "Adele," which ran at the Longacre theatre.

Another production in which Mr. Forde played on Broadway was "The Purple Road," which was presented at the Liberty and Casino theatres. "The Love Wager," in which he appeared opposite Fritzi Scheff, on tour, was his next vehicle. Nor will his splendid work opposite Kitty Gordon in "The Enchantress," presented at the New York theatre, be soon forgotten.

In that Mr. Forde is required to portray a dual role in "The Maker of Dreams," this "Broadway Favorites" feature gives him an unusual opportunity to display his histrionic ability. The roles are those of Harold Merwin and his son Neal. This production will be released in regular service.

Celebrated Players Takes "Melting Pot" Rights

Company Now Controlling the Whiteside Picture in Illinois and Wisconsin Arranges for Territory in Quick Time with Cort and Runs Off a Print in a Hamburger House

THE Celebrated Players Film Company of Chicago has completed arrangements with the Cort Film Corporation whereby it will handle "The Melting Pot," Walker Whiteside's big feature picture in Illinois and Wisconsin. The price advanced on this picture was the largest ever paid on a feature in Illinois.

Immediately on signing contracts, Alfred Hamburger, who owns and operates more picture theatres in this territory than any other one man, arranged for a long run for "The Melting Pot" at the Fine Arts theatre which is Mr. Hamburger's prize house.

Mr. Hamburger ran "Neptune's Daughter" with Annette Kellerman at this theatre for six months and he predicts a longer run for the Whiteside picture.

The arrangements for this territory were made in record time. A. H. Sawyer, representing Mr. Cort, arrived with the picture on Monday, a showing was given at one of the large theatres and the contracts were signed Wednesday. The picture will not be played in any screen theatres until after the run at the Fine Arts.

The Celebrated Players is now completing arrangements for a run for the picture in Milwaukee. It opens at the Fine Arts July 17 and the Milwaukee opening will probably occur the following week.

There is only one other big production on in Chicago for a run. "Birth of a Nation" is still playing to capacity houses at the Illinois and these two features should run until well into the fall, if not all season.

New Laws And Court Decisions

This department is designed to keep the industry informed on all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

Seven Theatre Managers in Chattanooga Bound Over to Grand Jury in Sunday Opening Fight

IN line with a recent opinion of Frank S. Carden, city attorney, Chattanooga, Tenn., that the operation of motion picture theatres on Sunday was not against the law in Tennessee, and that no city ordinance prohibited it, seven motion picture theatre managers opened their places of business last Sunday afternoon.

They were ordered by Deputy Sheriff Will Yarnell to appear before Esquire H. F. Lawrence Tuesday afternoon to answer to charges of violating a State law which forbids the continuing of one's usual vocation on the Sabbath. The managers waived examination and were bound over to the grand jury, being released on their own recognizance.

The men ordered to appear before Esquire Lawrence were: Pete Block, manager of the Royal theatre; M. H. Silverman, proprietor of two theatres; H. M. Lusk, manager of the Picto; F. H. Dowler, Jr., manager of the Alcazar; C. T. Bobo, manager of the Bonita; Howell Graham, manager of the Majestic, Crescent and Alhambra, and W. S. Howell, manager of the Lyric.

The criminal prosecution of the picture house managements will act as a test case, determining the effectiveness of the statute regulating that case.

A few days ago Attorney General M. N. Whitaker announced that, in his opinion, the operation of moving picture theatres on Sunday was in violation of the law. The attorney general served notice on the sheriff that the carrying on of one's ordinary business on Sunday was an indictable offense. He advised the sheriff that it became his duty to arrest and present all parties so engaged to the grand jury.

Sunday afternoon a week ago six managers of motion picture theatres were ordered by the sheriff and a deputy sheriff to appear before Esquire Lawrence Monday. They were not prosecuted by the State for the reason, according to the attorney general, that operation of the theatres one Sunday did not constitute a violation of the law. He stated, however, that if they continued to open on Sunday he would proceed against them and close them up.

When the theatres opened again Sunday their managers were ordered to appear before Esquire Lawrence, where they waived examination and were bound over. Ten theatres were opened.

S. D. McReynolds, criminal judge, in a special charge to the grand jury Tuesday, charged that it was unlawful for any person, persons, firm or corporation to follow their usual vocation on Sunday, and that so doing for two or more Sundays or several Sundays constituted a nuisance. He further charged that if the jury found operators of moving picture theatres were operating on Sunday, it was the duty of the jury to indict them for maintaining a nuisance.

The situation in question has attracted a great deal of interest and has been widely discussed by lawyers and others. Some lawyers hold that the same statute applying to the picture theatres would serve to stop street cars, soda fountains and news stands.

The question of Sunday opening of motion picture theatres in this city has long been agitated, and action of the grand jury in the cases in question is awaited with not a little interest.

ANDERSON, IND., EXHIBITORS, OPEN ON SUNDAY, NOT MOLESTED

Motion picture theatres in Anderson, Ind., were not disturbed Sunday, July 4, when they opened for business at the usual admission fee. The theatres were closed at 6:30 p. m., the managers said, to prevent a conflict with the hours of church services. The theatres opened at 1:30 p. m. No arrests were made. It will be determined in a few days whether or not there will be prosecutions. If no arrests are made, the theatre men are expected to proceed.

S. L. Brooks, prosecutor of Madison county, has refused to file affidavits against the managers of theatres giving Sunday exhibitions, because, he said public sentiment did not seem to warrant prosecutions. On Sunday, June 27, two theatre men were arrested by Chief of Police Mountain and accused of desecration of the Sabbath day by following their usual vocation. Prosecutor Brooks refused to file affidavits and the cases were dropped.

Chief of Police Mountain then announced he would not again arrest managers of Sunday theatres unless the prosecutor would assist by filing affidavits.

Illinois Governor Sensed Public Opinion Correctly When Vetoing Censor Bill

MOTION picture men throughout Illinois still are rejoicing over the action of Governor Dunne in vetoing the motion picture censorship bill. Not only would the bill, had it become a law, caused endless confusion in Chicago, where a censorship board already operates, but it would have worked a hardship on every exhibitor in the state.

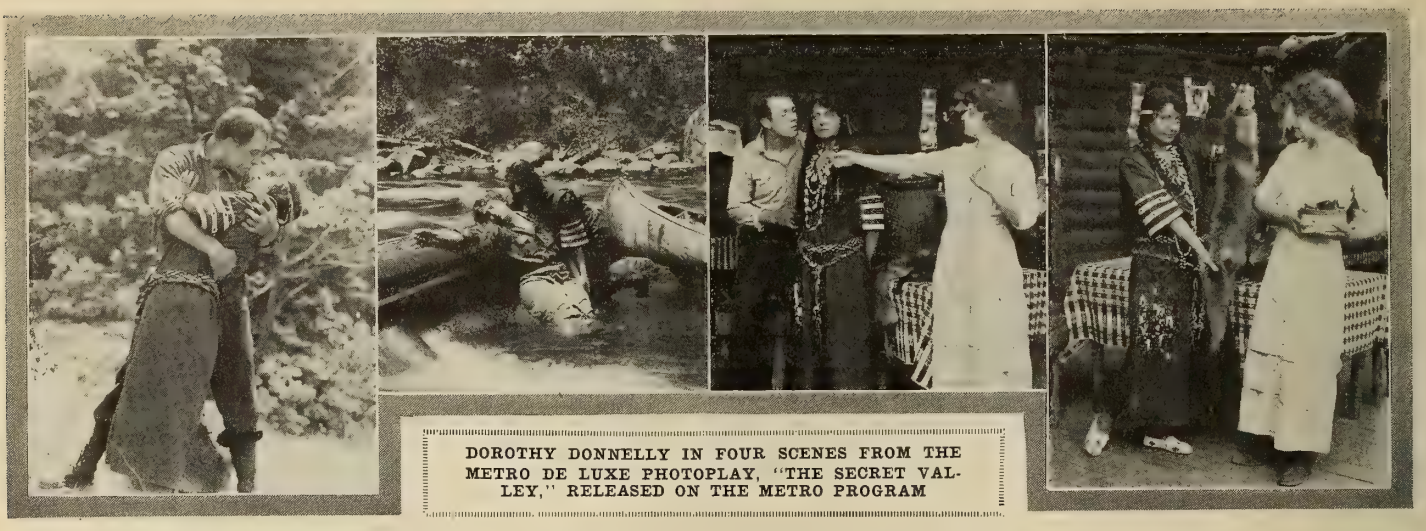
Besides the objections raised to the measure by film exchange men, manufacturers and city officials in Chicago, the governor's attention was called to the unpopularity of the measure throughout the state by exhibitors in many towns. Letters of protest were mailed to the state's executive from exhibitors and clippings of editorial comment against the bill also were taken from many newspapers and mailed to the governor.

Probably the most active worker among the exhibitors in bringing out an expression of sentiment from film men was W. W. Watts, proprietor of the Vaudette theatre of Springfield and the Vaudette in Chicago. Mr. Watts is treasurer of the Illinois branch of the Motion Picture Exhibitors' League of America and was practically alone in directing the work of that organization in its campaign.

Objections to the measure grew as the governor delayed acting on the bill and it is said that a day or so before he vetoed it, even Secretary of State Stevenson, who was strongly for it, found the sentiment so strong against it that he recommended that the bill be vetoed.

The vetoing of the measure was not without an amusing circumstance. The impression seemed to prevail for a while in Chicago and some other places that Governor Dunne's son had gone into the regular business of acting for pictures and there was a tendency to jump at the conclusion that the governor was influenced to veto the motion picture censorship bill on this account.

The trouble started when the governor told some of his friends in Chicago that his son, Maurice Dunne, was appearing for the pictures. In repeating the news, the friends didn't make it plain that it was an amateur production. Maurice Dunne took the leading role in a motion picture romance put on in Springfield by the Paragon Feature Company, of Omaha, which is to be put out shortly to boost the city of Springfield.



DOROTHY DONNELLY IN FOUR SCENES FROM THE METRO DE LUXE PHOTOPLAY, "THE SECRET VALLEY," RELEASED ON THE METRO PROGRAM

LAURA OAKLEY IS EXPERT IN POLICE MATTERS; DISCUSSES THEORIES WITH CHICAGO CHIEF

Special to Motion Picture News

Chicago, July 14.

Laura Oakley, one of the Universal players appearing with Pavlowa in their feature "The Dumb Girl in Portici," has arranged an interview with Chief of Police Healy to discuss some of her theories regarding the running of a police force.

Miss Oakley, strange as it may seem, is an authority on this subject, having made a conscientious study of it since she was elected chief of police of Universal City. She has filled this office with remarkable efficiency, successfully dealing with the problems rising from the peculiar conditions which exist at Universal City.

Miss Oakley is also a duly appointed deputy sheriff of Los Angeles county and a special police woman of the city of Los Angeles.

Chapin's Acting Brings "Old Abe" Back to Life

His Characterization of the Great Emancipator in the "Lincoln Cycle" Recalls Meed of Praise from Prominent Americans Who Saw the Stage Presentation

BENJAMIN CHAPIN, whose work has been followed by the leading men and women of America for the last fifteen years, is the man chosen by the Charter Features Corporation some three years ago to head the cast and lead the directorate staff.

Of Chapin it has been said by Major J. B. Pond, that his characterization has the quaintness of Rip Van Winkle and the dignity of Hamlet. James Huneker, perhaps the most noted critic on the stage and of art in the world today, has said that Chapin's Lincoln is a positive evocation of the great dead. "It is a remarkable assumption," says Mr. Huneker, "of an almost impossible character, dramatically speaking."

The story is told of Mark Twain, the beloved humorist, that some years before his death he was in company with Gen. Porter, the former ambassador of France and a close friend of Mr. Lincoln's, while in the party also were William D. Howells, the novelist, August Belmont, Robert Collier of "Collier's Weekly" and Clarence J. Mackay. The suggestion was made that the party go to see Chapin's Lincoln.

All were willing but Mark Twain, who declared he did not want some young "buck" with fake costume and make-up to muss up his own mental picture of Lincoln. After the performance, however, Mark Twain asked to be taken behind the scene that he might meet Mr. Chapin and shake off the illusion which had taken him astorm. "I am very glad to meet you, Mr. President," he said. "You haven't changed much in all these years. You know, I think I know Lincoln better than before. I feel as though I spent an evening with him at the White House. Your Lincoln is a miracle."

Others who had known the president, himself, had been as much impressed by this almost uncanny re-vitalization of the president as Mark Twain. Gen. O. O. Howard once said, "I knew and loved Lincoln as my friend and commander, and when I saw Mr. Chapin's wonderful portrayal, I was greatly pleased and deeply impressed by the reality."

Gen. Grant was once asked for a criticism from Mr. Chapin and his response was, "I have one criticism to make and that is your portrayal is not long enough."

Chapin's Lincoln is almost uncanny to behold. And yet, he does not picture the president with sobs alone. He has given to him all of the general humor that belongs to him in his own life. That sadly whimsical smile plays about Chapin's features as it did on Lincoln's face. The long gaunt body, the beautiful ugly features stand out in life from the pages of history. And young America and old America can behold its hero once more.

Mr. Chapin has made his offices with the Charter Feature Corporation at 110 West Fortieth street, and is co-operating with the directorate and scenario staff.

Lubin Studios Ready to Do Seemingly Impossible

So Well Equipped That Scenes Can Not Only Be Reproduced with Fidelity, But There Is Chance to Effect Wilde's Dictum That "Art Improves Nature"

THE enormous new Lubin studio at seventeenth street and Glenwood avenue, Philadelphia, is practically ready for occupancy, and forms the third in a link of studio buildings unexcelled in the motion picture world. The new studio is within a short distance of the main Lubin headquarters at twentieth street and Indiana avenue, and is a complete model of its kind.

The building, 75 feet wide and 300 feet long, has four floors, with an area of 50 thousand square feet. There are four complete studios, any one of which is capable of staging the largest indoor production.

The top floor has a huge glass dome, needing no artificial light.

The ground floor is to be utilized as storage room for scenery and properties, and the second floor will contain individual dressing rooms with running hot and cold water, and a smoking room for the men, and a green room in which the actors may receive their friends and rest when the camera does not demand their presence. The Lubin Manufacturing Company has paid especial attention to sanitary, airy and comfortable dressing rooms, and has spent considerable money to attain this object.

The electric installation for artificial lighting and the mechanical effects are the most complete of any studio in the world. It will be possible to reproduce nature, and perhaps improve upon it; to film anything and everything that ingenuity of the scenario writer and the photoplay director can conceive.

The Lubin producing equipment now consists of two immense plants in Philadelphia and an even larger one at Betzwood, Pa., with additional studios at Los Angeles, Cal., Phoenix, Ariz., Jacksonville, Fla., Brooklyn, N. Y., Atlantic City, N. J., and Newport, R. I.

The new studio will be used exclusively for the feature photoplays, of which the Lubin company will make a specialty from this time forth.

JUST TO MAKE TALK

By George D. Proctor

CARL ANDERSON, formerly business manager of the Lasky Feature Play Co., Inc., has been engaged by the Paramount Pictures Corporation as business manager for that concern. Before leaving the Lasky company to become associated with the Paramount Pictures Corporation, through which all Lasky productions are distributed, Mr. Anderson is making a special trip to England on behalf of the Lasky company and the Famous Players company.

Mr. Anderson left Saturday on board the St. Louis and while in London will visit the offices through which the Lasky and Famous Players films are distributed in England and on the European continent as well as for Australia and other distant points. Through his long and intimate association with the Lasky company, Mr. Anderson has become especially familiar with the details of the business, and when the present war conditions brough up new problems, it was universally agreed that he was the one man best equipped to handle the situation successfully.

Mr. Anderson makes this foreign trip as a special envoy of the Lasky and Famous Players companies, by courtesy of the Paramount Pictures Corporation which has postponed the date for the beginning of his work with them sufficiently long for him to complete this special undertaking.

Clarence Schottenfels has resigned his position as vice-president and general sales manager of the Gotham Film company, to take effect immediately.

"The work was too strenuous," vouchsafed Clarence. "I'm looking for something easier."

So saying, Clarence hiked to the nearest vacation literature booth and relieved the time-table racks of as much of their contents as he could carry away with him.

E. R. Roberts, of 126 West 46th street, has bought the state rights to "The Melting Pot," in which Walker Whiteside is starred by the Cort Film Corporation, for Maryland, Virginia, Delaware, District of Columbia and North Carolina.

Charles Mortimer Peck, who was vice-president and assistant general manager of the Balboa Amusement Producing company, has resigned his position with that company. Will M. Ritchey has been appointed chief scenario editor by H. M. Horkheimer, president and general manager of Balboa, with the understanding that he has full charge of the scenario department. Mr. Horkheimer takes the attitude and appoints Mr. Ritchey chief scenario editor of the company owing to his tremendous success and ability in having written the original scenarios for the Balboa-Pathé "Who Pays" series.

All free lance scripts that are submitted to the company will be purchased or rejected exclusively by Mr. Ritchey.

Sid Olcott as a travelogist was the premier attraction at the Palace theatre, New York City, Friday morning, July 9. Officially it was a showing of "All for Old Ireland," the first of the Olcott films made in Ireland "before the war," which the Lubin company is now releasing.

Sid, however, sat up in the coop and, as fast as sections of "th'ould sod" flashed on the screen as a background to the story, put them in their proper place in Kerry with a few appropriate remarks and an anecdote or two anent the natives who assisted him in his productions.

The funny side of it, of course, was that Sid didn't know he was being overheard, until some one remarked to him in the lobby after it was over:

"What a fine carrying voice you have, Mr. Olcott!"

Paul Gulick, editor of the Universal's motion picture weekly, was awarded a consolation prize the other day for being deprived of participating in the Universal beauty contest.

He was permitted to escort a bevy of fair damsels through a hotel lobby in one of the scenes in "The Earl of Pawtucket."

G. B. Hamilton, of Luna pictures, which will be released through the Standard program, the new Warner-Lichtman combination, has been in New York looking after his marketing interests.

Mr. Hamilton is enthusiastic over the outlook for the new company.

"I am going back home prepared to do the best work I have ever done," he said, "and I know that every one of my company will feel as I do, encouraged and stimulated to the utmost."

They do say that Victoria Forde has decided to play opposite Tom Mix at the Selig Las Vegas, N. M., studios until further notice.

Beg pardon for changing the subject, but Sid Olcott is slated to direct Mary Pickford for the Famous Players Film Company in her next picture. He has just finished "Seven Sisters" with Marguerite Clark, and the Pickford film will be the third he has made for the Famous Players. The vehicle has not yet been selected, or, at least, hasn't been announced.

"Let-John-Do-It" Nickolaus, head of the Universal's Bayonne, N. J., laboratories, where they turn out upwards of 800,000 feet of film a week as if it were child's play, is already beginning to feel homesick at the thought of leaving the old place for the new Leonia laboratories, which will be a part of the Big U plant now nearing completion.

There'll be so many new-fangled conveniences and appliances in the new place that John's afraid he'll feel strange and uncomfortable for a while. John has an idea that maybe, if he can find a corner in the new laboratory building that won't be used for anything, he will pull the Bayonne plant up by the roots and tuck it away where he can sneak out and look at it once in a while till he gets used to the new surroundings.

As predicted exclusively on this page, Bert Adler and Kitty Katz, of the Universal, went and got married. They are now in Chicago where Bert is business manager for the Pavlowa company. Bert made a flying trip East to annex his bride, being in New York just five hours between trains. When the Pavlowa production is finished the Adlers will live in Fort Lee and give battle to the mosquitoes. Joe Brandt was best man, Mrs. Brandt maid of honor and Blanche Wallick the bridesmaid.

Bert is the fourth Universalite whom Dan Cupid has sneaked up on in the past four months. Next? Is that Bob Doman being paged?

One notes that some advertise as "directors" and others as "producing directors." Without drawing any invidious distinctions, Clarice murmurs that it is painfully true that not all directors are producers. But a rose by any other name and all that.

The "Standard Review" is a new motion picture publication put out by and in the interests of the Standard Photoplay Distributors, Inc. Al Lichtman and the Warners are the gentlemen behind.

Postcard received from Bennie Reliance-Majesticville Zeidman, who reports that all is lovely in Los Angeles in general and at Sing Fat's store in particular. This is a lot of space to give a postal, but bread cast on the waters doesn't always get stodgy.

Joe Farnham's face, entirely surrounded by pure reading matter, takes up nearly a page in the Sunday section of a metropolitan daily.

The reading matter tells of experiences of his recent sojourn on the firing line in

Europe with Phil Klein. Very interesting it was. No one would accuse Joe of commercialism, either, if he cashed in on experience plus personality by going on the lecture platform.

By the way, Phil sailed for London recently.

The literary double life of Jane Stannard Johnson, of Paramount, simply must be bared. Recently she wrote on the care of china for "Good Housekeeping."

CHANGES OF THE WEEK

Col. Joe Smiley, late of Lubin, is now making "The Renegade" for the World Film.

Clement Easton, director, goes from Universal to Thanhouser.

Clarence Badger, who has been writing Joker scenarios for a year or so, is now in charge of the Universal's second Joker company.

Arrivals at Universal City include Elaine Stern, scenario writer and M. Bourgeoise, animal trainer. Hugh Weir, scenario writer, leaves for the East.

Joe Bloom, formerly with the Celebrated Players of Chicago, has succeeded M. Winik of the Apex Feature Service, Seattle, Wash., a territory he will also handle for the Washington Film Corporation. Mr. Bloom is preparing to put out a film called "The Ski Man."

Ben Wilson has just signed a two-year contract with the Universal. Mr. Wilson left Edison a year ago and is now a fixture with the Big U for the next two years, with which company he will star and direct big productions.

A recent acquisition to the Big U studios in California is Rupert Julian. After an absence of one year, Mr. Julian has returned to the Universal.

D. W. Russell, well known in motion picture circles in the West where for some time he represented MinA Films, with headquarters in Chicago, has been appointed general sales manager and is now at the Eastern offices of this brand.

He assumed charge of his new duties last Monday.

VAUDEVILLIAN BEN DEELY IS AT CENTAUR STUDIOS

Ben Deely, of vaudeville fame, is producing a one reel comedy picture called "Won by a Leg," at the studio of the Centaur Film Company in Bayonne, N. J., in which the cast is composed exclusively of vaudevillians.

Mr. Deely and Marie Wayne are playing the two leading parts, and with them are Hazel Harrington of Bernard and Harrington, Mona Ryan, Harland Dixon, of Doyle and Dixon, and others. Walter Pritchard is cameraman.

The picture is to be released through the World Film Corporation, by arrangement of Mr. Deely with Mr. Selznick and will be followed by the production of features, work on the first of which will be started in two weeks. These features will also be distributed through the World Film offices. Harry Revien is directing.

Blanche Sweet Is Cast for Two Difficult Characters

Lasky Actress Will Be Revealed in New Light to Her Admirers in "The Secret Orchard" and "The Case of Becky," Broadway Successes

BLANCHE SWEET, in a style of photodrama work that is not only original with her, but likely to place her, through the medium of forthcoming productions of the Jesse L. Lasky Feature Play Company, in a position as a star and favorite which she not yet has attained, is the promise of the Lasky offices.

For the second time since her engagement with the Lasky producing firm, she will appear in the leading role in a Lasky-Belasco production.

The play will be "The Case of Becky," by Edward Locke, one of the sensations of the American dramatic season several years ago when produced by David Belasco.

Perhaps no play from the legitimate stage offers such opportunities for the ingenuity of the director and the art of the star as "The Case of Becky" provides in photodrama form. Margaret Turnbull, who wrote "The Clue," Miss Sweet's most recent production, has prepared "The Case of Becky" for the studio, and the presentation generally will have the benefit of the united co-operation of the studio force. Henry Reicher will be the director immediately in charge.

"The Case of Becky" will be Miss Sweet's next vehicle following "The Secret Orchard," from the play by Channing Pollock, based on the novel of the same name by Agnes and Egerton Castle. "The Secret Orchard" will be released through the Paramount Pictures Corporation on August 9.

These two plays, "The Secret Orchard" and "The Case of Becky," will reveal Miss Sweet in an entirely new light to her thousands of admirers who have watched her progress as a photoplay favorite. Although the stories of the two productions are diametrically opposed, fundamentally there are a few interesting similarities between Diane in "The Secret Orchard," and Dorothy in "The Case of Becky."

In each the leading feminine character is the innocent victim of pre-natal influence of a mystifying kind, subtle in its manifestations. Quick changes of psychological nature over which the heroine has no control are the means of introducing a series of compelling and stirring situations of strong dramatic power.

In such characterizations heretofore Miss Sweet has been seldom seen. She has shown an adeptness for dramatic work of the highest kind, however, since her connection with the Lasky company, and it is a compliment to her art that she not only was chosen for these plays, but that her work has more than pleased her most enthusiastic friends and associates.

"The Case of Becky" will be released through Paramount Pictures Corporation in the autumn. Miss Sweet's company will include Theodore Roberts, James Mill, Carlyle Blackwell, Miss Gertrude Keller and Miss Jane Wolff.

Metro Establishes Its Own Art Poster Department

Company Plans to Give Exhibitors Paper of Superior Quality, with Designs Drawn by Well Known Artists Like Irvin of "Life," Kilvert, Haskell and Cooper

THE Metro Pictures Corporation realizes the need of better posters for picture advertising.

In following out this line it has established a separate poster department under direction of Robert E. Irwin, who has had much experience in the designing and printing of artistic and attractive poster advertising.

In this new department he will make it his chief endeavor to give exhibitors distinctive paper.

A large staff of artists and illustrators of the better class is already under contract to the Metro, to produce poster designs exclusively for this company. Metro's poster department will be conducted along the same lines as are the art departments of the better class of magazines.

Among those who have already made posters or are making them for Metro may be mentioned C. B. Falls, the well-known illustrator; Robert J. Wildhack; Ernest Haskell, whose portraits of Mrs. Fiske and Mrs. Carter won him recognition as a poster artist of the first rank; Edward Penfield; F. G. Cooper, whose Edison posters have attracted considerable attention; Rae Irvin, of "Life;" D. Cory Kilvert, Sewell Collins and others.

While the posters produced will be distinctly away from the usual cheap picture lithography, and will be printed with heavy inks and on better paper, the cost to the distributor and exhibitor will be no greater than he formerly paid. The Metro company in assuming the large extra expense of a properly constituted and conducted poster branch, does so with the feeling, and assurance that its efforts to increase the attractiveness of exhibitors' displays, will be heartily appreciated by the exhibitors.

OKLAHOMA MANAGER IS CHARGED WITH SHOWING IMPROPER PICTURE

Mike Irwin, manager of the Gaiety theatre, at Muskogee, Okla., is charged with exhibiting obscene pictures in his use of the feature film, "Three Weeks." The case is to be tried at the July term of the superior court.

The judge of the court, Hon. Hal C. Thurman disqualified himself, so that a special judge will have to be appointed to try the case. During the preliminary discussion of the film in question the judge expressed his opinion of the films, saying that he did not consider them obscene.

A criminal case has been filed against Irwin, and he will be tried before a jury. It is understood that the offending films will be exhibited to the jury, but that a screen will cut out the exhibition to the public.

Convention Opens With Big Attendance

Fifth Annual Gathering of Film Men Indicates by Display of Enthusiasm the Intention of Members to Make the Event Memorable in Screen History—Mayor Rolph Delivers Opening Address, Turning the City Over to Visitors—Selig Special Arrives in San Francisco for Two Days of Sight-seeing.

By Telegraph to Motion Picture News

San Francisco, July 13.

THE wonderful progress of the motion picture industry during the past year was strikingly illustrated at the fifth annual convention of the Motion Picture Exhibitors' League of America, called to order at eleven o'clock by Chairman M. E. Cory, in the big Civic Auditorium, a part of the Panama-Pacific International Exposition, one of the largest buildings of its kind in the world.

This gathering of prominent manufacturers, exchange men, exhibitors, accessory dealers, and others affiliated with the industry bids fair to be the most successful convention in the history of the exhibitors' organization.

The popularity of the convention idea is fully exemplified by the attendance. The hotel rosters show an unexpected representation from all over the United States. The way people in the film industry have come from the four corners of the country—Washington, the Southwest, Maine, Florida, in fact, practically every state—shows that distance means nothing to the film men.

The enthusiasm demonstrated in this particular alone has caused wide comment in San Francisco and augurs well for the future interest in the motion picture industry of the exhibitors, exchange men and others in film circles.

The committee of arrangements and members of the local branch of the league take into consideration the plan of many who have come here with the idea of hitting two objects with one stone—seeing the exposition while attending the convention.

Convention Overshadows Exposition

Nevertheless it has been observed that the uppermost thought of film visitors is the convention. The fair is secondary. With this demonstration of the right spirit before them the local members of the Motion Picture Exhibitors' League who have devoted their time and energy to making the fifth annual convention a success, expect that the event will mark the most important occasion in the history of the film business.

The visitors will remember for sometime to come the elaborate displays which have been arranged for their benefit. Practically every releasing company has made extensive preparations for the entertainment of the guests of the league branch here.

Many individual producers are well represented. The accessory manufacturers have not intended to be outdone by other manufacturers. Their booths are marvels of ingenious decorations, and the means they have taken to attract the attention of the exhibitors constitute a tribute to heir business sense.

The City was turned over to the photoplay people by Mayor Rolph, Jr. The chief executive of the Gate to the Orient pointed out the importance of the film industry in his address delivered this morning at the formal opening of the convention.

He mentioned a personal experience which indicates the manner in which motion pictures have become a part of the everyday life of practically all men holding public office. Mayor Rolph said that he had been before the camera fully one-third of his time since taking the oath of office.

Mayor Rolph Impressed

Mayor Rolph's address showed that he was fully impressed with the great influence exercised by motion pictures in the life of the people today—their power for education as well as their supremacy in the amusement field. The growth of the industry and its widespread influence were boundless, in the opinion of the speaker.

The welcome of the visitors to San Francisco by the city's chief executive was made with deep feeling and indicated the hospitable spirit of the people of the west coast.

President Marion S. Pearce responded in a few choice phrases on behalf of the league. He was followed by Peter J. Jeup, treasurer of the Detroit branch, the organization advocating the admittance to membership in the league of others in the industry than exhibitors. Mr. Jeup fired the first gun in the Detroit campaign for the next convention.

Other addresses were made by F. J. Herrington, of Pittsburgh; Judge A. P. Tugwell, of Los Angeles; J. W. Binder, of the National Board of Censorship, and H. L. Beach, president of the California Exhibitors' League.

All the newspapermen present were entertained at luncheon by the officers of the league on Tuesday night.

Wednesday night will be "Bessie Barriscale" night at the convention, when the NYMP star will reign as the Queen of the Convention.

Forty Stars to Shine at Ball

Thursday is planned as a "Metro Day" at the Panama-Pacific Exposition, closing with Art Smith writing Metro in the sky with an illuminated aeroplane. Following this Francis Bushman will present Smith with a gold medal. Geraldine Farrar will go to the convention in a special train Friday morning, accompanied by the Lasky forces, to lead the grand march with Governor Hiram Johnson.

Forty stars will be present, representing practically every producing company of Los Angeles. The film colony of that city will leave for San Francisco in special coaches to participate in the ball.

On Friday a large parade is scheduled through the principal streets of the city.

It is now too early to forecast the election of officers, so speculation at this hour is useless. It is know, however, that the organization is unanimous in a determination to adopt a policy of opposing legalized censorship in all forms.

The long heralded Selig Special arrived with twelve coaches in San Francisco on Sunday afternoon. The guests of the colonel will have two days of sightseeing in the exposition city, including auto and harbor trips.

The exhibitor members of the party were present at the opening of the convention. The special left Tuesday at midnight for San Jose and San Diego.

An elaborate reception is planned for the Selig guests while in Los Angeles. The tour across the continent proved very successful and enjoyable, ably managed by H. C. Hoagland. J. C. Jessen.

ARBUCKLE CAST IN "HOME AND POLITICS" FOR BOSWORTH

Macklyn Arbuckle, the popular star of the legitimate stage whose success in the Bosworth, Inc., production, "It's No Laughing Matter," has made him a big favorite among motion picture patrons, is soon to be seen in "Home and Politics," a screen adaptation of his well-known vaudeville success, "The Reform Candidate," written by himself in collaboration with Edgar A. Guest.

"The Reform Candidate" was first produced in vaudeville by Mr. Arbuckle at Washington, D. C., on Christmas Day, 1912. The premier was an instantaneous success and was booked for two seasons in all the largest vaudeville theatres in the East and South. His appearance in the Five-Star Revival of "The New Henrietta," which just closed after a big tour of the country, prevented his acceptance of an offer from the Orpheum circuit, which would have brought him in due course to the coast.

Mr. Arbuckle had just returned to his country estate on the St. Lawrence River after an active season on the road when he received a telegram from Bosworth, Inc., calling him to Los Angeles for another picture.

SELLS BOOK OF "ISLAND OF REGENERATION"

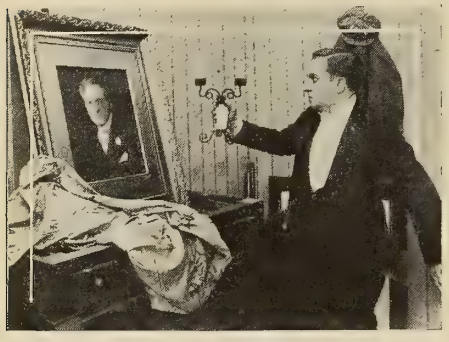
On the occasion of "The Island of Regeneration" being shown at the Alhambra theatre in Cleveland recently, H. J. Bayley, the theatre manager, in addition to his other advertising, arranged for two of the largest booksellers in the city to use an entire window display of the book of the play, both of which are the works of the Rev. Cyrus Townsend Brady.

A number of window cards calling attention to the fact that the story could be seen in films made the display a profitable one for both book store and theatre.

Mr. Bayley said later that the house did the biggest Monday business in its career.

"DORIAN GRAY" IS WELL PRODUCED BY MOORE

Producer Moore has made a living document of Oscar Wilde's famous story of "Dorian Gray." It tells of a young rake, who, notwithstanding his gay and festive indulgences, shows no traces of it as the years slip by. He gradually becomes sensitive of it; it becomes an obsession with him, and it weighs so heavily on his mind that he begins to see it in a portrait of himself which a friend has painted.



SCENE FROM "THE PICTURE OF DORIAN GRAY" (Thanhouser—Two Reels, July 6)

The picture seems to mock him, for the image of himself looks older each time that he gazes on it. He finally puts it into a secret room, for no eyes but his own. He goes there regularly, the face in the frame becoming more hideous and aged each time, until in an insane paroxysym, he hacks the canvas to bits, and drops dead before it. And the mystery is never solved.

Harris Gordon plays the title role in sensational fashion, well supported by Ernest Howard, Ray Johnston, Morgan Jones and Claude Cooper. The production is in two reels.

MINA IMPROVES POSTERS

In line with their endeavor to have every part of their output reach the highest standard of perfection, MinA Films is directing especial attention to their posters. The producers believe that the paper showing affects a theatre's business in a measure far greater than is generally realized.

A poster is designed and used for the purpose of inducing prospective patrons to enter the theatre. It acts as a silent salesman.

Thoroughly alive to the soundness of this reasoning, the makers of MinA films are issuing posters of a quality in keeping with the high standard of their pictures. The designs are snappy comedy situations, while the color scheme is artistically and attractively followed out.

"NO SOLDIER" SONG WILL BE A SELIG RELEASE

Harry Mestayer, the Selig star, has started work as the lead in the feature production "I Didn't Raise My Boy to Be a Soldier," to be released by the Selig Polyscope Company.

Everybody has been whistling or singing the song of the same name. Gilson Willets, the well-known photoplay author, wrote the film story.

Picture Makers Drawn to New Mexico by Advertising

Las Vegas Backs Up Its Belief in the Needs of Publicity for "Scenic Wares" by Carrying Space in Screen Trade Journals with Good Results

AS a matter of fact, the films didn't go to Las Vegas at all but, like Mohammed, Las Vegas went to the films. The enterprising metropolis in New Mexico has long believed that every environment possible to put the punch into motion pictures could be found right there in that garden-spot of the world.

The trouble was that Las Vegas couldn't induce the motion picture man to see it. He either went through that locality and viewed it from a Pullman or passed it by on the other side.

Then one Phil H. LeNoir, secretary of the Las Vegas Commercial Club, went to the front. Recently arrived he really perceived things that the oldest residents had been looking at for years but had never really *seen*.

"Advertise your climatic and scenic wares," he said "Advertise them just like any other merchandise. Tell the motion picture producers all about Las Vegas and its wonderful scenery through the motion picture trade journals. In other words: 'It pays to advertise!"

This proposition was greeted with hearty laughter. Such adjective as ridiculous and crazy could be heard re-echoing from the beautiful mountains and vales surrounding Las Vegas. Consequently that city remained motion pictureless. Finally the energetic young man was granted the munificent sum of fifty dollars per month to "spend judiciously." He proceeded to spend it judiciously in motion picture trade journals. He had to spend it judiciously because a fifty dollars monthly advertising appropriation will not go so very far, you know.

And then, according to Mr. LeNoir, there followed the deluge. The results of that advertising proved that publications devoted to motion pictures are almost universally read. "Replies came from Maine, from Florida and from California," says Mr. LeNoir. "Replies came from director, from author, from promoter and from the 'wild-catter' and from the 'green-goods man.' Some of them had the most beautiful stock selling schemes you ever heard of, outdoing Mr. Wallingford in every detail.

"One bunch calmly informed Las Vegas that they would honor us with their presence if the city would deposit the 'mere trifle' of $5,000 in the bank to 'cover their moving expenses.' Another claimed that he could get more work out of a ten-dollar-a-week amateur than a $100-a-week professional and urged economy. Another gentle grafter wished to move a motion picture college of acting into our midst. It was surely a moving occasion.

"To make a long story short, we dropped the advertising and tried the personal work. Nothing doing, and so we returned to printer's ink. And then, lo and behold! printer's ink accomplished its work. An agent for William N. Selig visited Las Vegas.

"He viewed the wonderful scenery and he interviewed the people. The result is that Tom Mix, the western Selig star, and his company are coming to us to produce a series of western picture plays and perhaps remain permanently in our midst. We are tickled nearly to death. The silver cornet band is rehearsing. Advertising pays!"

TAGGART, IN "WOMAN NEXT DOOR," VETERAN OF BOER WAR

Ben L. Taggart, who has been selected to play opposite Irene Fenwick in George Kleine's film version of Owen Davis' "The Woman Next Door," enjoys the distinction of being one of the youngest veterans of the Boer war. He was born at Ottawa, Canada, twenty-six years ago, and was only fifteen years of age when England called upon the Dominion for aid in the conquest of the South African republics. Young Taggart served two years in the Boer war and took part in the severest of the South African campaigns. Mr. Taggart still bears several scars which remind him of the Boer marksmen's accuracy with the rifle.

Upon returning to the American continent, Mr. Taggart turned from the real heroics of active army service to the mock heroics of the stage. His first important engagement was with General Lew Wallace's famous play "The Prince of India," after which he played leads for seven years in stock. As Tom Grayson, the fighting hero of "The Woman Next Door," Mr. Taggart has a part unusually well suited to his talents.



CECIL DE MILLE TEACHING GERALDINE FARRAR THE ART OF ACTING FOR THE CAMERA, PREPARATORY TO FILMING "CARMEN" AT THE LASKY HOLLYWOOD STUDIOS

KALEM BUTTON BOOSTERS FOR "MAXIM" SELL FOR $4.50

That exhibitors appreciate the advertising value of the business booster which Kalem is issuing in the form of the "Maxim Girl" button is demonstrated by the fact that over a million of these buttons have already been sold. The million mark was passed last



Saturday, when a New Jersey exhibitor ordered a considerable quantity.

The "Maxim Girl" button is seven-eighths of an inch in diameter, and Kalem is disposing of them at $4.50 per thousand, f. o. b. New York. There is no denying the attractiveness of this button, and it should prove extremely valuable as a form of preliminary advertising prior to the exhibition of "Midnight at Maxim's," or as a souvenir at the time this four-act feature is shown.

"CLIMBERS," V-L-S-E, IS FOR RELEASE ON AUGUST 2

In the space left vacant by moving forward "The District Attorney," the V-L-S-E has decided to release the five-reel Lubin feature "The Climbers" on August 2.

This production adapted from Clyde Fitch's drama, under the same title, a decided success on the speaking stage, gives Gladys Hanson her first opportunity to appear on the Big Four program. This play abounds in the entangling situations brought about by the dealings of high financiers and the extravagant efforts put forth by those mortals whose main objective is the social heights.

The story deals with a captain of industry supposed to be possessed of limitless wealth, whose spectacular dealings in the stock market finally result in bankruptcy. The story is filled with thrilling moments, without being sensational.

FILM MEN IN SAN FRANCISCO FACE TAX INCREASE

The finance committee of the board of supervisors of San Francisco is considering the problem of imposing license taxes on various lines of businesses and occupations for which there is now no special tax. The idea is that if the city's revenue from licenses is increased the general tax rate can be correspondingly reduced. The committee has not definitely decided just what lines will be called upon to pay this extra tax.

It is possible that no decision will be reached in the immediate future, owing to the fact that a municipal election is pending, but action on this proposition will probably be taken some time in the fall.

Among the various lines now on the committee's list for possible licensing is film exchanges, of which there are about twenty in operation in this city. These are strongly organized and any efforts to impose special taxes upon them will meet with determined resistance.

MARY BOLAND BECOMES A N. Y. M. P. STAR

Mary Boland, for several years the leading woman of John Drew on the legitimate stage, has signed a contract with the New York Motion Picture Corporation to appear in pictures under the personal direction of Thomas H. Ince for an indefinite length of time.

Miss Boland is considered by many as one of the most beautiful women on the stage, while the many successes in which she has appeared indicate a bright future before the camera. Last season Miss Boland played opposite Mr. Drew in "My Lady's Dress," under the management of Jos Brooks. Besides excelling in histrionic ability Miss Boland is an expert horsewoman and an ardent golf enthusiast.

POWER A KEEN ADMIRER OF SILENT DRAMA

"I am in love with the silent drama," asserted Mr. Tyrone Power, the noted stage star, who is engaged in important character work at the Los Angeles studios of the Selig Polyscope Company.

"There are many little details of technique to be learned by the actor who first embarks in the silent drama, and I have enjoyed and appreciated instruction indispensable to the artist first embarking in the newer art. Pantomime, the art of conveying thought by facial expression and gestures, is not easy.

BETTY NANSEN SAILS FOR HOME

Betty Nansen, who has been appearing in this country in a series of feature photoplays for William Fox, sailed yesterday for Copenhagen on the Scandanavian-American liner "United States." She will at once start preparations for a theatrical tour of the northern European countries not affected by the war.

While over here Miss Nansen posed for four big successes for William Fox, namely, "The Celebrated Scandal," "Anna Karenina," "A Woman's Resurrection" and "Should a Mother Tell." A delegation of her countrymen saw Miss Nansen off and officials of the Fox staff wished her bon voyage at the pier.

Fox Managers Visit Studio and See Stars at Work

THE branch managers of the Fox Film Corporation, who held their first annual convention in New York during the last week, have returned to their respective cities throughout the United States. Much valuable work was accomplished at the convention, at every session William Fox presided and personally addressed the managers on their duties and instructed them in the proper way to build up an exchange business.

During the course of the convention the chairman of which was Winfield R. Sheehan, the general manager of the corporation, the managers were attended a round of entertainment, which included visits to the studios, where they saw William Farnum, Nance O'Neil, Theda Bara and other Fox stars at work.

At the conclusion of the convention the managers presented Mr. Fox with a magnificent watch, upon which was inscribed their appreciation of his untiring efforts on their behalf to help them in building up business in their respective territories.

The convention was an immense success from every standpoint and has resulted in the various branch managers becoming inspired by Mr. Fox's aggressive personality and unflagging zeal.



NANCE O'NEIL AS "THE SORCERESS," SURROUNDED BY WILLIAM FOX'S EXCHANGE MANAGERS—TAKEN DURING THE CONVENTION LAST WEEK IN NEW YORK

"THE HONOR OF THE DISTRICT ATTORNEY"

(American—Two Reels)

REVIEWED BY T. S. MEAD

JACK RICHARDSON, in a minor part, appearing only at the opening of this picture, portrays the character of an unscrupulous political boss with such ability that one wishes this character had more to do with the plot of the story.



"THE BOSS DEFIED"

He is merely brought in at the outset to demonstrate the district attorney's courage of convictions in prosecuting him for a bar room murder.

The district attorney has promised his daughter that he will let nothing interfere with the performance of his duty. Later, when he identifies the young civil engineer, just married to his daughter, as a man who, he thinks, had committed murder, love for her daughter nearly conquers his sense of duty, but after an all night struggle with his conscience, duty wins out and he causes his son-in-law to be arrested.

A telegram arrives, however, at this opportune moment, stating that the real murderer has confessed.

A real thrill is injected in the meeting of Vivian Rich, the heroine, and the civil engineer, a part played by Walter Spencer, when the latter rescues the girl from a runaway horse, just in time to prevent her being blown to pieces by a dynamite blast. Harry Von Meter plays the district attorney, and the rest of the cast include Louise Lester and Josephine Ditt.

FORM WOMEN'S CLUBS TO WIN $10,000 "DIAMOND" PRIZE

"DIAMOND from the Sky" clubs have been formed throughout the country to an extent indicative of the widespread interest aroused by this romantic picturized novel. The clubs, for the most part, are made up of women. Members attend each chapter as it is released, and make notes for future reference.

Each club will help its best equipped member to capture the $10,000 prize offered by the American company for a sequel to the McCardell photoplay, and the lucky member, on the other hand, is bound to divide the prize money equally.

Clubs have been formed in Brockton, Boston, Taunton, Fall River and Lynn, Massachusetts; in Torrington, Hartford and Bridgeport, Connecticut; in New York city and Brooklyn and Mount Vernon, New York; in Philadelphia and York, Pennsylvania; in Baltimore, Hagerstown and Cumberland, Maryland; in Birmingham and Mobile, Alabama; in Knoxville, Tennessee; Wheeling, West Virginia; and in Cleveland, Toledo and Columbus, Ohio.

MABEL NORMAND SHUTTLES IN THREE PLAYS IN ONE DAY

THE unusual feat of working in three different pictures under three separate directors in a single day, was the task recently accomplished by Mabel Normand, the little Keystone star. Miss Normand left Mack Sennett's company, in which she was working with Raymond Hitchcock, long enough to play a part with another director in the old studios, across the street.

While there, she was called upon by another director to take part in some re-take scenes.

WESTINGHOUSE SHOWS RECTIFIERS AND GENERATORS AT CONVENTION

IN the convention city the Westinghouse Electric and Manufacturing Company is showing an apparatus which this company has developed for use in projection work. It consists of mercury arc rectifiers and motor-generators for changing the alternating current usually supplied by lighting companies to the direct current so necessary for securing a good, clear picture on the screen.

In addition to its own exhibit, the company has installed throughout the grounds a large number of motor-generators for use by other exhibitors, among whom may be mentioned the following:

The Precision Machine company, New York, manufacturer of the Simplex projection machine, which has four of these sets installed in different exhibits, two in the motion picture theatres operated by the United States Department of Education, and the Precision Machine company, and one in theatre of the United Shoe Machinery company, and one in exhibit of the United States Steel corporation.

The Nicholas Power company, in its attractive exhibit in the Palace of Liberal Arts, also has a Westinghouse motor-generator set, switchboard and rheostat installed, showing it in actual operation with a Power's machine.

"RIGHT OF WAY" DRAWS BIG CROWDS AT STRAND

THE management of the New York Strand theatre, New York city, after viewing a large number of special features, decided upon William Faversham in Sir Gilbert Parker's "The Right of Way" as being the best for their purpose.

Throughout the week crowds besieged the doors to obtain admission to see this special feature from the B. A. Rolfe studio and to be released by the Metro Pictures Corporation.

So delighted were those in control of the Strand with the picture and the business done throughout the week, that Max Speigil, secretary of the Strand company, wrote the following letter of endorsement to President Richard A. Rowland, of the Metro Pictures Corporation:

"My dear Mr. Rowland:—It gives us great pleasure to write you expressing our appreciation and satisfaction with the photoplay of your company, which we showed at the Strand last week entitled, 'The Right of Way.' We feel that it was an artistic success, a beautiful picture and the financial results most gratifying.

"We want to thank you for your kind interest on this occasion and beg to remain.

"Very truly yours,
"MARK STRAND THEATRE COMPANY,
(Signed) "MAX SPIEGIL, Secretary."

LLOYD, YOUNG DIRECTOR OF NOTE, JOINS MOROSCO

FRANK LLOYD, youngest of the moving picture directors of the first class, has been engaged by the Oliver Morosco Photoplay company as director.

Frank Lloyd went to Canada from the British Isles when he was twenty-one, going by the way, on the ill-fated "Empress of Ireland," which later went down with great loss of life in the mouth of the St. Lawrence river.

He toured the Dominion with his own companies under the direction of C. P. Walker, finally coming to the Pacific coast, where he went into vaudeville in an act of his own. His success attracted general attention, and when he reached Los Angeles he was snapped up by alert moving picture "scouts."

In pictures Frank Lloyd speedily came into his own. From the prestige of being regarded as one of the finest portrayers of heavy roles in the business, he went into the directing game and was an instantaneous success.

CLEVELAND THEATRE RAISES PRICE TO 50c. FOR "ALIEN"

THE Liberty theatre, Cleveland, O., announces that for the "Alien," featuring George Beban, the prices will be 50, 25 and 15 cents for the two evening performances and 25 and 15 cents for matinees.

The highest price admission heretofore has been 25 cents. Cleveland picture theatre managers are watching how the Liberty comes out on its advanced scale of prices.

"THE EARL OF PAWTUCKET"

(Broadway Universal Features—Five Reels)

REVIEWED BY PETER MILNE

THIS comedy, the third of the Broadway Universal Features, stars Lawrence D'Orsay in the name part, the same role which he so successfully carried when the play by Augustus Thomas was produced on the stage. Mr. D'Orsay is thoroughly at home in the part of the good-natured old English earl, and handled his scenes with an admirable and pleasing finish.

On the boards all the subtle wit and humor of the offering, most of which was embodied in the character of the earl, was made effective by way of the clever dialogue. The voice taken away, the good old early of Pawtucket loses much of his charm and mirth provoking qualities.

In truth, the play has not lent itself as well to the screen as might be expected, although in picture form it will probably amuse not a few of its witnesses.

There are numerous comical scenes throughout the picture,



THE EARL IS SHOCKED AT CHICAGO CUSTOMS

most noticeable of which are the introduction of his lordship, who is sitting serenely in the bath tub when first the camera catches him; his ridiculous although well meant gallantry in extinguishing the fire in Harriett's room; and then later in the picture the chase through the hotel in which the earl for a time successfully evades the detectives that are hot on his track.

The hotel lobby is, incidentally, a most pretentious and realistic affair. It is deep as well as broad and the atmosphere of the busy metropolitan hotel has been well reproduced on the screen. The remainder of the settings are entirely appropriate, while good photography by E. Wynard prevails in every instance.

Harry Myers, who directed the picture, also appears in an important role, being one of the main exponents in the secondary love story. Rosemary Theby plays opposite Mr. D'Orsay as Harriett, while others are Flora Mason, Helen Gilmore and Emile Hoch.

A brief synopsis of the preliminary action will serve to convey to the reader the awkwardly funny situations in which the earl finds himself. In London he meets Putnam, recently divorced from his wife. Wishing to travel in America and not wishing to disclose his actual station he assumes the name of Putnam, alias the Earl of Pawtucket. By all the late Mrs. Putnam's relatives, as well as a detective, the earl is taken for Putnam himself, so the after developments can best be imagined.

"A DAUGHTER OF EARTH"

(Biograph—Two Reels)

REVIEWED BY GEORGE D. PROCTOR

A STRONG cast and a good story, added to the Biograph grade of photography and excellent production, make this a notable two-reeler.

Gretchen Hartman plays the country girl, who leaves her home to sing in the city on the representation of a broker that a great future awaits her. By leaving her home she estranges herself from her father, brother and sweetheart. In the city the broker provides an apartment for her and arranges for her debut.

The father, who comes to see his daughter, is refused admission at the stage door. He goes home and dies of a broken heart. The girl discovers the true nature of her "protector." Finally she returns home to her sweetheart, who persuades her brother to forgive her.

Jose Ruben, who was leading man with Madame Yorska in the company which played in New York in French during the last season, plays the brother. He is the most promising recruit from the stage seen in a long time and plays with rare intelligence and perception of values. Alan Hale, as always, is pleasing and convincing as the sweetheart. Edward Cecil is the father and G. Raymond Nye, the broker.

The scenes in the theatre, on the stage, back of the stage and in the dressing rooms are very good, and contrast well with the rural scenes.. J. Farrell McDonald directed.

"A TEXAS STEER"

(V-L-S-E—Selig—Five Reels)

REVIEWED BY PETER MILNE

THE congressman from the West! Such a figure has been immortalized time and again by the writers of fiction and so whenever he steps out onto the screen he is heartily welcome. The Selig company has caused that big, blustering gun-pulling character to live in the person of Tyrone Power. He comes to Washington imbued with a deep hatred for hotel elevators and gentlemen's valets. But time works changes and when some of his old pals journey from Texas to the capitol to upbraid him on certain measures, they discover that everything their own beloved congressman has done is absolutely correct and proceed to get joyously intoxicated.

Aside from this there is another plot running through the picture concerning the congressman's daughter and her lover, a soldier in the United States army. The young officer is ashamed of the girl when she first arrives in Washington, but at a later date this matter ends smoothly, too.

Obviously there is much that is humorous during the five reels of film. The situations which the congressman discovers himself enshrouded in while he is undergoing initiation into the political



THE YOUNG OFFICER LOSES HIS PATIENCE

circles of the capital are constructed with a keen appreciation of farcial values. In fact there are laughs enough to warrant the picture's success.

In its production, however, the subject might have been handled with better results. In particular does this statement apply to the casting of the secondary leads of the story. The two colonels who live by their wits are inclined to overact in their scenes, while the secretary to the congressman displays little histrionic ability.

While the plot has the happy faculty of making one laugh from beginning to end it culminates in no climax of any power. Its ending is slightly unexpected. The picture was adapted from Charles Hoyt's comedy of the same name and produced by Giles R. Warren.

Next in order of importance in the cast are Grace Darmond as the girl and John Charles as her lover. Others are Francis Bayless, Mrs. Tyrone Power, Walter Roberts and Frank Weed. In photographic effects the picture is consistently pleasing from first to last, while the settings leave nothing to be desired.

"THE CUP OF CHANCE"

(Knickerbocker Star Feature—Three Reels)

REVIEWED BY H. S. FULD

"LIKE father like son" is a theme that presents a train of thought that would be doubly intensified and present itself more forcibly when exemplified by mother and daughter. A most vivid portrayal demonstrating this is "The Cup of Chance," the latest offering of Knickerbocker. The moral is brought home so thoroughly and without seeming effort that a real story with vim and snap is presented instead of the might-be-expected sermon.

Good photography with splendid backgrounds, enhanced by masterly acting on the part of the principals, coupled with a plot that holds the interest to the very end, make this a doubly welcome release.

In the character of Circe, the enticer of men, Alice Brady has a part that is more than ordinarily intricate, and yet so natural is her acting, so carefree her dancing, that the beholder cannot help imagining that he is witnessing a Circe in real life.

Hope, a daughter of a society-loving widow, is neglected in her young days, and at the age of nineteen is a perfect replica of her mother. The mother, married a second time, leaves her second husband and runs away with another man, taking the child of her first husband with her. Jack Brandon (George W. Howard), the deserted husband, finds his stepchild years later and marries her, neither recognizing in the other any former relationship, Hope being about four years old when taken away by her mother.

In the bright lights of the Rialto and as the premier danseuse of the day, Hope has come to love the bright lights and good times, and cannot reconcile herself to settled married life, and soon embraces the opportunity offered by her theatrical manager and gives herself to him. They are discovered by the husband on the latter's premeditated unexpected return to the house. The husband puts poison into one of two glasses of wine and at the point of a revolver compels his wife to serve one to her lover and one to him, she not knowing which one contains the poison. The husband drinks the harmless "Cup of Chance" and the



HOPE BECOMES PREMIERE DANSEUSE

lover falls lifeless at Circe's feet. Fondling her dead lover Hope faints away, and, slowly backing out of the room, Jack leaves them.

Later, seeking rest at the seashore, Hope and Jack meet again, and showing him her picture as a child, she says, "I was not always a Circe." Jack recognizes her as the child he used to toddle on his knee, and is about to tell her so when the invalid chair she is reclining in suddenly rolls over the edge of a cliff and she is killed.

There is not a bit of padding and the entire three reels are so full of action and suspense that the observer is hardly conscious of the passage of time.

One of the best releases of the month and most suitable for large houses.

"THE CUB"

(World Film—Five Reels)

REVIEWED BY PETER MILNE

AS a thrilling comedy, with a dramatic closing reel, "The Cub" is not to be surpassed by any picture of the same kind now holding the celluloid. "The Cub" is another William A. Brady release, adapted from the stage success of the same name, by Thomas Buchanan. It was produced by Maurice Tourneur at the Peerless studios and certainly ought to score a triumph from every standpoint.

John Hines, who is cast in the title character, ably cares for the largest comedy part he has assumed while working before the camera. Strictly speaking, as a reporter Steve is an excellent comedian. The many scenes in which the action centers entirely around this blithe youth are enacted with a comprehensive appreciation of their comic possibilities.

They are uproarious because of their construction and the humorous personality of John Hines. For four reels he keeps one



POUNDING OUT THE STORY

in constant merriment, and in the last one he takes himself more seriously.

Steve is commissioned by the editor to look up a few facts concerning a Kentucky feud. The train sets him down in the mountain village just as he left Broadway, accompanied by a cane, tennis racquet, high hat and other useless accessories. Steve is mixed up in the feud right at the start, but after the thickest mixup of all he emerges minus his job and plus a girl.

Martha Hedman, featured in the picture, appears as Alice Renlow and renders well the part, although it offers her few strong opportunities. Dorothy Farnum, Bert Starkey, Robert Cummings and Jessie Lewis appear in support.

It may be mentioned with pleasure that the locations are realistic in every case. Wild mountain land is the background for all the exteriors, while the settings, comprising mainly the interiors of the feudists' cabins, are excellent. The photography is good from beginning to end, the night scenes being particularly effective.

As for the comedy end of the picture, such scenes as Steve doing everything but work in the office, his arrival in Kentucky, his initial experiences with the mountaineers and his appearance at the dance in a dress suit, can be mentioned as actual epitomes of laughter. The final fight, in which an entire house is completely wrecked, is truly thrilling.

"MADAME SARAH BERNHARDT AT HOME"

(Photoplay Releasing—Two Reels)

REVIEWED BY T. S. MEAD

THE fact that Madame Bernhardt is the best-known living actress, and also that on her frequent tours of the United States she has endeared herself to millions of people from coast to coast, will make this two-reel subject an enormously popular one with the better type of audience, and will doubtless draw many, who are not regular patrons, to the motion picture theatres. The drawing power of this piction should also be increased by

the amount of publicity which Madame Bernhardt will receive in the American newspapers at the time of her proposed farewell tour, next fall.

The picture is taken on Madame Bernhardt's island, off the coast of Britain. It starts with her landing from the steamer by rowboat on Belle Isle, and shows in detail her home life here.



MME. SARAH BERNHARDT

She is seen among her dogs, her horses and her gardens; in converse with her devoted tenants; journeying over the cliffs and through the caves of the picturesque Belle Isle with a sprightliness that is quite inconsistent with her age.

We see her playing tennis with enthusiasm and taking tea afterwards in the garden. In her study she is writing contributions for magazines and papers, and in her workshop she is completing the bust of Rostand, the famous author; for, as few know, Madame Bernhardt is a sculptor of no mean ability. After a strenuous day, begun at six in the morning, she takes a well-earned rest in the favorite corner of her library, overlooking the sea, surrounded by her favorite dogs.

The photography is excellent in its clear depiction of both the characters and of the picturesque scenery of this island home. Careful tinting adds to the beauty of many scenes.

President Aaron M. Gollos has purchased the American rights to this picture from Madame Bernhardt and the Belgium Red Cross Society, its mutual owners, and is disposing of prints to state rights buyers throughout the country.

"THE CROOKED PATH"

(Kalem—Three Reels)

REVIEWED BY GEORGE D. PROCTOR

ALICE HOLLISTER and Harry Millarde are the principals in this drama. More than an inkling of the action may be gathered from the title.

Lynn and Alan love Mary. Alan wins her and cannot forget his jealousy of Lynn. Both work in the same bank. Alan falsifies the books so that Lynn goes to jail. While Lynn is serving his time Mary keeps his mother from starving. When Lynn is thanking Mary, on his release, Alan sees them. Jealous, he shoots and wounds Lynn.

Dade, an ex-convict, arrives in town. As Alan plans to abscond with some of the bank's money, Dade comes upon him. In the struggle for the money both are killed. This leaves Mary and Lynn free for future happiness.

Arthur Albertson is Lynn and Alice Hollister is Mary. Harry Millarde is Alan. Others are Helen Lindroth, James B. Rose and Henry Hallam. C. Doty Hobart is the author and Robert G. Vignola the director.

"THE FOX WOMAN"

(Majestic Mutual Masterpicture—Four Reels)

REVIEWED BY GEORGE D. PROCTOR

PRETTY little Teddy Sampson, one of the daintiest of screen actresses, has the real lead in this picture, the role of the obedient Japanese girl whose husband is her god. His word is her law, even when he sends her to be the servant and toy of the fox woman with whom he is infatuated.

The grieving little wife, feeling that her husband's love is gone and the humiliations which have been heaped on her are too great for human endurance, is about to commit hari-kari on the tomb of her ancestors, when the husband, freed from the fox woman's spell by her death, arrives just in time. So the good in the husband is again brought to the fore by the love of his wife.

Voluptuous Signe Auen plays the fox woman, an American girl in Japan, an art dilettante who amuses herself by enslaving the Japanese and demanding the humiliation of the wife. The fox



THE FATAL DEED INTERRUPTED

woman poses around her studio in vampirish negligee. Thus attired she completely bewitches the husband, played by Elmer Clifton. Bert Hadley does a fine character part as the husband's father.

The Japanese gardens of a big estate on the Pacific coast were used for the exteriors.

Lloyd Ingraham produced the picture from the novel by John Luther Long, who wrote "Madame Butterfly."

"THE STRANGLER'S CORD"

(Kalem—Two-Reels)

REVIEWED BY GEORGE D. PROCTOR

THIS is the first of a Kalem two-reel series which will be released under the general title of "Mysteries of the Grand Hotel." The material for the series was gathered from hotel detectives all over the country. The stories are, in the main, actual happenings. This first picture is a fiction story, though.

For this series the Kalem company built a very pretentious hotel, set with a mezzanine floor and real elevators. This will be seen all through the series.

Don Louis Gonzales is the man whom vengeance pursues. The

first attempt comes when the Don finds a cobra in his bed. Next, a strangler's weighted cord encircles his neck. Then a large chandelier crashes down in the dining room, barely missing the Don.

The girl house detective gets on the job in time to release the Don from a terrible predicament. Valdez, a cigar maker, had bound and gagged the Don and buried him with only his head sticking out. Valdez was about to release a poisonous snake when the girl detective and her assistant arrived. Further adventures will be seen in coming issues.



ON THE TRAIL

Marin Sais is the house detective and Charles Cummings is her assistant. William H. West is Don Louis, Thomas Lingham is the cigar maker, and Ollie Kirby is his daughter, who is not in the plot to kill. Hamilton Smith is the author and James W. Horne the producer.

"THE SECRETARY OF FRIVOLOUS AFFAIRS"

(American Mutual Masterpicture—Four Reels)

REVIEWED BY GEORGE D. PROCTOR

HAROLD LOCKWOOD has the leading part, if any one part may be so distinguished in this drama. It is a society drama, with a multitude of pretty girls and Gibson men. The settings are really magnificent. Many of them cannot be sets, but



THE PARTY IS BROKEN UP

must be interiors of richly-furnished private houses or museums.

Loulie, a rich girl suddenly impoverished, takes a job as the secretary of frivolous affairs to Mrs. Hazard, her chief duty being to find new matrimonial choices for Hap Hazard, the polo-playing son, and his sister.

Trouble starts when valuable paintings are stolen. Suspicion falls on Winthrop, a young author, engaged to the Hazard girl. But Mrs. Cutler, a guest, is finally found to be the guilty party, after many entanglements are unravelled. Winthrop is restored to favor and Hap is accepted by Loulie.

The cast of principals is so large as to be unwieldy. Harold Lockwood is Hap, May Allison is Loulie and William Ehfe is Winthrop. Those are the parts easiest for the spectators to follow. Others in the cast are Carol Holloway, Lillian Gonzales, Josephine Ditt, Hal Clements, Louise Linn, Carl Von Schiller and Wallace MacDonald.

Thomas Ricketts produced the picture from the book by May Futrelle.

"DESTINY'S SKEIN"

(Lubin—Three Reels)

REVIEWED BY IRENE PAGE SOLOMON

GEORGE TERWILLIGER, author and producer, has here dabbled in medical science, by making Tom Green, around whom the plot hinges, subject to fits of mental aberration, during which he commits crimes of which he has no knowledge a few hours later.

Whether this peculiar condition could ever be found in the annals of medicine is a question, but at least it makes an exciting story.

Earl Fortier, disinherited because he will not follow his father's business, becomes a physician of note. During a trip south, he meets and loves Ormi Green, whose brother suffers the mental lapses. Tom not only steals money from his employer, but later



TOM IS ARRESTED

on kills him. As Earl has taken the name of Calmet, it is not known that the murdered man is his father until after he marries Ormi.

Circumstantial evidence points to her as the murderer, but after some thrilling scenes on the screen, before any real harm is done, all is discovered through Tom's sweetheart, Bertha Hubbard. The doctor cures Tom completely, and all four live happily ever afterward.

The casting of Ormi Hawley and Earl Metcalfe as the leads, insures proper conception and delineation of their parts. Kempton Greene is to be commended for his work as Tom. Hazel Hubbard as Betha completes the cast.

"THE MATING"

(Ince Mutual Masterpicture—Five Reels)

REVIEWED BY GEORGE D. PROCTOR

BESSIE BARRISCALE'S wonderful big brown eyes and her histrionic ability make her part in this picture conspicuous.

She plays a little country girl, who goes away to boarding school only to find herself without chums among the other girls and a wall-flower at receptions because she is unable to shed her chrysalis.

"Bullet Dick" Ames, a college football player, is the girls' hero. Doris writes herself a letter purporting to come from "Bullet Dick" and purposely drops it. The other girls find it, but don't

believe it. So they arrange to humiliate Doris by introducing her to her hero at a reception.

Dick, however, learns of the plot in advance, and foils it by acting as if he and Doris were old friends. Later he proposes and is accepted.

The other girls' scornful treatment of Doris at pajama parties and receptions and her grief thereat are very well done. Doris's grief seems very real. One good touch is the overwhelming ill-



THE SOCIAL QUEEN OF THE SCHOOL

ness of the sporty girl who simply would smoke a cigar at a party.

Lewis J. Cody is Dick. Enid Markey and Margaret Thompson are the leaders among the snobbish girls, Miss Thompson playing Dick's sister. Walter Whitman is Doris's father and Ida Lewis is the principal of the school. C. Gardner Sullivan wrote the scenario.

"THE DISCONTENTED MAN"

(Lubin—One Reel)

REVIEWED BY IRENE PAGE SOLOMON

THE hackneyed plot of a man lacking the "vision and the dream," until a bad accident makes a cripple of him, forms the theme of this film. Still there is enough of interest in the offering to give it a popular appeal.

The fight between the miners, Jim and Pete, is a big scene, as is also the explosion in the mine, which cripples Jim and Rodney Blake, the discontented hero.

A good contrast is shown between Mary, the girl over whom the miners fought, and Miriam, the sweetheart of Rodney, whom he had doubted. Mary, after plighting her troth to Jim, gives him up for Pete when Jim is injured, but Miriam, learning of Rodney's crippled condition, goes back to him in remorseful love.

Jim has to be satisfied with the material help the now successful author, Rodney, promises him.

Robert Gray, Dorothy Barrett, Jay Morley, C. C. Miller, Helen Eddy, L. C. Shumway form the cast.

"WHEN AMBROSE DARED WALRUS"

(Keystone—Two Reels)

REVIEWED BY GEORGE D. PROCTOR

THIS is one of those inspired comedies which no one but Mack Sennett seems able to make. Chester Conklin and Mack Swain distinguished themselves in the two leading roles. The walrus is a henpecked hotel proprietor who gets in trouble in the ladies' swimming pool. Ambrose gets stuck when he tries to emulate a lady contortionist and climb through a hoop.

But the fun reaches its height when the hotel catches fire with the insurance unpaid. Walrus outpaces the fire engine in his dash to pay the insurance. Then he returns in time to fall off the roof onto the top of a stream of water played by the hose, which buffets him up and down like the whirling balls in a shooting gallery.

The comedy lies in the stage business, and Mack Sennett has provided something new every minute. This picture really is a riot, with no apologies to those who have used this term undeservedly.

"THE SHADOW AND THE SHADE"

(Selig—Two Reels)

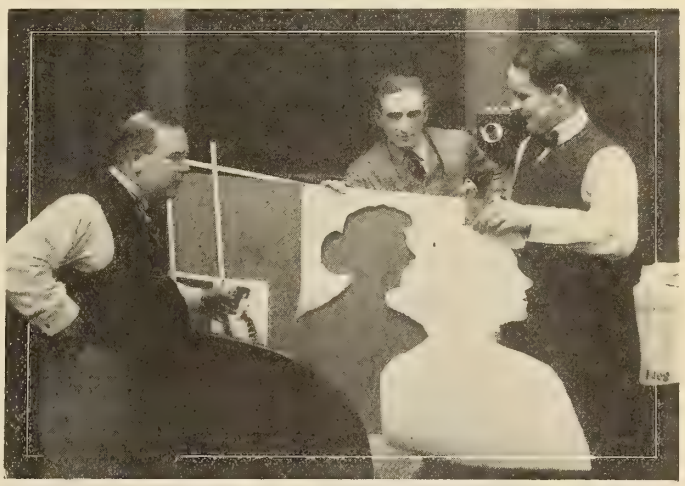
REVIEWED BY T. S. MEAD

THIS two-reel special, scheduled for July 9, contains a decidedly original idea, which is handled sufficiently well to insure the audience's interest throughout the picture. Stella Razeto plays the part of Anne Hillman with her usual charm, and Lamar Johnstone exhibits strong acting at times in the role of her husband, a banker who is just recovering from a long illness.

The story revolves around the efforts of Robert Foster, an unscrupulous financier, to effect a compromise with the Hillman interests. Unsuccessful in his attempts to win Hillman over personally, and equally unsuccessful in persuading Hillman's young wife, whom he had known before her marriage, to exert her influence, he resorts to a dastardly trick to get Hillman out of the way.

This is suggested by his knowledge that Hillman in his run down condition cannot withstand a severe shock. With the aid of a photograph of Mrs. Hillman, he cuts out her profile and places this on the back of a window shade in the room of a hotel which faces the Hillman apartment.

A light behind the silhouette makes it appear as if Mrs. Hillman were in Foster's room. Spying this profile, excitement and jealous



THE IDENTITY OF THE SHADOW

rage overcome the weakened Hillman and he falls to the floor unconscious. The hastily called physician, however, succeeds in reviving him and the discovery of the plot acts as antidote for the severe shock.

PATHE ROOSTER GETS OVATION AT PLAY IN NEW YORK

A GREAT big rooster was added to the cast of "The Passing Show of 1915," at the Winter Garden, New York city, recently. The occasion was a theatre party in honor of the branch managers of the Pathe Exchange, Inc., who are in the city to attend the annual conference.

The bird, a handsome yellow one, was carried on by one of the actors and was given a great ovation.

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NANCE O'NEIL AS SHE APPEARS IN VARIOUS SCENES FROM THE FOX VERSION OF SARDOU'S "THE SORCERESS"



"AFTER DARK"

(Brady-World Film—Five Reels)

REVIEWED BY PETER MILNE

SEVERAL years ago when this play by Dion Boucicault was produced in New York, William A. Brady appeared in the featured role of Old Tom, a character the prototype of which can be singled out at any time among the derelict inhabitants of New York City park benches. The old melodrama has now been screened as a William A. Brady-World Film release with no less a distinguished character artist than Alec B. Francis playing the part of Old Tom.

Old Tom sells papers on the streets of New York. Years since he was a promising United States army officer on duty in the Philippines. While there his wife deserted him for one Bellamy, and on his return, to drown his sorrow, he took to drink.

Bellamy runs a gambling house with another man Morris. He acts as the ward for Old Tom's daughter. The two gamblers have a young man in their power mainly because he has forged his



OLD TOM SAVES MEADHURST FROM THE APPROACHING EXPRESS

father's name to a check. He is in love with Fanny and finally elopes with her. The gamblers attempt to force him to leave his wife and marry his cousin in order to receive more money, but happily enough Old Tom is able to intervene at the last moment, the gamblers are arrested and the old man is at last reunited with his daughter.

The general run of melodramas contains certain crudities and inconsistencies that although they are quite obvious to the spectator, do little harm to the production as a whole. "After Dark" is no exception to the rule. There are some situations which are not evolved according to the laws of logic. There are others that strike one as being quite impossible. But against this there are such tense moments as that scene in which the gamblers throw George on the subway track and his rescue by Old Tom in the nick of time, and, too, the realistic atmosphere of the picture counts much in its favor.

The dirty hovel that Tom calls his home is an admirable scene, while several scenes are taken on the streets of New York. These, of course, are realistic to the extent that they could not be improved upon in one sense, while, on the other hand, it is to be regreted that so many innocent bystanders had to stop and glare at the camera.

Mr. Francis renders a performance of noticeable excellence in the principal part, while in his support appear Erie Maxon, Melville Stewart, Norman Trevor, J. H. Goldworthy, Charles Dungan, Bertrart Marburgh, Dorothy Green and Kathryn Adams.

A novel scene opens the production, showing Longacre square at night, illuminated with millions of electric lights. A contrast is given in the scenes laid in the Philippines, with several battles staged. "After Dark" should in every respect prove its worth as a melodrama.

"WHEN WIFIE SLEEPS"

(Lubin—One Reel)

REVIEWED BY IRENE PAGE SOLOMON

ATLANTIC CITY, with its varied forms of amusement, gives good scope for the fun-making gyrations of Billie Reeves in this rollicking comedy. Bill and his wife (Mae Hotely) go for a little visit to the shore. Bill takes the first opportunity to steal away and pursue some attractive girls.

While wifie sleeps in a rolling chair, Bill and the girls (Patsy



BILL HAS A GOOD TIME

DeForest and Minnie Kloter) do all sorts of laughter-making stunts, ending with Bill being thrown bodily back on the boardwalk. As wifie still sleeps, he escapes further trouble.

"A WOMAN"

(Essanay—Two Acts)

REVIEWED BY T. S. MEAD

STROLLING nonchalantly through the park, Charlie Chaplin comes in contact with a watering spray, but the exasperation which this accident causes is offset as he spies a pretty girl seated on a bench with her father and mother.

The father, a flirtatious old boy, is inveigled away by a dashing young woman who makes eyes at him as she passes the bench. Father falls for her suggestion for a game of blind man's buff. She blindfolds him, takes his watch and disappears, leaving the old man helpless when Chaplin arrives on the scene.

Instead of helping the blindfolded man out of his predicament by taking him back to his family, Charlie leads him with the crook of his cane to a pond, and after finding a nice deep spot, calmly pushes him in. Then he betakes himself to the bench where he makes the acquaintance of the man's wife and daughter and accompanies them home.

Here he has a beautiful time until the father arrives, but the new found friend of his family brings back memories of a thorough ducking. In the rough-house fight which follows the disclosure of Chaplin's identity to the irate old man, Charlie loses his trousers, much to the horror of the wife and daughter. Ejected into the street he creates a panic among the passers-by, and is forced to retreat to the house.

He dons some of the daughter's clothing, shaves his mustache and thus transformed into a bewitching young girl, appears before the father and his friend, both of whom are completely captivated by the vision of loveliness.

The arrival of the wife in the midst of the flirtation provokes another riot, and again Chaplin loses the lower part of his wearing apparel. The disclosure relieves the wife's anxiety, but causes Chaplin considerable embarrassment, and another precipitous ejection from the house.

With great dexterity he forcibly relieves one of his erstwhile admirers of his trousers and waddles away down the street. This is a screamingly funny comedy from start to finish. Chaplin makes a hit as a female impersonator.

"KINDLING."

(Lasky-Paramount—Five Reels)

REVIEWED BY PETER MILNE

IN "Kindling" we are given a portrayal of city tenement life at its very worst. Nothing is actually pleasant in it save for a few scenes bringing the picture to a close. Only one or two scenes are responsible for laughter, and that laughter is weak.

To definitely describe the production we might hazard a guess that the author, Charles Kenyon, collected all the unhappy incidents that thrust themselves on the miserable families of any great city and wove the story of one poor couple about them .

The poor couple, guided by influences of heredity and environment, are greatly to be pitied and therein lies the picture's appeal. The plight of the desperate man and wife will awaken the deepest sympathy, even though in some instances that sympathy will be abetted by a few exaggerated situations.

Maggie Shultz, the wife of a stevedore, is happy in the thought of her expected child. One night her husband comes out with the statement that he would rather kill his own child than bring it up in the tenement district of a great city. To substantiate this he takes his wife through the filthy streets of the district in which they live.

These impressions so affect Maggie that she decides to rob the owner of her tenement so that she and her husband may depart for the West and bring up the child in safety. She accomplishes this, but her husband discovers it. He soundly upbraids her, but protects her from the police. Later Maggie almost beyond her reason tells the whole story to the fashionable woman who owns the tenement, roundly curses her and in the bargain converts her.

Such in brief is the story, although there are sub-plots that add greatly to the interest. The atmosphere of the entire picture is most realistic; the photography is not to be criticised.

As Maggie, Charlotte Walker makes her first appearance on the screen and does acceptable work. The husband is played by Thomas Meighan, while the thief's role is carried by Raymond Hatton. Others are Mrs. Lewis McCord, Billy Elmer, Lillian Langdon, Florence Dagmar and Tom Forman. The picture played at the Strand theatre and impressed its beholders.

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INTERESTING FILM REVIEWS

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"The Chadford Diamonds." (Biograph. Mon., July 19.)—A pair of society thieves make their way into good circles by the ruse of "permitting" the woman to be saved from what seems to be an attack by a footpad. They get away with what they think is a diamond necklace but find that a fake necklace was substituted by the daughter and secretary of the rich family.

The daughter and secretary are in love. Charles Perley and Augusta Anderson are the crooks; Charles Bennett is the rich man and Madge Kirby and Robert Nolan his daughter and private secretary. Directed by George E. Reehms.

"His Singular Lesson." (Biograph. Thurs., July 22.)—The jealous husband who thinks to surprise his wife with her lover finds that the other man is a burglar. A well done comedy-drama. Alan Hale and Claire McDowell as the husband and wife and Hector V. Sarno as the burglar. Walter Coyle directed.

"His Criminal Career." (Biograph. Sat., July 24.)—George Green, at his club, bets he can hold a job a month though posing as an ex-convict. Through the work of a real convict he is arrested but finally wins his bet and a wife as well. Charles Peley is Green and Augusta Anderson the girl he wins. William J. Butler plays a professor and Robert Nolan a crooked detective. George E. Rheems made this picture, too.

"A Daughter of Earth." (Biograph. Two reels. Tues., July 20.)—Reviewed at length elsewhere in this issue.

"A Change for the Better." (Edison. July 21.)—A comedy of mix-ups. Directed by Will Louis.

"The Secret of the Cellar." (Edison, Sat., July 24.)—Sally Crute has one of her adventuress parts in this melodrama. The cellar is the hiding place of a band of thieves. Much exciting action. Directed by J W. Castle.

"The Fable of the Home Treatment and the Sure Cure." (Essanay. Wed., July 21.)—One of the exceptionally good George Ade fables in which a leading citizen cures his offspring of her love for a young man by inviting him to live with the family The moral is "Don't get acquainted too soon." Charles Stine, Frankie Raymond, Peggy Sweeney and Albert Martin do good work in the principal parts.

"Others Started But Sophie Finished." (Essanay. Thurs., July 22.)—A good slapstick with Ben and Mrs. Turpin, Margaret Joselin, Victor Potel and Harry Tood playing the main parts. The plot is conventional but this makes little difference in the present case.

"The Sky Hunters." (Essanay. Three reels. Sat., July 23.)—An exceptionally good release, written by W. Anthony McGuire and featuring Edna Mayo and Bryant Washburn. The moonshiner's daughter is brought up as a boy. When a revenue officer starts prying around in the mountains he meets this girl dressed in men's clothing.

She is suspicious of him and he of her. Due to numerous wranglings in the band and the fear of detection by the government, the members separate. The girl, however, has found the man she loves in the revenue officer.

"A Bag of Gold." (Essanay. Mon., July 19.) An inventor steals money that he may be able to complete his machine. The cashier of the bank is accused of the crime and is obliged to serve a long prison term. Later he secures employment with the guilty man. Their children being in love, the inventor realizes his cowardice and speedily makes amends. Sydney Ainsworth, Beverly Bayne, Clara Haskell and Jack Meredith are the leads.

"Jabez's Conquest." (Essanay. Two reels. Tues., July 20.)—In which a farmer manages to outwit two gangs of thieves that attempt to take his money away from him while he is traveling in Europe. Nell Craig, Sheldon Lewis, Jack Meredith and Ben Hendricks are in the cast.

"The Crooked Path." (Kalem. Two reels. Mon., July 19.)—Reviewed at length elsewhere in this issue.

"The Spook Raisers." (Kalem. Tues., July 20.—Ham is the medium and little Bud the latest things in spirits in this comedy. They have all sorts of really funny adventures, which are brought to an end by a materialistic policeman whose wife is a seance habitue. Harry Griffith is the policeman and Ethel Teare is the wife. Myrtle Sterling plays a fake spiritualist and Martin Kinney is her assistant. The co-operation between the medium and assistant furnishes the comedy business which is very good.

"The Strangler's Cord." (Kalem. Two reels. Wed., July 21.)—Reviewed at length elsewhere in this issue.

"In Double Harness." (Kalem. Two reels. Fri., July 23.)—By a liberal use of close-ups, most of them very well placed. Tom Moore, director and leading man, has built a pleasing, light, two-reel picture out of a very tenuous story, which deals with the double elopement of mother and son. Marguerite Courtot plays opposite Tom Moore as the daughter. Helen Daly plays the eloping mother. Richard Lyle and Ina Brooks are the girl's parents.

"The Girl on the Engine." (Kalem. Sat., July 24.)—Another of the always exciting "Hazards of Helen" series with Helen Holmes. This time Helen drives an engine and opens the exhaust valve, effectually stalling the engine just where it stops employees of a rival road from tearing up the tracks to put a new line through. A hand-to-hand fight between the gangs results in victory for Helen's side. Well done and exciting.

"A Barnyard Mix-Up." (Lubin. Split reel. Tues., July 20.)—A funny cartoon by Vincent Whitman, bringing Rastus again on the screen. Farmer Corntassel finds Rastus after his chickens and leads him a merry dance over haystacks, but the bullets of the farmer have no effect, so an ax is brought into requisition and Rastus is laid low. A dynamite explosion resurrects the little thief. As a huge goat suddenly appears, the erstwhile enemies make common cause against the animal.

"A New Way to Win." (Lubin. Split reel. With "A Barnyard Mix-Up." Tues., July 20.)—A new angle on the mother-in-law joke forms the substance of this comedy, which, however, has a human touch that can teach a valuable lesson—that three people can dwell together in amity, if they will only make allowances for other people's peculiarities as well as their own.

John tried to get rid of his mother-in-law. but the wife objects, and makes life so miserable for hubby he is glad to get "mother" back on any terms. After a storm, they all decide to forget the lurid past and start all over again on a better plane. Hattie Edwards is the mother, Baby Mack her daughter, John Edwards the husband.

"Her Idol." (Lubin. One reel. Fri., July 23.)—This picture, adapted from V. E. Roe's story, "A Phoenix of the Hills," tells of the noble hearted sacrifice of Hedda, a young Italian girl who is the cook at the ranch where McMurtry is foreman. When the foreman, under sudden temptation, attempts to steal some money left in his care, Hedda takes the crime on herself. It turns out all right in the end, however, and Hedda and McMurtry marry. Joseph Smiley directed.

The cast comprises Justina Huff, John Smiley, Clarence J. Elmer, Harry Loomis, William Carr. A particulaly good scene is the cowboys at dinner, during which they unmercifully bait little Hedda.

"The Foreman of the Bar Z Ranch." (Selig. Tues., June 30.)—A western drama produced by Tom Mix from a scenario by Wallace Clifton. Tom, the sole heir to his uncle's wealth, is accused of murdering him when the older man is found dead after Tom had quarreled with him over Tom's love affair. After developments point to another as the culprit. This is fairly entertaining, although the plot and situations are conventional.

"At the Flood Tide." (Selig Wed., July 21.)—This drama is rather gruesome. The fisherman mistreats his wife and as a consequence an old friend of the woman kills him Another man she loved is accused of the crime, but after she has taken the blame herself a note is found from the real murderer, confessing the deed.

"The Goddess." (Vitagraph. Chapter Ten. Two reels.)—In this number Tommy, who is living with one of the miners, gets into serious trouble. The miner's wife loves him and when she discovers that her love is not returned it turns to hate.

She makes her husband believe that Tommy attempted to embrace her, and the miners, led by the enraged husband, are about to hang the innocent man when Celestia arrives on the scene accompanied by Stilleter. Celestia by her simple and unaffected manners forces the woman to tell the truth.

This is a very interesting number with Anita Stewart, and Earle Williams doing most of the work but ably supported by Eulalie Jensen as the miner's wife, Ned Finley as the miner, and William Dangman as Freddy.

MUTUAL PROGRAM

"The Diamond from the Sky." (North American. Two reels. Chapter Eleven.)—Blair's mother demands that he marry Esther instead of the adventuress. He consents and the same day begins his suit. Esther pays little attention to him as she is always thinking of Arthur.

In the meantime Arthur has become very rich in the west. Luke Lovell, the gypsy, attempts to find him as he is possessed of some knowledge of the estate. He rides on a freight car, but is thrown off. When he comes to he discovers the diamond lying beside him on the track.

As he is about to snatch it a snake strikes him Here Arthur finds him on the track as he is returning from work The diamond is lost again and an Indian finds it. Esther resolves to go to Arthur and starts west, accompanied by an old family servant.

"Old Jane of the Gaiety." (Thanhouser. uSn., July 18.)—Old Jane is the wardrobe woman at the Gaiety theatre whose story persuades a little chorus girl not to go on her first party but to marry the man she loves—her country sweetheart. Ethyle Cook does well in the dual role of Jane as she tells the story and as she was when a chorus girl Grace Decarlton is the little chorus girl. Others are Jay Yorke, Morgan Niblack, Janet Henry and Winnifred Lane.

"The Mystic Jewel." (Majestic. Two reels. Sun., July 18.)—John Burton is suspected of having killed his brother to obtain the jewel. The doctor tells the newspaper men he has the jewel. Thus he traps the real thief, an Oriental girl in search of the jewel. The players are Signe Auen, Chales West, Joseph Henabery, Lucille Younge and Spottiswoode Aitken. Jack Conway directed.

"A Chase by Moonlight." (Komic. Sun., July 18.)—A Fay Tincher comedy, with a motorcycle-automobile chase. The other funmakers are Clarence Barr, Elmer Booth, Max Davidson and Louise Aichel.

"The Lie." (Reliance. Mon., July 19.)—A fisherfolk story. Galeb marries Joan through the lie. He tells her that her husband was drowned at sea. But David comes back and regains his wife and child. Adoni Fovieri is the wife. Joseph E. Singleton is Galeb and William Hinkley the husband. Little Betty Marsh is the child. Ray Myers producer.

"The Picture of Dorian Gray." (Thanhouser. Two reels. Tues., July 20.)—An adaptation of Oscar Wilde's famous story. Harris Gordon plays Dorian Gray, whose picture as painted by Basil Hallward, unmasks the inward bestiality of his nature. Dorian finally follows the example of his sweetheart Evelyn and kills himself. Helen Fulton plays Evelyn and A. Howard is the artist. Ray Johnston is Lord Wotton, Gray's friend.

"The Runaways." (Majestic. Tues., July 20.)—One of the Majestic kid comedies. The bad boy persuades Carmen to run away with him. Georgie rescues the handcar in the nick of time from a rushing freight train. Violet Radcliffe is the tough kid, George Stone is the good boy and Carmen De Rue is Carmen. These kid comedies are always good.

"Cash Parrish's Pal." (Broncho. Two reels. Wed., July 21.)—William S. Hart plays Cash Parrish, a bandit, who is betrayed to the sheriff by his pal. Cash gets away but returns to find his wife defending herself from Jud, the pal. The posse arrives. In the melee Jud is killed and Cash and his wife escape. The sheriff is satisfied with recovering the loot. A good Hart Western subject. Clara Williams is the wife. Robert Kortman is Jud and Lewis Durham the sheriff.

"Old Mother Gray" (Reliance. Wed., July 21.)—Madge, the newsgirl, played by Teddy Sampson, who is featured, discovers that Mother Grey is an heiress. Later she and Dan, her policeman sweetheart, rescue Mother Gray from designing relations, who want to commit her to an asylum. Mrs. Crowell is Mother Gray. Bert Hadley is Dan. William Lowery and Olga Gray are the bad relations. Produced by Francis Powers.

"Cash Parrish's Pal." (Broncho. Two reels. Wed., July 21.)—A western drama featuring William S. Hart and Clara Williams. On the eve of the bandit's reformation his pal betrays him to the sheriff, but Cash and his wife successfully get away to Mexico. This is much better than the average western. Mr. Hart is as good as ever, and plays a role in which he is best. Very fine scenes and photography mark this release.

"The Little Catamount." (Majestic. Fri., July 23.)—Dorothy Gish plays Hattie, a mountain girl, the little catamount. She falls in love with Wallace, a stranger, who rescues her from one of her impetuous mountain lovers. Thinking he has forgotten her, she is about to kill herself when he returns and all ends well. Ralph Lewis does fine work as the father. W. E. Lawrence is Wallace. Frank Bennett and William Brown are moonshiners. This is a better picture than the short synopsis indicates. There is a lot of good business and plenty of action. Paul Powell produced it.

"P. Henry Jenkins and Mars." (Falstaff, Fri., July 23.)—P. Henry Jenkins, a meek little fellow, gets hold of a modern helmet of Mars which gives the wearer unbounded courage. In a single day he browbeats all his tomentors from his boss to his wife. He loses the hat next day but the one day's aggressiveness carries him through the rest of his life. Riley Chamberlain is Jenkins. Joseph Phillips is his employer and Nellie Parker Spaulding his wife. Wayne Arey is Mars and Claude Cooper is Olympus.

UNIVERSAL PROGRAM

"Animated Weekly." No. 175. (Wed., July 14.)—Bryan arriving home at Lincoln, Nebraska; a number of boating pictures, war news and several novel features combine to make this a most entertaining number.

"Scandal." (Broadway Universal Features. Five reels. Mon., July 19.)—Reviewed at length in issue of June 19.

"There's Many a Slip." (Nestor. Mon., July 19.)—Not one of the especially fine Nestor's, but laughable enough to be enjoyed. The plot concerns chiefly three suitors for the hand of the same girl. The situations that appear in the course of the comedy's development are refreshingly original compared to the general run of comedy moments. Ben Cohn prepared the scenario which was produced by Horace Davey with a cast including Neal Burns, Billie Rhodes, Jack Connelly and Kingsley Benedict.

"Homage." (Gold Seal. Two reels. Tues., July 20)—An excellently constructed story written by Harvey Gates and produced by William Worthington. The theme is pleasing in more ways than one, while the acting, photography and direction is most suitable.

A greedy man embezzles and is arrested. He leaves enough money to bring up his son comfortably. When released his son is married. The old man gets a job with him as gardener and learns that his boy is treading the same path that led him to disaster. Although he had planned never to let his son know of his own disgrace he tells him to prevent him from meeting the same fate. William Worthington plays the father, Herbert Rawlinson the son and Anna Little his wife. This is one of the best pictures of this week's program.

"A Happy Pair." (Rex. Tues., July 20.)—An enjoyable comedy-drama conceived along lines quite familiar to program releases. Wife has a grouchy and brutal husband, so to cure him she adopts the same plan and treats him unmercifully until he vows to mend his ways. This has some very humorous scenes in the course of its development.

"What Might Have Been." (Imp. Tues., July 20.)—The horrible vision that comes to the girl when she thinks of marrying the gambler insead of the honest policeman causes her to accept the latter. A fair picture with Frances Nelson, William Wells and William O'Neil in the leading parts.

"A Weird Nemesis." (Victor. Two reels. Wed., July 21.)—A girl whose sister has been wronged by a young idler forces him into a marriage with herself through hypnotism. Subsequently she continually plays upon the wrong he has committed. So much does she do so that her husband imagines that she is the girl he wronged. Finally she haunts him to such an extent that he meets his death. This is an original subject of great dramatic power, produced and acted very well. Jacques Jaccard both wrote it and directed Alan Forrest, Hazel Buckham and Helen Leslie in the principal roles.

"The Curse of a Name." (L-Ko. Wed., July 21.)—Much better than the average run of L-Kos. The story is strong enough to hold the many laughable scenes together while the entire cast evidences more than ordinary care in effecting incidental actions. Henry Lehreman, Harry Gribbon and Peggy Pearce are in the cast. Alice Howell as the stenographer is an excellent comedienne in this case.

"Thou Shalt Not Lie." (Imp. Two reels. Thurs., July 22.)—Because of a heavy gambling debt, the bank cashier robs the vault, fixes the books and makes his escape. Years later he has turned farmer and is living happily with his wife and child. Relenting he returns the stolen money to the bank by check. A detective comes after him, but is so affected by the actions of the farmer's little girl that he makes no arrest.

This is somewhat of a lifeless drama except for the scenes in which the farmer's wife saves the detective from an onrushing freight train. Its development is rather poor, among other things the passage of time is not well indicated. Its most appealing scenes come near the end with the relenting of the detective. William Garwood is the cashier-farmer, Violet Mersereau his wife, and Charles Ogle the detective.

"The Burden Bearer." (Big U. Thurs., July 22.)—A secret marriage has a most unhappy ending. The husband during the course of a flirtation is killed by a fall. The wife to drown her sorrow marries another man. Harry Linkey, Adele Lane and Edward Sloman are the principals in this drama which is only fair, both in story and treatment.

"At the Sign of the Three Socks." (Powers. Thurs., July 22.)—Another of the serial burlesques written by Clarence Badger and produced by Allen Curtis. It is not quite as good as the others have been, containing considerably more crude devices for producing laughter.

"A Day at Universal City." (Nestor Two reels. Fri., July 23.)—Those who have long enjoyed Al Christie's comedies will now have the very pleasant opportunity of seeing them in the process of manufacture, for Mr. Christie in this two reel subject has shown all the processes which his comedies go though, from the scenario department to the exhibition room, where the comedy itself, which the spectator has seen produced, "Getting a Square Meal" is thrown on the screen.

It is a very interesting feature, and ought to take well in any house as its combined educational and comical value is great. Other views about Universal city are thrown in here and there, familiar faces often appear, and several which are not so familiar, including Mr. Christie himself. Those who take part in the comedy are Eddie Lyons, Victoria Forde, Lee Moran, Stella Adams and Harry Rattenberry.

"Jeanne of the Woods." (Victor. Fri., July 23.)—A weak subject in both story and atmosphere. The daughter of the northern guide with the aid of her sweetheart captures a band of smugglers Mary Fuller and Pedor de Cordoba are the leads.

"The Mad Maid of the Forest." (Bison. Two reels. Sat., July 24.)—A girl, evidently insane, meets a young doctor while he is on a hunting trip. Discovery that she is suffering from a blood clot on the brain he operates on her and learns the cause of her temporary insanity. This story by Ben Cohn is good, but the most noticeable point concerning the picture is its fine scenes and realistic atmosphere. Two badgers are introduced in the forest scenes, adding a decided touch of local color. Gene Gauntier and Jack Clark are featured.

"The Honor of Kenneth McGrath." (Powers. Sat., July 24.)—In which a young man is cast in a wrong light by his corrupt uncle and a penniless Baron, who succeed for a while in making him appear the culprit before his fiancee. He finally clears matters himself. A fair story, just a little too complicated to totally please. Sydney Ayres, Val Paul and Doris Pawn enact the main roles.

"The Duel at Dawn." (Joker. Sat., July 24.)—A good rough comedy with a novel ending written by Badger and produced by Curtis. Max Asher incurs the enmity of a Frenchman and a Russian, and promises to meet both in a duel. He gets his friend the doctor to rig up an electrical mat for his opponents to stand on, and consequently easily defeats them when the current is turned on. William Frane and Milburn Moranti are the foreigners.

"According to Values." (Laemmle. Sun., July 25.)—A fine story, excellently produced is presented in this reel. The ex-convict procures a position with his brother's employer who is on the verge of failure. The boss bullies his new employee into robbing his house, so that he will not go to the wall, but the ex-convict is caught by his brother. Explanations are offered and all terminates happily. Frank Lloyd, Millard Wilson, Marc Robbins and Vera Sisson are in the cast. Harvey Gates and Mr. Lloyd prepared the scenario.

"The Broken Coin." (Universal special. Fifth Episode. Two reels. Week of July 19.)—This instalment, entitled "The Underground Foe," is crowded with thrilling incidents in most of which Eddie Polo figures prominently, exhibiting just as much prowess and strength as ever. Kitty gains possession of both halves of the coin, but in the final scene Kitty, Rolleaux and Count Frederick are surrounded by apaches and are obliged to unite their forces and fight together. Their fate is left to be pictured in the following episode.

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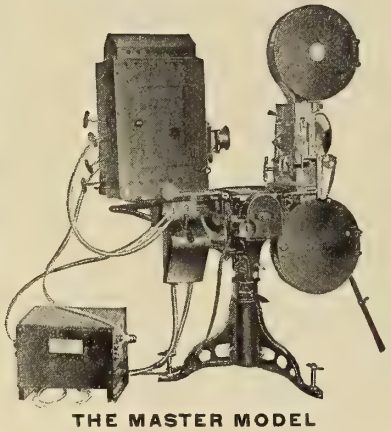
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KEYSTONE FILM COMPANY, Chicago. Dissolved.

H. & H. FILM SERVICE COMPANY, Chicago. Dissolved.

At Portland, Me.:

THE AMERICAN MOVING PICTURE MACHINE COMPANY has been organized in Maine at the office of the Corporation Trust Company. Its capital authorized is $200,000 all common stock, of which nothing is paid in, and the par value of shares is $100 each. The officers are: Albert F. Jones, president; A. B. Farnham, treasurer; George S. Soule, J. P. O'Donnell, J. R. Griffin, Albert F. Jones and A. B. Farnham, directors.

At Los Angeles, Cal.:

MOTION PICTURE DIRECTORS' ASSN. Members: Otis Turner, Chas. W. Giblyn, Murdock J. McQuarrie, Travers Vale, Burton King, Joseph De Grasse, Reginald Barker, Raymond B. West, Edward Dillon, Robt. Z. Leonard, Geo. F. Beeban, Jack J. Clark, Francis Ford, Allen Curtis, Ed. J. Le Saint, Dell Henderson, John B. O'Brien, J. Farrell, MacDonald, Geo. Morgan, Wm. Robert Daly, Frank Lloyd, Al. E. Christie, Tom Mix, Henry McRae, Jay Hunt and Leo V. Youngsworth. No capital stock.

CLUNE FILM PRODUCING COMPANY, Los Angeles. Motion pictures. Capital $300,000. Directors: Theodore N. Newman, Lloyd Brown, Anna G. Brown, Edith K. Beck, and L. R. Strohm.

CALIFORNIA PROGRESSIVE INDEPENDENT PICTURE CO., Los Angeles. Directors: H. G. Sohn, F. W. Emerson, O. B. Nair, O. R. Emerson and B. F. Horning. Capital stock $200,000, subscribed $5.

FIATTE FEATURE FILM CO., Los Angeles, Cal. Directors: H. G. Sohn, O. B. Nair and O. R. Emerson. Capital stock $500, subscribed $500.

At Columbus, O.:

THE PYRAMID THEATERS CO., Cleveland. Capital $20,000. G. Lubahn, E. Carroll, R. E. Gresham, C. L. Gresham and C. W. Lubahn.

THE FENRAY PHOTOPLAY CO., Martins Ferry. Capital $50,000. A. W. Bick, A. J. Fallen, C F. Neugart, B. L. Griffin and G. L. Brokaw.

THE HELM AMUSEMENT CO., Cleveland. Capital $200,000. O. T. Brown, T. D. Russell, J. H. Orgill, G. H. Knippenberg and D. F. Evans.

THE OLYMPIC MAJESTIC AMUSEMENT CO., Bellaire. Capital $3,000. T. Kapner, B. L. Morris, C. M. Watson, G. D. Spragg, J. M. Dobois and C. H. Wise.

At Albany, N. Y.:

ALCO AMUSEMENT CORPORATION, Brooklyn. Motion pictures. Capital $10,000. Directors: Manna Brown, Regina Broudy and Anna Reisner, 740 New Jersey avenue, Brooklyn.

CHADAKOIN AMUSEMENT COMPANY, Jamestown. Motion pictures. Capital $15,000. Directors: Clark E. Brown, Clara Brown and J. Clark Brown, 35 Barrett avenue, Jamestown.

STANDARD PHOTOPLAY DISTRIBUTORS. Theatrical and motion pictures. New York. Capital $10,000. Directors: Alexander Lichtman, Albert Warner and Henry M. Warner, 620 West 122nd street, New York City.

KULEE FEATURES, INC., New York. Motion pictures and films. Capital $10,000. Directors: Earl D. Derener, Wilson R. Hunter and Miles F. Hordon, 55 Liberty street, New York.

E. N. & G. FILM SERVICE, INC., New York. General motion picture business and to manufacture films. Captal $5,000. Directors: Isadore Finkler, Reuben Greenbaum and A. M. Levine, 2 Rector street, New York City.

THE PRUDENTIAL FILM CORPORATION OF RICHMOND, VIRGINIA, with a capital of $1,750,000, has been granted a charter by the secretary of state to conduct a general motion picture business in this state. The concern will be represented by Harry M. Koster, 110 West Fortieth street, New York City.

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At Jefferson City, Mo.:

The following foreign corporations were issued licenses to do business in Missouri as such:

VITAGRAPH-LUBIN-SELIG-ESSANAY, Inc. Organized under the laws of the State of New York. The capital of the company is $40,000, of which $2,000 is to be used in Missouri, with office in St. Louis.

BARNES CONSTRUCTION COMPANY. Organized under the laws of the State of Illinois. Capital stock $60,000, of which $5,000 is to be used in this State, with offices in St. Louis.

METRO PICTURES SERVICE, INC. Organized under the laws of the State of Delaware. Capital stock $125,000, of which $5,000 is to be used in this State, with offices in St. Louis.

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"THE HIGHWAYMAN" Comedy — **MONDAY, JULY 19**
"Fiery Steeds" and daring deeds enable Billy to overcome his huge rival. He elopes with his girl and Pa is glad to bestow his blessing on his "hero" son-in-law. Presenting WALLY VAN, NITRA FRAZER, ALBERT ROCCARDI and HUGHIE MACK.

"THE LORELEI MADONNA" Three-Part Drama, Broadway Star Feature — **TUESDAY, JULY 20**
A dramatic masterpiece of how a young artist found his ideal "Madonna" model in the person of a modern Lorelei and social parasite. Ending in a sublime picture of happiness. An all star cast of Western Vitagraph players.

"FOLLOWING THE SCENT" Comedy — **WEDNESDAY, JULY 21**
His jealousy and suspicion aroused, he scents a scandal. He makes himself ridiculous until he discovers the absurdity of his mistrust. MR. AND MRS. SIDNEY DREW are the principals.

"ALL ON ACCOUNT OF TOWSER" Comedy — **THURSDAY, JULY 22**
The dog who filled the coal bin meets an untimely death. It results in a double elopement, much fun, more showers of anthracite and complete happiness for all. An all star cast of Western Vitagraph players.

"MR. BIXBIE'S DILEMMA" Comedy — **FRIDAY, JULY 23**
He gets locked out in his nightie and then gets locked in. He stirs up the whole town and finds himself in a worse predicament than before. WILLIAM SHEA as Mr. Bixbie.

"A PAIR OF QUEENS" Two-Part Comedy — **SATURDAY, JULY 24**
From a department store they are promoted suddenly to the wealthy class. Envy and strife follow. They don't speak as they pass by—in their autos. The big comedy four, FLORA FINCH, KATE PRICE, WILLIAM SHEA and HUGHIE MACK.

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"MR. JARR'S BIG VACATION"—Comedy.....MONDAY, JULY 26
"THE RED STEPHANO"—Two-Part Drama.....TUESDAY, JULY 27
"THE MISSING CLUE"—Comedy.....WEDNESDAY, JULY 28
"CUTEY, FORTUNE HUNTING"—Comedy.....THURSDAY, JULY 29
"SOME DUEL"—Comedy .....FRIDAY, JULY 30
"THE MYSTERY OF MARY"—Three-Part Drama, Broadway Star Feature.....SATURDAY, JULY 31

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Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES OF NEXT WEEK

Monday, July 19, 1915.

BIOGRAPH—The Chadford Diamonds, D., 1000..... 18388
ESSANAY—A Bag of Gold, D., 1000..... 18396
LUBIN—The Discontented Man, D., 1000..... 18397
KALEM—The Crooked Path, D., 3000..... 18389
SELIG—The Shadow and the Shade, D., 2000..... 18392
*SELIG—Hearst-Selig News Pictorial, No. 57, N., 1000. 18395
VITAGRAPH—The Highwayman, C., 1000..... 18394

Tuesday, July 20, 1915.

BIOGRAPH—A Daughter of Earth, D., 2000..... 18406
ESSANAY—Jabez's Conquest, D., 2000..... 18398
LUBIN—A New Way to Win, C., and A Barn-Yard Mixup, C., Split Reel..... 18404
KALEM—The Spook Raisers, C., 1000..... 18405
SELIG—The Foreman of Bar Z Ranch, W. D., 1000.... 18400
VITAGRAPH—The Lorelei Madonna, D., 3000..... 18401

Wednesday, July 21, 1915.

BIOGRAPH—Under Two Flags, D., 3000..... 18419
EDISON—A Change for the Better, C., 1000..... 18408
ESSANAY—The Fable of "The Home Treatment and the Sure Cure," C., 1000..... 18411
LUBIN—When the Light Came In, D., 2000..... 18414
KALEM—The Strangler's Cord, D., 2000..... 19409
KNICKERBOCKER STAR FEATURE—The Cup of Chance, D., 3000..... 18416
SELIG—At the Flood Tide, D., 1000..... 18413
VITAGRAPH—Following the Scent, C., 1000..... 18412

Thursday, July 22, 1915.

BIOGRAPH—His Singular Lesson, Com.-D., 1000..... 18422
ESSANAY—Others Started It but Sophie Finished, W. C., 1000..... 18423
LUBIN—Destiny's Skein, D., 3000..... 18424
MINA—On the Job, C., 1000..... 18429
SELIG—Motherhood, D., 3000..... 18430
*SELIG—Hearst-Selig News Pictorial, No. 58, N., 1000. 18428
VITAGRAPH—All on Account of Towser, C., 1000.... 18427

Friday, July 23, 1915.

BIOGRAPH—Man's Genesis, D. (Reissue)..... 18442
EDISON—On Dangerous Paths, D., 4000..... 18433
ESSANAY—Broncho Billy and the Pose, W. D., 1000.. 18437
LUBIN—Her Idol, D., 1000..... 18441
KALEM—In Double Harness, C., 2000..... 18438
VITAGRAPH—Mr. Bixbie's Dilemma, C., 1000..... 18440

Saturday, July 24, 1915.

BIOGRAPH—His Criminal Career, Com.-D., 1000..... 18451
EDISON—The Secret of the Cellar, D., 1000..... 18443
ESSANAY—The Sky Hunters, D., 3000..... 18444
LUBIN—When Wifie Sleeps, C., 1000..... 18447
KALEM—The Girl on the Engine (An Episode of the Hazards of Helen Series)..... 18450
SELIG—The Heart of Caro (Animal D.)..... 18452
VITAGRAPH—A Pair of Queens, C., 2000..... 18448

RELEASES OF THE WEEK AFTER

Monday, July 26, 1915.

BIOGRAPH—A Letter to Daddy, Com.-D., 1000.....
ESSANAY—The Call of Yesterday, D., 1000.....
LUBIN—The Earl's Adventure, D., 1000.....
KALEM—Don Caesar De Bazan, D., 4000.....
SELIG—The Unfinished Portrait, D., 2000.....
*SELIG—Hearst-Selig News Pictorial, No. 59, N., 1000.
VITAGRAPH—Mr. Jarr's Big Vacation, C., 1000.....

Tuesday, July 27, 1915.

BIOGRAPH—Reapers of the Whirlwind, D., 2000.....
ESSANAY—Boys Will Be Boys, Com.-D., 3000.....
LUBIN—Susie's Suitors, C., and African Hunt, Comic Cartoon, Split Reel.....
KALEM—The Toilers, C., 1000.....
SELIG—The Child, the Dog and the Villain, D., 1000...
VITAGRAPH—The Red Stephano, D., 2000.....

Wednesday, July 28, 1915.

EDISON—Poor Baby! C., 1000.....
ESSANAY—Dreamy Dud (Living Cartoon), C., 1000..
LUBIN—The Dead Soul, D., 3000.....
KALEM—The Disappearing Necklace, D., 2000.....
SELIG—Jimmy, D., 1000.....
VITAGRAPH—The Missing Clue, C., 1000.....

Thursday, July 29, 1915.

BIOGRAPH—The Wanderer's Pledge, D., 1000.....
ESSANAY—Snakeville's Twins, W. C., 1000.....
LUBIN—The Gold in the Crock, D., 2000.....
MINA—He's in Again, C., 1000.....
SELIG—The Isle of Content, D., 3000.....
*SELIG—Hearst-Selig News Pictorial, No. 60, N., 1000.
VITAGRAPH—Cutey Fortune Hunting, C., 1000.....

Friday, July 30, 1915.

BIOGRAPH—The Battle at Elderbush Gulch, D. (Reissue) .....
EDISON—The Girl of the Gypsy Camp, D., 3000.....
ESSANAY—Broncho Billy's Surrender, W. D., 1000....
LUBIN—The Call of Motherhood, D., 1000.....
KALEM—A Business Buccaneer, D. (Reissue).....
VITAGRAPH—Some Duel, C., 1000.....

Saturday, July 31, 1915.

BIOGRAPH—More Than Friends, D., 1000.....
EDISON—The Bedouin's Sacrifice, D., 1000.....
ESSANAY—A Man Afraid, D., 2000.....
LUBIN—Billie's Heiress, C., 1000.....
KALEM—The Fate of Number 1, D. (An Episode of the Hazards of Helen Series).....
SELIG—The Quest, D., 1000.....
VITAGRAPH—The Mystery of Mary, D., 3000.....

*Hearst-Selig News Monday's release in the East is Thursday's release in the West; Thursday's release in the East is the following Monday's in the West.

For Table of Contents See Page 80.

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July 26 THE EARL'S ADVENTURE, a one-act drama of unusual intensity; featuring **Thurston Hall** and **Ethel Clayton.**

July 27 SUSIE'S SUITORS, a riotous one-act farce, and AFRICAN HUNT, one of those sidesplitting cartoon comedies.

July 28 THE DEAD SOUL, in three superlatively powerful acts; featuring **George Routh, L. C. Shumway** and **Eleanor Blevins.** One of the strongest plays put out in months.

July 29 THE GOLD IN THE CROCK, a two-act drama of the northwest lumber regions, with **Edgar Jones, Josephine Longworth** and **Phyliss May.**

July 30 THE CALL OF MOTHERHOOD, an exquisite picture in one act, with **Crane Wilbur, Mary Charleson, Rosetta Brice,** little **Dorothy De Wolff** and **Zoe Lewis.**

July 31 BILLIE'S HEIRESS, another screamingly funny Billie Reeves farce, taken by the sea waves, with **Mae Hotely** and **Patsy De Forest** in the supporting cast.

THE LAST WORD IN PICTURES:—

LUBIN

Calendar of Current and Coming Releases

MUTUAL PROGRAM

RELEASES OF NEXT WEEK

Monday, July 19, 1915.

AMERICAN—The Honor of the District Attorney, D., 2000. 03672
RELIANCE—The Lie, D., 1000..... 03674
Brand and Title Not Reported, C., 1000..... 03675
KEYSTONE—Dirty Work in a Laundry, C., 2000.....Special

Tuesday, July 20, 1915.

THANHOUSER—The Picture of Dorian Gray, D., 2000 03676
MAJESTIC—The Runaways, C., 1000..... 03678
BEAUTY—His College Wife, C., 1000..... 03679

Wednesday, July 21, 1915.

BRONCHO—Cash Parrish's Pal, D., 2000..... 03680
AMERICAN—Wait and See, D., 1000..... 03682
RELIANCE—Old Mother Grey, D., 1000..... 03683

Thursday, July 22, 1915.

DOMINO—The Man Who Went Out, D., 2000..... 03684
Brand and Title Not Reported, C., 1000..... 03686
MUTUAL WEEKLY—No. 29, N., 1000..... 03687

Friday, July 23, 1915.

KAY-BEE—The Play of the Seasons, D., 2000..... 03688
FALSTAFF—P. Henry Jenkins and Mars, C., 1000.... 03690
MAJESTIC—The Little Catamount, D., 1000..... 03691

Saturday, July 24, 1915.

RELIANCE—The Pretender, D., 2000..... 03692
Brand and Title Not Reported, C., 1000..... 03694
ROYAL—Making Over Grandpa, C., 1000..... 03695

Sunday, July 25, 1915.

MAJESTIC—Tangled Paths, D., 2000..... 03696
KOMIC—Safety First, C., 1000..... 03698
THANHOUSER—A Message Through Flames, D., 1000 03699

RELEASES OF THE WEEK AFTER

Monday, July 26, 1915.

AMERICAN—The Newer Way, D., 2000..... 03700
RELIANCE—Her Fairy Prince, D., 1000..... 03702
Brand and Title Not Reported, C., 1000..... 03703
Brand and Title Not Reported..... 03704

Tuesday, July 27, 1915.

THANHOUSER—Outcasts of Society, D., 2000..... 03705
MAJESTIC—The Straw Man, Com.-D., 1000..... 03707
BEAUTY—Betty's First Sponge Cake, C., 1000..... 03708

Wednesday, July 28, 1915.

BRONCHO—The Phantom Extra, D., 2000..... 03710
AMERICAN—The Deception, D., 1000..... 03712
RELIANCE—Billie's Rescue, D., 1000..... 03713

Thursday, July 29, 1915.

DOMINO—When Love Leads, D., 2000..... 03715
Brand and Title Not Reported, C., 1000..... 03717
MUTUAL WEEKLY—No. 30, N., 1000..... 03718

Friday, July 30, 1915.

KAY-BEE—When the Tide Came In D., 2000..... 03720
FALSTAFF—Getting the Gardener's Goat, C., 1000..... 03722
AMERICAN—After the Storm, D., 1000..... 03723

Saturday, July 31, 1915.

RELIANCE—Fate Takes a Hand, D., 2000..... 03724
Brand and Title Not Reported, C., 1000..... 03726
Brand and Title Not Reported..... 03727

Sunday, August 1, 1915.

MAJESTIC—Victorine, Com.-D., 2000..... 03728
KOMIC—The Deacon's Whiskers, C., 1000..... 03730
THANHOUSER—The Game, D., 1000..... 03731

UNIVERSAL PROGRAM

RELEASES OF NEXT WEEK.

UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode 5), "The Underground Foe," D., 2000... 0690

Monday, July 19, 1915.

BROADWAY UNIVERSAL FEATURES—Scandal, D., 5000 0672
NESTOR—There's Many a Slip, C., 1000..... 0673

Tuesday, July 20, 1915.

GOLD SEAL—Homage, D., 2000..... 0674
REX—A Happy Pair, C., 1000..... 0675
IMP—What Might Have Been, D., 1000..... 0676

Wednesday, July 21, 1915.

VICTOR—The Weird Nemesis, D., 2000..... 0677
L-KO—The Curse of a Name, C., 1000..... 0678
ANIMATED WEEKLY—No. 176, N., 1000..... 0679

Thursday, July 22, 1915.

IMP—Thou Shalt Not Lie, D., 2000..... 0680
BIG U—The Burden Bearer, D., 1000..... 0681
POWERS—Lady Baffles and Detective Duck, No. 5, "The Signal of the Three Socks," C., 1000..... 0682

Friday, July 23, 1915.

IMP—No Release This Week.....
VICTOR—Jeanne of the Woods (Mary Fuller), D., 1000 0683
NESTOR—Behind the Screen, C., 2000..... 0684

Saturday, July 24, 1915.

BISON—The Mad Maid of the Forest, D., 2000..... 0685
POWERS—The Honor of Kenneth McGrath, D., 1000.. 0686
JOKER—A Duel at Dawn, C., 1000..... 0687

Sunday, July 25, 1915.

REX—Bound on the Wheel, D., 3000..... 0688
LAEMMLE—According to Value, D., 1000..... 0689
L-KO—No Release This Week.....

RELEASES OF THE WEEK AFTER

UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode 6), "A Startling Discovery," D., 2000.... 0708

Monday, July 26, 1915.

BROADWAY UNIVERSAL FEATURES—The Earl of Pawtucket (Lawrence D'Orsay), C., 5000..... 0691
NESTOR—The Tale of His Pants, C., 1000..... 0692

Tuesday, July 27, 1915.

GOLD SEAL—The Flight of a Night Bird, D., 2000.... 0693
REX—One on Mother, Com.-D., 1000..... 0694
IMP—The New Jitney in Town, C., 1000..... 0695

Wednesday, July 28, 1915.

VICTOR—The Double Standard, D., 1000..... 0696
L-KO—Life and Moving Pictures, C., 2000..... 0697
ANIMATED WEEKLY—No. 177, N., 1000..... 0698

Thursday, July 29, 1915.

LAEMMLE—Heritage, D., 4000..... 0699
BIG U—No Release This Week.....
POWERS—"The Jap Phenoms," Vaud., and Strange Mammals at Home, Ed., Split Reel..... 0700

Friday, July 30, 1915.

IMP—The Hunchback's Romance, D., 2000..... 0701
VICTOR—No Release This Week.....
NESTOR—The Rise and Fall of Officer 13, C., 1000... 0702

Saturday, July 31, 1915.

BISON—A Daughter of the Jungles, D., 2000..... 0703
BIG U—Mein Friendt Schneider, D., 1000..... 0704
JOKER—The Village Smithy, C., 1000..... 0705

Sunday, August 1, 1915.

REX—Jealousy, What Art Thou? Com.-D., 2000..... 0706
LAEMMLE—Paternal Love, D., 1000..... 0707
L-KO—No Release This Week.....

For Table of Contents See Page 80.

BRUCE MITCHELL PRESENTS



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TABLE OF CONTENTS

Right and Wrong Methods of Exhibiting..... 35
Editorials 36
Twelve Cars Make Up Selig Special for California..... 37
Visitors Will Find Los Angeles Men Princely Hosts..... 39
Field Day to Fill Coffers Is New York Branch Plan..... 41
Washington Strikes Prosperity Bull's Eye..... 43
Quantity and Quality Solved by Standard..... 38
Sex Lesson Delicately Conveyed in Essanay Film..... 39
"Nation" No Race Slanderer, Milwaukee Declares..... 40
Keystone Three Years Old Enters Ranks of Veterans.... 40
Regular Program Is the Strength of the Business..... 42
Gold Rooster Is Bold Booster for Big Business..... 42
Picture Featuring Pavlowa Making Progress..... 44
Sledge Hammer Horse Play Does Not Make Comedy.... 44
Perfect Picture Is Joseph Levering's Idea..... 46
Beaumont, King and Taylor Are Edison Directors..... 46
Fox Builds Mexican Set True to All Traditions..... 53
Los Angeles Now Has "3 in 1" Company..... 54
Wanderlust of Hal Forde Is Gain for Kalem Followers.... 56
Celebrated Players Take "Melting Pot" Rights..... 56
Chapin's Acting Brings "Old Abe" Back to Life..... 58
Lubin Studios Ready to Do the Seemingly Impossible.... 58
Blanche Sweet Cast for Two Difficult Characters..... 60
Metro Establishes Its Own Art Poster Department..... 60

DEPARTMENTS

Live Wire Exhibitors..... 45
In and Out of Los Angeles Studios..... 47
Among the Exchanges 51
Looking Ahead With the Producers..... 55
New Laws and Court Decisions..... 57
Just to Make Talk..... 59

REVIEWS

After Dark (World Film)..... 70
Cub, The (World Film)..... 66
Cup of Chance (Knickerbocker Star Feature)..... 66
Crooked Path, The (Kalem)..... 67
Destiny's Skein (Lubin)..... 68
Discontented Man, The (Lubin)..... 64
Daughter of Earth, A (Biograph)..... 65
Earl of Pawtucket, The (Universal)..... 65
Fox Woman, The (Mutual Master Picture)..... 67
Honor of the District Attorney (American)..... 69
Kindling (Lasky) 71
Mating, The (Mutual Master Picture)..... 68
Secretary for Frivilous Affairs, The (American)..... 68
Sarah Bernhardt at Home (Photo Releasing)..... 66
Shadow and the Shade, The (Selig)..... 64
Strangler's Cord, The (Kalem)..... 67
Texas Steer, A (V. L. S. E.)..... 65
When Wifey Sleeps (Lubin)..... 70
When Ambrose Dared Walrus (Keystone)..... 64
Woman, A (Chaplin-Essanay)..... 71

RELEASE CHARTS

Calendar of Current and Coming Releases.....76, 78
Release Dates for Ready Reference.....82, 84
Feature Releases, Current and Coming..... 88

ACCESSORY NEWS SECTION

Motion Picture Projection Simplified (J. H. Hallberg)..... 117
What Can Be Done with a Small Theatre..... 119
Hallberg Helps 120
Directory of New Theatres..... 126
Music and the Picture..... 130

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COSTUMERS
Miller-Costumier, 236 South 11th St., Philadelphia, Pa.

CHAIRS, NEW AND SECOND HAND
Atlas Seating Co., 501 5th Ave., N. Y. C.

FILM ACCESSORIES
Berlin Aniline Works, 213 Water St., New York.

FILM, TITLES, PRINTING, DEVELOPING
Centaur Film Co., 670-682 Ave. E, Bayonne, N. J.
Industrial Moving Picture Co., 223-233 W. Erie St., Chicago.

FEATURE FILMS
Phoenix Feature Film Co., 129 Columbus Ave., Boston.
E. H. Wagner, Agt., Dania Biofilm Co., 38 Park Place, New York.

LABELS
Ever Ready Roll Label Co., 203 W. 40th St., New York.

LIGHTING PLANTS
Cushman Motor Works, Lincoln, Neb.

PICTURE MACHINES & SUPPLIES
Calehuff Supply Co., 1301 Race St., Philadelphia.
Sweeley's Photo Supply House, 514 Erie Ave., Renova, Pa.

MOTION PICTURE APPARATUS
Burke & James, Inc., 240 E. Ontario St., Chicago.

POSTER & PICTURE FRAMES
Menger & Ring, 442 W. 42nd St., New York.

PIPE ORGANS
M. P. Moller, Hagerstown, Md.

PRINTING
The Winthrop Press, with which is consolidated the Chasmar-Winchell Press, 141 E. 25th St., New York.

REWINDERS
Williams, Brown & Earle, Inc., 913 Chestnut St., Philadelphia, Pa.

TICKETS
Rees Ticket Co., 400 S. 10th St., Omaha, Neb.

UNIFORMS
Fechheimer Bros. (Union-made), Cincinnati, O.

CLASSIFIED

FILM MAKING OUTFITS

GUARANTEED — Professional cinematograph cameras, light-weight projectors, perforators, printers, tripods, developing outfits, dissolvers, rewinders, illuminators, lenses. Filming, developing. Cameramen, experimenting. Eberhard Schneider, 219 Second Ave., New York City.

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announce that

by an arrangement made with Mme. Bernhardt and the Belgian Red Cross Society through William F. Connor, manager of Mme. Bernhardt, this Company has secured the North American rights to the two reel picture, entitled

Sarah Bernhardt at Home

Never before has the **Divine Sarah** posed for the camera on the subject treated here. The film shows with marvelous minuteness the simple homelife of the **greatest living actress of the age.**

Madame Bernhardt is shown in an excellently staged production among the grandeurs of her homelife on Picturesque Belle Isle, Brittany.

Madame Bernhardt will make a final tour of America this fall. She opens in New York, Sept. 18, and will play every large city in America at tremendous prices.

You can release this picture while she is playing in your territory and make big money.

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We have secured good advertisers to talk to YOU. Listen to them!

RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

7—16. Broken Ways (Re-issue), D.....1000
7—17. The Little Runaways, Com.-D.....1000
7—19. The Chadford Diamonds, D.....1000
7—20. A Daughter of Earth, D.....2000
7—21. Under Two Flags, D.....3000
7—22. His Singular Lesson, Com.-D.....1000
7—23. Man's Genesis, D. (Re-issue).....1000
7—24. His Criminal Career, Com. D.....1000
7—26. A Letter to Daddy, Com.-D.....1000
7—27. Reapers of the Whirlwind, D.....2000
7—29. The Wanderer's Pledge, D.....1000
7—30. The Battle at Elderbush Gulch, D. (Re-issue).....2000
7—31. More Than Friends, D.....1000

EDISON

7— 3. Was It Her Duty? D.....1000
7— 7. It May Be You, C.....1000
7— 9. Eugene Aram, D.....4000
7—10. The Brand of Cain, D.....1000
7—14. Cartoons in the Laundry, C.....1000
7—16. Her Vocation, D.....3000
7—17. For His Mother, D.....1000
7—21. A Change for the Better, C.....1000
7—23. On Dangerous Paths, D.....4000
7—24. The Secret of the Cellar, D.....1000
7—28. Poor Baby! C.....1000
7—30. The Girl of the Gypsy Camp, D.....3000
7—31. The Bedouin's Sacrifice, D.....1000

ESSANAY

7—12. A Woman (Charles Chaplin).....2000
7—12. The Reverend Salamander—Unattached, D.....1000
7—13. The Fatal Temper, D.....3000
7—14. The Fable of the Scoffer Who Fell Hard, C.....1000
7—15. The Pipe Dream, C.....1000
7—16. The Bachelor's Baby, W.-D.....1000
7—17. Jane of the Soil, D.....2000
7—19. A Bag of Gold, D.....1000
7—20. Jabez's Conquest, D.....2000
7—21. The Fable of "The Home Treatment and the Sure Cure," C.....1000
7—22. Others Started It But Sophie Finished, W. C.....1000
7—23. Broncho Billy and the Pose, W. D...1000
7—24. The Sky Hunters, D.....3000
7—26. The Call of Yesterday, D.....1000
7—27. Boys Will Be Boys, Com.-D.....3000
7—28. Dreamy Dud, Living Cartoon, C.....1000
7—29. Snakeville's Twins, W. C.....1000
7—30. Broncho Billy's Surrender, W. D.....1000
7—31. A Man Afraid, D.....2000

KALEM

7—10. A Wild Ride, D.....1000
7—12. Midnight at Maxim's.....4000
7—13. A Flashlight Flivver, C.....1000
7—14. The Straight and Narrow Path, D....2000
7—16. For Her Brother's Sake (Re-issue), D.1000
7—17. A Deed of Daring, D.....1000
7—19. The Crooked Path, D.....3000
7—20. The Spook Raisers, C.....1000
7—21. The Stangler's Cord, D.....2000
7—23. In Double Harness, C.....2000
7—24. The Girl on the Engine, D.....1000
7—26. Don Caesar De Bazan, D.....4000
7—27. The Toilers, C.....1000
7—28. The Disappearing Necklace, D.....2000
7—30. A Business Buccaneer (Re-issue), D..1000
7—31. The Fate of Number 1, D.....1000

KNICKERBOCKER STAR FEATURES

6—23. The Kick-Out, D.....3000
7— 7. Hamlet, D.....3000
7—21. The Cup of Chance, D.....3000

LUBIN

7—13. What a Cinch, C., and Studies in Clay, C.....Split reel
7—14. All for Old Ireland, D.....3000
7—15. A House of Cards, D.....2000
7—16. An Hour of Freedom, D.....1000
7—17. Wifie's Ma Comes Back, C.....1000
7—19. The Discontented Man, D.....1000
7—20. A New Way to Win, C., and A Barn-Yard Mixup, C.....Split reel
7—21. When the Light Came in, D.....2000
7—22. Destiny's Skein, D.....3000
7—23. Her Idol, D.....1000
7—24. When Wifie Sleeps, C.....1000
7—26. The Earl's Adventure, D.....1000
7—27. Susie's Suitors, C., and African Hunt, Cartoon.....Split reel
7—28. The Dead Soul, D.....3000
7—29. The Gold in the Crock, D.....2000
7—30. The Call of Motherhood, D.....1000
7—31. Billie's Heiress, C.....1000

MINA

6—10. Father Forgot, C.....1000
6—17. A Mix-Up in Males, C.....1000
6—24. The Stolen Case.....
7— 1. A Harmless Flirtation, C.....1000
7— 8. A Night's Lodging, C.....1000
7—15. The Fighting Kid, C.....1000
7—22. On the Job, C.....1000
7—29. He's In Again, C.....1000

HEARST-SELIG NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

6—30. The Mystery of Dead Man's Isle, D...1000
7— 1. War o' Dreams, D.....3000
7— 3. Trailed to the Puma's Lair, D.....1000
7— 5. A Studio Escapade, D.....2000
7— 6. The Coyote, W. D.....1000
7— 7. The Adventure Hunter, D.....1000
7— 8. Ebb Tide, D.....3000
7—10. Bound by the Leopard's Love, D.....1000
7—12. The Smouldering, D.....2000
7—13. The Parson Who Fled West, W.-D....1000
7—14. Pup, the Peacemaker, D.....1000
7—15. The Octopus, D.....3000
7—17. Lives of the Jungle, D.....1000
7—19. The Shadow and the Shade, D.....2000
7—20. The Foeman of Bar Z Ranch, W. D..1000
7—21. At the Flood Tide, D.....1000
7—22. Motherhood, D.....3000
7—24. Jungle Zoo Animal Drama.....1000
7—26. The Unfinished Portrait, D.....2000
7—27. The Child, the Dog and the Villain, D.1000
7—28. Jimmy, D.....1000
7—29. The Isle of Content, D.....3000
7—31. The Quest, D.....1000

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Biograph, Essanay, Hearst-Selig News Pictorial, Kalem, Selig, Vitagraph.
Tuesday—Biograph, Essanay, Lubin, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph, Knickerbocker Star Features E. O. W.
Thursday—Biograph, Essanay, Hearst-Selig News Pictorial, Lubin, Mina, Selig, Vitagraph.
Friday—Biograph, Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph, Selig.

MUTUAL PROGRAM

Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual, Weekly.
Friday—Kay Bee, Princess, American, Reliance, Thanhouser or Majestic.
Saturday—Keystone, Reliance, Royal.
Sunday—Majestic, Komic, Thanhouser.

UNITED PROGRAM

Monday—Ideal.
Tuesday—Luna, and Superba or Premier.
Wednesday—Premier, Grandin.
Thursday—Superba, and Starlight or Luna.
Friday—Lariat, Empress.
Saturday—Regent, Lariat.
Sunday—Starlight, United, Jupiter.

UNIVERSAL PROGRAM

Monday—Broadway Universal Feature, Nestor.
Tuesday—Gold Seal, Rex, Imp.
Wednesday—Victor, L-Ko, Animated Weekly.
Thursday—Laemmle, Big U, Powers.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Rex, Laemmle, L-Ko.

VITAGRAPH

7—12. Mr. Jarr and Gertrude's Beaux, C.....1000
7—13. A Natural Man, Com.-D.....2000
7—14. The Honeymoon Baby, C.....1000
7—15. Billy, the Bear Tamer, C.....1000
7—16. Welcome to Bohemia, C.....1000
7—17. The Confession of Madame Barastoff, D.....3000
7—19. The Highwayman, C.....1000
7—20. The Lorelei Madonna, D.....3000
7—21. Following the Scent, C.....1000
7—22. All on Account of Towser, C.....1000
7—23. Mr. Bixbie's Dilemma, C.....1000
7—24. A Pair of Queens, C.....2000
7—26. Mr. Jarr's Big Vacation, C.....1000
7—27. The Red Stephano, D.....2000
7—28. The Missing Clue, C.....1000
7—29. Cutey, Fortune Hunting, C.....1000
7—30. Some Duel, C.....1000
7—31. The Mystery of Mary, D.....3000

KRITERION SERVICE

C K

Steve's Steadfast Steed, C.....1 reel
When You and I Were Young, C...1 reel
A Mother's Awakening, D.....2 reels
Irresponsible Syd, C.....1 reel
A Railroad Holdup, D.....1 reel

KRITERION

The Border Runner, D.....2 reels
The Two-Gun Bad Man, C.....1 reel
The Cowboy's Sweetheart, D.....2 reels
Cattle Queen Rancher, D.....2 reels

NOLEGE-PYRAMID

Printing U. S. Money.....Split reel
Ruins, Ed.....Split reel
All On Account of a Sneeze, C.....500 ft.
Kriterion Komic Kartoons.....500 ft.
Kriterion Komic Kartoons.....Split reel
Kriterion Komic Kartoons.....Split reel

PARAGON

The Skein of Life, D.....2 reels
A Voice From the Sea, D.....2 reels
The Hawk and the Hermit, D.....2 reels
The Heritage of a Century, D.....2 reels

PUNCHINELLO

A Terrible Tragedy, C.....1 reel
Cy's Triumph, C.....1 reel
An Amateur Burglar, C.....1 reel
A Rube Conductor, C.....1 reel

THISTLE

A Devilish Dream, C.....1 reel
Taming Father, C.....1 reel
Rena's Pet Pirate, C.....1 reel
A Family Mixup, C.....1 reel

TRUMP

Love's Tribunal, D.....2 reels
Broken Vows, D.....2 reels
The Only Son, D.....2 reels
The Accusing Finger, D.....2 reels

MUTUAL FILM PROGRAM

AMERICAN

6—23. One Woman's Way, D.....1000
6—28. By Whose Hand? D.....2000
6—30. A Good Business Deal, D.....1000
7— 2. A Woman Scorned, D.....1000
7— 5. Mountain Mary, D.....2000
7— 7. The High Cost of Flirting.....1000
7—12. Zaca Lake Mystery, D.....2000
7—14. To Melody a Soul Responds, D.....1000
7—19. The Hour of the District Attorney, D.2000
7—21. Wait and See, D.....1000

BEAUTY

6— 8. The Redemption of the Jasons, D....1000
6—15. The Mollycoddle, C.-D.....1000
6—22. A Deal in Diamonds, Com.-D.....1000
6—29. The Madonna, D.....1000
7— 6. The Guy Upstairs, Com. D.....1000
7—13. Applied Romance, Com. D.....1000
7—20. His College Wife, C.....1000

BRONCHO

6—23. The Shadowgraph Message, D.....2000
6—30. The Sea Ghost, D.....2000
7— 7. Tools of Providence, D.....2000
7—14. The Ruse, D.....2000
7—21. Cash Parish's Pal, D.....2000
7—28. The Phantom Extra, D.....2000
8— 4. The Golden Trail, D.....2000

DOMINO

6—10. The Strike at Centipede Mine, D.....2000
6—17. The Soul of Phyra, D.....2000
6—24. Hearts and Swords, D.....2000
7— 1. The Failure, D.....2000
7— 8. The Ace of Hearts, D.....2000
7—15. The Burglar's Baby, D.....2000
7—22. The Man Who Went Out, D.....2000
7—29. When Love Leads, D.....2000

For Table of Contents See Page 80.

SOMETHING EVERY EXHIBITOR SHOULD KNOW ABOUT

MINA FILMS

THE fact that the producers of MinA Films have found it feasible to establish a second company after the new MinA Films were shown is a powerful recommendation for the merit of these one reel comedies.

This means simply that MinA Films made good with a vengeance.

Don't *you* want such pictures?

Released Thursdays

General Film Program.

July 22: "On the Job."



RELEASE DATES FOR READY REFERENCE

FALSTAFF

6—18. Ebenezer Explains, C., and Little Herman, C. ..... Split reel
6—25. The Stolen Anthurium, C. 1000
7— 2. The Silent Co-ed, C. 1000
7— 9. Mme. Blanche, Beauty Doctor, C. 1000
7—16. Dot on the Dayline Boat, D. 1000
7—23. P. Henry Jenkins and Mars, C. 1000
7—30. Getting the Gardener's Goat, C. 1000

KAY-BEE

6—11. The Pathway from the Past, D. 2000
6—18. The Secret of Lost River, D. 2000
6—25. The Floating Death, D. 2000
7— 2. His Mother's Portrait, D. 2000
7— 9. The Hammer, D. 2000
7—16. The Tide of Fortune, D. 2000
7—23. The Play of the Season, D. 2000
7—30. When the Tide Came In, D. 2000

KEYSTONE

6— 7. Those Bitter Sweets, C. 1000
6—10. A Hash House Fraud, C. 1000
6—12. Nearly a Married Man, C. 1000
6—14. The Cannon Ball, C. 2000
6—14. A Home-Breaking Hound, C. 1000
6—21. The Little Teacher, C. 2000
6—21. (Special) The Little Teacher, C. 2000
6—28. (Special) Fatty's Plucky Pup, C. 2000
7— 5. (Special) Court House Crooks, C. 2000
7—12. (Special) When Ambrose Dared Walrus, C. 2000
7—19. (Special) Dirty Work in a Laundry, C. 2000

KOMIC

6— 6. Brave and Bold, C. 1000
6—13. Unwinding It, C. 1000
6—20. Where Breezes Blow, C. 1000
6—27. Beautiful Love, C. 1000
7— 4. Mr. Wallack's Wallet, C. 1000
7—11. Beppo, the Barber, C. 1000
7—18. A Chase by Moonlight, C. 1000
7—25. Safety First, C. 1000

MAJESTIC

6—25. The Motor Boat Bandits, C. 1000
6—27. Children of the Sea, D. 2000
6—29. The Kid Magician, C. 1000
7— 4. The Old High Chair, D. 2000
7— 6. The Hired Girl, D. 1000
7—11. The Mountain Girl, D. 2000
7—13. A Ten Cent Adventure, C. 1000
7—18. The Mystic Jewel, D. 2000
7—20. The Runaways, C. 1000
7—23. The Little Catamount, D. 1000
7—25. Tangled Paths, D. 2000

MUTUAL WEEKLY

Issued every Thursday.

RELIANCE

7— 9. At the Postern Gate, D. 1000
7—10. The Headliners, D. 2000
7—12. The Arrow Maiden, D. 1000
7—14. A Breath of Summer, D. 1000
7—17. The Americano, D. 2000
7—19. The Lie, D. 1000
7—21. Old Mother Grey, D. 1000
7—24. The Pretender, D. 2000

ROYAL

6—12. An Unlucky Suitor, C. 1000
6—19. Not a Ghost of a Show, C. 1000
6—26. When the House Divided, C. 1000
7— 3. One Good Cook, C. 1000
7—10. They Ran for Mayor, C. 1000
7—17. Your Half and My Half, C. 1000
7—24. Making Over Grandpa, C. 1000

THANHOUSER

7— 6. The Picture of Dorian Gray, D. 2000
7—11. Tracked Through the Snow, D. 1000
7—13. Mercy on a Crutch, D. 2000
7—16. His I. O. U., D. 1000
7—18. Old Jane of the Gaiety, D. 1000
7—20. The Picture of Dorian Gray, D. 2000
7—25. A Message Through Flames, D. 1000

PATHE EXCHANGE, INC.

The Pathé News—Issued Twice Every Week.

Week of July 5.

Romance of Elaine, No. 28, D., 2000 ..... Pathe
Dolls of Intrigue, D., 2000 ..... Balboa
Col. Heeza Liar, Dog Fancier, cartoon ..... Pathe
An Intimate Study of Birds—Part II—Ed. ..... Globe
Small Denizens of the Seashore, Ed. ..... Globe
Paris and Its Parks, Tr. ..... Globe
Straws in the Wind, D., 2000 ..... Balboa
She's a Pippin, C., 1000 ..... Starlight

Week of July 12.

Romance of Elaine, No. 29, D., 2000 ..... Pathe
In Humble Guise, D., 2000 ..... Balboa
Laughing Gas, C., 1000 ..... Starlight
Lourdes (Picturesque France), Ed. ..... Globe
Rural Andalusia, Col. Sc. ..... Photocolor
Benares, the Religious, Col. Sc. ..... Photocolor
Traitors to Their King, Col. D., 1000 ..... Pathecolor-Special
The Mesh of the Net, D., 3000 ..... Balboa
Once Every Ten Minutes, C., 1000 ..... Phunphilms

Week of July 19.

Romance of Elaine, No. 30, D., 2000 ..... Pathe
Where the Trail Led, D., 1000 ..... Jumbo
Police Dog Gets Piffles in Bad, Cartoon ..... Pathe
An Intimate Study of Birds—Part III—Ed. ..... Globe
Moorish Granada, Sc. ..... Globe
On the Banks of the Creuse, Col. Sc. ..... Photocolor
The Mongoose, Col. Sc. ..... Photocolor
The Isolated House, D., 3000 ..... Victory
Safety First, C., 1000 ..... Starlight

Week of July 26.

Romance of Elaine, No. 31, D., 2000 ..... Pathe
The House Divided, Col., D., 2000 ..... Pathecolor
Ima Simp on the Job, C., 1000 ..... Balboa
Eggs, and Some Tests, Ed. ..... Globe
The Spider-Monkey, Col. Ed. ..... Photocolor
The Mongoose, Col. Ed. ..... Photocolor
Pro Patria, Col., D., 1000 ..... Pathecolor
Spiti-Ball Sadie, C., 1000 ..... Phunphilms

UNITED FILM SERVICE

CAMEO

4—29. Can a Man Fool His Wife? C. ..... 1 reel
5— 9. Can Love Grow Cold? C. ..... 1 reel
5—16. Where Can I Get a Wife? C. ..... 1 reel
5—23. Can a Jealous Wife Be Cured? C. ..1 reel

EMPRESS

5—19. The Spender, D. ..... 2 reels
6— 2. The Vivisectionist, D. ..... 2 reels
6—16. The Turning Point, D. ..... 2 reels

FEATURES IDEAL

5—31. Man in the Law, D. ..... 2 reels
6— 7. Stepping Westward, D. ..... 2 reels
6—14. Brand Blotters, D. ..... 2 reels
5—21. When the Call Came, D. ..... 2 reels

GRANDIN

5—12. In Her Daddy's Footsteps, C. ..... 2 reels
5—26. War at Home, D. ..... 2 reels

LUNA

6— 3. Aunt Matilda Outwitted, C. ..... 1 reel
6—10. The Near Capture of Jesse James, C. 1 reel
6—17. The Rube Sleep Producer, C. ..... 1 reel
6—24. An Accidental Parson, C. ..... 1 reel

LARIAT

5—22. Alias Holland Jim, D. ..... 2 reels
6— 5. The Word, D. ..... 2 reels
6—19. Out of the Silence, D. ..... 2 reels

PREMIER

6— 4. The Picture on the Wall, D. ..... 2 reels
6—11. At Twelve O'clock, D. ..... 2 reels
6—18. Lilly of the Valley, D. ..... 2 reels
6—25. When the Tide Turned, D. ..... 2 reels

STARLIGHT

6— 3. Amateur Night, C. ..... 1 reel
6—10. Heinie's Millions, C. ..... 1 reel
6—17. The Hungry Boarders, C. ..... 1 reel
6—24. The Black Statue, C. ..... 1 reel

SUPERBA

6— 1. O, You Mule, C., and Copped, C. .. Split reel
6— 8. Almost Luck, C., and Mixing the Cards, C. ..... Split reel
6—15. The New Photographer, C. ..... 1 reel
5—22. The Dime Novel Hero, C. ..... 1 reel

UNITED

6— 6. The Mystic Well, C. ..... 1 reel
6—13. Love's Strategy, C. ..... 1 reel
6—20. Horseshoe Luck, C. ..... 1 reel
6—27. Somebody's Baby, C. ..... 1 reel

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued every Wednesday.

BIG U

6—24. The Tinker of Stubbenville, D. 1000
6—27. Their Secret, D. 2000
7— 1. The Old Grouch, D. 1000
7— 4. The Adviser, D. 1000
7—11. The Closing Chapter, D. 3000
7—15. The Opening Night, D. 2000
7—22. The Burden Bearer D. 1000

BISON

7— 3. Jane's Declaration of Independence, D. 2000
7—10. The Ulster Lass, D. 2000
7—17. The Toll of the Sea, D. 2000
7—24 The Mad Maid of the Forest, D. 2000

BROADWAY UNIVERSAL FEATURES

7—12. The Garden of Lies, D. 5000
7—19. Scandal, D. 5000

GOLD SEAL

Under the Crescent Series—

6—22. (Adv. 4) "For the Honor of a Woman," D. 2000
6—28. (Adv. 5) "In the Name of the King," D. 2000
7— 6. (Adv. 6) "The Crown of Death," D. 2000
7—13. The People of the Pit, D. 2000
7—20. Homage, D. 2000

IMP

7— 2. The Marble Heart, D. 4000
7— 5. The Wrong Label, D. 1000
7— 9. Copper, D. 2000
7—13. His New Automobile, C. 1000
7—16. The Eleventh Dimension, D. 2000
7—20. What Might Have Been, D. 1000
7—22. Thou Shalt Not Lie, D. 2000

JOKER

6—19. At the Bingville Barbecue, C. 1000
6—26. When Shultz Led the Orchestra, C. ..1000
6—28. The Mechanical Man, C. 1000
7— 3. A Skin Game, C. 1000
7— 5. Right Off the Reel, C. 1000
7—10. Bobby Bumps Gets Pa's Goat, C., and A Trip to the Pyramids, Ed. ..Split reel
7—17. Freaks, C. 1000
7—24. A Duel at Dawn, C. 1000

LAEMMLE

7— 4. Billie's Baby, Com.-D. 1000
7— 7. Betty's Dream Hero, D. 2000
7—11. Martine Lowe-Fixer, Com.-D. 1000
7—15. Dear Little Old Time Girl, D. 1000
7—18. For His Superior's Honor, D. 1000
7—25. According to Value, D. 1000

L-KO

6—23. A Dismantled Beauty, C. 1000
7— 4. The Curse of Work, C. 2000
7— 7. The Child Needed a Mother, C. 1000
7—18. A Doomed Hero, C. 2000
7—21. The Curse of a Name, D. 1000

NESTOR

6—29. When Hubby Grew Jealous, C. 1000
7— 2. When the Spirits Moved, C. 1000
7— 6. When Their Dads Fell Out, C. 1000
7— 9. Liizzie Breaks Into the Harem, C. 1000
7—12. When Father Had the Gout, C. 1000
7—16. Her Rustic Hero, C. 1000
7—19. There's Many a Slip, C. 1000
7—23. Behind the Screen, C. 2000

POWERS

7—15. Captain Kent's Seals, Vaudeville, and Friends of the Animals' Wizard, Ed. ..... Split reel
7—17. The Stranger, D. 1000
7—22. Lady Baffles and Detective Duck in "The Signal of the Three Socks," C. 1000
7—24. The Honor of Kenneth McGrath, D. ..1000

REX

7— 1. Vanity, D. 2000
7— 6. Steady Company, Com.-D. 1000
7— 8. Souls in Pawn, D. 3000
7—13. When Hearts Are Trumps, Juvenile D. 1000
7—20. A Happy Pair, C. 1000
7—25. Bound on the Wheel, D. 3000

VICTOR

6—28. The Cheval Mystery, D. 3000
7— 5. The Little White Violet, D. 2000
7— 9. The Violin Maker, D. 1000
7—14. His Prize Story, D. 3000
7—16. The Trust, D. 1000
7—21. The Weird Nemesis, D. 2000
7—23. Jeanne of the Woods (Mary Fuller), D. 1000

For Table of Contents See Page 80.

Thomas A Edison Presents a Picturesque 3-Act Feature of Gypsy Life by the Noted Playwright, Lee Arthur





Bessie Learn

The Emotional Little Leading Lady

and

Carlton King

Sterling Character Actor

In the

3-Act Feature of Adventure

"THE GIRL OF THE GYPSY CAMP"

Ideal little gypsy girl of the open does Bessie Learn make, and picturesque indeed are the locations, etc.—those of real gypsies. Bessie Learn who, in "According to Their Lights," proved herself possessed to an unusual degree of the power to maintain emotional suspense of an intense nature, finds in the little gypsy girl, abused by everybody, a happy medium for the sympathetic little girl impersonations she does so well.

Carlton King, the splendid fanatic of "The Working of a Miracle," is here a capital, desperate gypsy lover. Also, Charles Sutton, Frank McGlynn, John Walker and Jessie Stevens.

Breezy **Raymond McKee** as the tramp in **"Poor Baby,"** a comedy. 1,000 feet. Direction, Will Louis. Wednesday, July 28th.

Bigelow Cooper, Bessie Learn and **Edward Earle** in the one-act drama, **"The Bedouin's Sacrifice."** Direction, Harry Beaumont. Saturday, July 31.

4-Act Features of Realistic Power on Alternate Fridays

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AND INSURES

that superior grade of Motion Pictures dependent upon a system of selection influenced only by the quality of the productions — Photodramas born of keen competition and the producers' thorough understanding that only the very highest class of picture-creations will be accepted for release.

THE FACT THAT

in addition to the regular weekly releases contributed to the **STANDARD PROGRAM** by the Empress, Superba, Pyramid, Erbograph, Lariat, Ideal, Premier, Luna, Magnet and Moonstone Studios, these firmly established producing companies are pledged to supply special features of unlimited variety and magnitude.

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the perfecting of a film service meeting the demands of all classes of theatres

and

PLACES THE EXCHANGES SERVING THE STANDARD PROGRAM

in a position to give perfect satisfaction to the theatre owners in their several territories.

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President	*Vice-President & Genl. Mgr.*	*Sec. & Treas.*

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TIMES BUILDING NEW YORK

OF $1,872,000.00

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Enough Now on Hand for Greatest Drive of the War with Ten Mammoth Plants Adding Powerful Supply of Superior Quality Single and Multiple Reel Subjects Daily.

Seven weeks from today will mark the beginning of the most sensational offensive action of the motion picture manufacturers' and distributors' war for business.

On August 30th the Standard Photoplay Distributors, Inc., will launch their big program of new-idea, regular releases. An exceptionally fine variety of high class one, two and three reel photodramas covering more than six weeks of releases, ARE NOW READY FOR THE SCREEN with the Standard Producing Companies adding valuable offerings to the list every day. Among the stars who will be seen in the early releases are: EDWIN AUGUST, RUTH BLAIR, FREDERICK CHURCH, LILLIAN HAMILTON, IVA SHEPPARD, BILL BAILEY, DOT FARLEY, GEORGE LARKIN, JOSEPHINE WEST, W. V. MONG, JAMES AUBREY, WALTER KENDIG, EDYTHE STERLING, MARIAN SWAYNE, JOSEPH LEVERING, VIOLA BROWN, RAYMOND ZELL, LOTTYE FOWLER, ANNA EVE MANSFIELD, EDNA PAYNE, FRITZ ORLAMOND, EDITH THORNTON, CHARLES DE FORREST, ROLINDA BAMBRIDGE, REEVA GREENWOOD AND DOLLY LARKIN, while many new stars of international screen fame are rapidly being "signed up" for presentation in the immediate future.

Watch for the announcement of the great centres from which the Standard Program will be distributed to all parts of the world—**UP-TO-DATE** Film Exchanges equipped to supply any and every style of service required by the most exacting theatre managers!

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TIMES BUILDING—NEW YORK

STANDARD PROGRAM

FEATURE RELEASES—CURRENT AND COMING

ALLIANCE FILMS CORPORATION

BALBOA
Beulah .....6 parts

CLIMAX COMPANY
The Lone Star Rush.....5 parts

COSMOS FEATURE FILM CORPORATION
Hearts and Flowers, D.....5 parts

FAVORITE PLAYERS
The Last Chapter .....5 parts
The High Hand.....5 parts
The Man Who Could Not Lose.....5 parts

MASTERPIECE FILM COMPANY
Hoosier School Master.....5 parts
The Truth Wagon.....5 parts
Jack Chanty .....5 parts

PAGEANT FILM COMPANY
Pageant of San Francisco.....5 parts

OZ FILM COMPANY
The Last Egyptian.....5 parts
The New Wizard of Oz.....5 parts

F. C. WHITNEY
The Chocolate Soldier.....5 parts

CONTINENTAL FEATURES

MAJESTIC
Ruy Blas .....

MUTUAL SPECIAL
Mexican War Pictures.....

NEW MAJESTIC
Sapho .....

N. Y. MOTION PICTURE
The Battle of Gettysburg.....
The Wrath of the Gods.....
Zu Zu, the Band Leader.....

R & M
The Battle of the Sexes.....
The Floor Above.....
The Dishonored Medal.....
The Mountain Rat.....
Home, Sweet Home.....

THANHOUSER
A Legend of Provence.....
Joseph in the Land of Egypt.....
Cardinal Richelieu's Ward.....
Dope .....

CORT FILM CORPORATION
The Melting Pot.....5 reels

COSMOFOTOFILM COMPANY
Incomparable Mistress Bellairs.....4 parts
"1914" by "Rita".....2 parts
Liberty Hall .....3 parts
Lil o' London.....4 parts
The King's Minister.....3 parts
Two Little Britons.....3 parts
The Middleman .....5 parts

FOX FILM CORPORATION

A Fool There Was.....6 reels
The Girl I Left Behind Me.....5 reels
A Gilded Fool.....5 reels
Children of the Ghetto.....5 reels
Celebrated Scandal (Betty Nansen)..5 reels
The Kreutzer Sonata .....5 reels
The Nigger .....5 reels
Anna Karenina (Betty Nansen)....5 reels
Valley of the Missing.....5 reels
Clemenceau Case .....5 reels
Princess Romanoff .....5 parts
A Woman's Resurrection.....5 reels
The Plunderer .....5 reels
Wormwood .....5 reels
The Devil's Daughter.....5 reels
Should a Mother Tell?.....5 reels

GEORGE KLEINE ATTRACTIONS
Stop, Thief! .....5 parts
The Woman Who Dared.....5 parts
The Commuters .....5 parts
Who's Who in Society.....3 parts
The Spendthrift .....5 parts

GOTHAM FILM COMPANY, INC.
6— 1. The Man Who Beat Dan Dolan.....4 parts
7— 1—A Trade Secret.....5 parts

GREAT NORTHERN FILM COMPANY
A Deal with the Devil.....3 reels
Through the Enemy's Lines.....4 reels
The Evangelist (*W. Psilander*).....4 reels
The Heart of Lady Alaine.....4 reels

ITALA FILM COMPANY
Cabiria .....
Treasure of the Louzats.....4 parts
Jules Porel—Serpent .....3 parts

LEWIS, WOLFF
Billy Sunday .....1 reel

LIFE PHOTO FILM CORPORATION
Strange Conduct of Judge Legarre...5 reels
The Unbroken Road.....5 reels

LADY MACKENZIE FILM COMPANY
Big Game Pictures.....

METRO PICTURES CORPORATION

DYREDA FILM CORPORATION
Always In the Way.....

POPULAR PLAYS & PLAYERS
Heart of a Painted Woman.....
The Shooting of Dan McGrew.....
The Spell of the Yukon.....
Vampire .....
Greater Love Hath No Man.....

B. A. ROLFE PHOTOPLAYS, INC.
Satan Sanderson .....
The Cowboy and the Lady.....
The High Road.....
The Right of Way.....
The Purple Lady.....
The Liars .....
A Royal Family .....

TIFFANY FILMS CORPORATION
Heart of Maryland.....

QUALITY PICTURES
The Second in Command.....

MUTUAL MASTER PICTURES
9. Man's Prerogative (*Reliance*).....4 reels
10. Captain Macklin (*Majestic*).....4 reels
11. The Cup of Life (*N. Y. Motion*).....5 reels
12. Child of God (*Reliance*).....4 reels
13. The Absentee (*Majestic*).....5 reels
14. The Victim (*Majestic*).....3 reels
15. Rumpelstiltskin (*N. Y. Motion*).....4 reels
16. Strathmore (*Reliance*) .....4 reels
17. Lure of the Mask (*American*).....4 reels
18. God's Witness (*Thanhouser*).....4 reels
19. Ghosts (*Majestic*) .....4 reels
20. The Failure (*Reliance*).....4 reels
21. The Darkening Trail (*N. Y. Motion*)...4 reels
22. The Lonesome Heart (*American*).....4 reels
23. Patriot and Spy (*Thanhouser*).....4 reels
24. Her Shattered Idol (*Majestic*).....4 reels
25. Up from the Depths (*Reliance*).....4 reels
26. The Reward (*N. Y. Motion*).....5 reels
27. The Flying Twins (*Thanhouser*).....4 reels
28. The Secretary of Frivolous Affairs (*Am.*) 4 reels
29. The Fox-Woman (*Majestic*).....4 reels
30. The Mating (*N. Y. Motion*).....4 reels

F. O. NIELSEN
Guarding Old Glory .....5 reels

PARAMOUNT PICTURES

BOSWORTH
5—17. Betty in Search of a Thrill.....5 reels
7— 5. Rugmaker's Daughter .....5 reels

EDISON
5— 6. House of the Lost Court.....5 reels

FAMOUS PLAYERS
6— 7. Dawn of Tomorrow.....5 reels
6—17. Clarissa .....4 reels
6—21. The Dictator.....
7— 1. Little Pal .....5 reels
7—26. Seven Sisters .....5 reels
8— 2. Rags .....5 reels
8— 5. Mice and Men.....
8—12. Sold .....5 reels
8—23. The Dainty Boss.....

JESSE LASKY COMPANY
5— 3. The Woman .....5 reels
5—24. Stolen Goods .....5 reels
5—27. Wild Good Chase.....4 reels
6—14. The Arab .....5 reels
6—28. Chimmie Fadden.....
7— 8. The Clue .....5 reels
7—12. Kindling .....5 reels
7—19. The Fighting Hope.....5 reels
7—29. Puppet Crown .....5 reels
8— 9. Secret Orchard .....
8—16. Marriage of Kitty.....5 reels

MOROSCO PHOTOPLAY COMPANY
6—24. Wild Olive .....5 reels
7—22. Kilmeny .....5 reels
8—19. Nearly a Lady.....5 reels
8—26. Majesty of the Law.....

PARAMOUNT
5—20. Bootles Baby, and Man on the Case.5 reels
6—10. Brother Officers .....5 reels
7—15. The Running Fight.....5 reels

PROHIBITION FILM CORPORATION
Prohibition .....5 parts

STANDARD NEWSFILM, INC.
Are We Ready?.....4 reels

SUN PHOTOPLAY CO., Inc.
The Princess of India .....5 reels

UNITED PHOTOPLAYS
Japan .....6 reels
China .....6 reels

VITAGRAPH-LUBIN-SELIG-ESSANAY, INC.

VITAGRAPH
Week of
4—19. The Juggernaut .....5 parts
5—17. The Island of Regeneration.....6 parts
6—14. Sins of the Mothers.....5 parts
7—12. Crooky Scruggs .....5 parts

LUBIN
4—12. The Eagle's Nest.....6 parts
5—10. The College Widow.....6 parts
6— 7. The Sporting Duchess.....5 parts
7— 5. The District Attorney.....5 parts

SELIG
5— 3. The Carpet from Bagdad.....5 parts
5—31. The Millionaire Baby.....6 parts
6—28. The Rosary.....7 parts
7—26. A Texas Steer.....5 parts

ESSANAY
4—26. Graustark .....6 parts
5—24. The Slim Princess.....4 parts
6—21. The White Sister.....6 parts
7—19. The Blindness of Virtue.....5 parts

WORLD FILM CORPORATION

6—14. Fine Feathers .....
8—16. The Death Lock.....

BRADY
5— 3. Woman and Wine.....
5—24. The Boss .....
6—28. The Face in the Moonlight.....
7—12. After Dark .....
7—19. The Cub .....

CALIFORNIA MOTION PICTURE CORP.
Lily of Poverty Flat.....5 parts
A Phyllis of the Sierras (coming)..)5 parts

FROHMAN AMUSEMENT CORP.
5—31. Builder of Bridges.....

RING LARDNER
7—12. Letters from Bugs to Gus—No. 1...
7—19. Letters from Bugs to Gus—No. 2...

SHUBERT
6— 7. An Indian Diamond.....
6—21. The Moonstone .....
7—26. Marrying Money .....
8— 9. The Stolen Voice.....
8—23. The Little Dutch Girl.....

LEDERER
8— 2. Sunday .....

WIZARD
7—12. Pokes & Jabs in "2 for a Quarter".
7—19. Pokes & Jabs in "One Busy Day"..
7—26. Pokes and Jabs in a Quiet Game....

WORLD COMEDY STARS
6—14. The Children of Mike and Meyer Elope (Weber & Fields, L. & K.)
6—21. Rafferty Stops a Marathon Runner (Celtic)
6—28. Mike and Meyer Go Fishing (L. & K.)

For Table of Contents See Page 80.

MUTUAL MASTERPICTURES

The Importance of Press Notices to the Exhibitor

"THE MATING" IS WONDER PLAY OF THE SCREEN

Bessie Barriscale Eclipses Former Triumphs In New Mutual Masterpicture.

LOVE AND STRENGTH DRAMA.

Thomas H. Ince's Latest Production Vital In Theme and Action.

Bessie Barriscale, whose triumphs in Mutual Masterpictures produced by the New York Motion Picture Corporation are proving her one of the greatest emotional actresses of the screen, is the star of "The Mating," a five-part Mutual Masterpicture produced under the personal supervision of Director Thomas H. Ince. Miss Barriscale eclipses her former successes.

C. Gardiner Sullivan, author of "The Reward" and several other of these feature photo dramas de luxe, in "The Mating" deviates somewhat from the themes of his other great plays, but in true Sullivan style furnishes a story which is unique in plot and dramatic effect.

As Doris Willard, Miss Barriscale has been furnished with a vehicle different in many ways from all her previous efforts, the role, however, affording her a splendid opportunity of demonstrating her many emotional talents. In casting Miss Barriscale for the title role of "The Mating" Director Ince surrounded her with an exceptionally strong cast, headed by Lewis J. Cody, erstwhile Broadway star, in the role of "Bullet Dick" Ames, college hero and gridiron star. Enid Markey, who has appeared in several Mutual Masterpictures, portrays Daisy Arnold, whose petty jealousies bring almost endless woe to the poor village girl, while Margaret Thompson as Eleanor Ames, Walter Whitman as the Rev. Willard and Ida Lewis as Miss Fitch complete the cast.

"The Mating" is founded on the ambitions of Doris, simple country girl and daughter of the village parson, who craves a college education. Doris, unfamiliar with the life of the great world as represented beyond the boundaries of the village in which she was born and has spent all the eighteen years of her life, after many sacrifices on the part of her father, finally departs for Hamlin, where the great institution of learning is located. On her arrival at the college her antiquated raiment and typical village manners make her the object of the students' ridicule.

Doris quickly realizes that she "doesn't belong," but determines to make another try before returning home. The day of the great game between Yale and Harvard, the culmination of the football season, finds the



Bessie Barriscale In "The Mating."
Five-Act Mutual Masterpiece. Made by New York Motion Picture Corporation.

students in a hilarious state of mind over the events of the afternoon, which they are to attend in a body. Ignoring Doris, they depart, leaving the poor girl alone with her tears in her room. Before her lies the morning paper. On the front page, like a gladiator of old, is a picture of "Bullet Dick" Ames, whom the experts concede the greatest halfback the game has ever known. On him rests the honor of winning the great game of the afternoon.

As expected, "Bullet Dick" is the big factor in the victory, which brings the season's championship to his teammates. At the great reception tendered the victors that evening "Bullet Dick" is the cynosure of all eyes except those of unhappy Doris, who has not been invited. Piqued by the snubs of the students and particularly those of Daisy Arnold, the prettiest girl in the college and reputed fiancee of "Bullet Dick," the country girl seeks revenge and writes a letter to herself, purporting to come from the gridiron star, in which he pledges his love.

Later she purposely drops the letter at the feet of a group of girls, and word that "Bullet Dick" is in love with Doris spreads throughout the institution. All but Daisy believe the letter true, and to show that "Bullet Dick" is unknown to Doris Daisy invites the hero and his sister to the college hop.

Home for the holidays, Ames by chance comes across the letter forwarded his sister by Daisy. Certain that there is some ulterior motive behind the writing of the epistle, Ames determines to see the thing through and agrees to accompany his sister to the hop. Meanwhile at the college great preparations are under way for the coming of Ames. The trap for the purpose of exposing Doris had been set.

On his arrival Ames sees Doris for the first time. He is certain that she is the one picked for humiliation. Struck by her beauty and innocence, he is attracted to her instantly and when brought before her puts forth his hand and exclaims, "Why, my dear little friend?" Then, turning to the surprised students and facing Daisy, he announces, much to the discomfiture of Doris, that he had known her for many months. Love is mutual, and, following a brief courtship, they are married.

Profitable newspaper publicity for the theatre is largely a question of doing the right thing, at the right time, in the right way.

Your local newspaper will undoubtedly be glad to get—and print—the right kind of motion picture reading matter—provided it is NEWS, and they will be glad to use scenes from plays, or portraits of star players, if they measure up to the NEWS standard.

NEWS is not a matter of individual opinion, but of judgment based upon experience. The press bulletins issued by the Mutual are prepared by a force of seasoned newspaper men who know instinctively what is NEWS and what is not NEWS. Hence it follows that the newspapers advertising Mutual Masterpictures express their appreciation of the value of our bulletins by using them freely in their columns. Moreover, the newspapers know that their readers insist upon plenty of motion picture NEWS, and therefore realize the importance of catering to this demand.

Let us tell you how we get the NEWS to our exhibitors' newspapers—while it is NEWS. Write today.

MUTUAL FILM CORPORATION

71 West 23rd St., New York, N. Y.

The Majestic Motion Picture Co.

Presents for its two-part feature



DOROTHY GISH

Sunday, July 25

Tangled Paths

Featuring Francelia Billington and Sam De Grasse, supported by a strong Majestic cast; an excellent drama well produced.

Also on Friday, July 23, a special one reel release featuring

DOROTHY GISH

In "THE LITTLE CATAMOUNT"

MAJESTIC AND KOMIC GUIDE FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic and Komic Releases)

A TEN CENT ADVENTURE. (1 Reel Majestic.) Release date Tuesday, July 13. A child story with melodramatic finish, played by the Majestic juveniles and other regular Majestic players. Georgie Stone negotiates a loan in the bank, with the result that he becomes the instrument by which three bank burglars are caught.

THE MYSTIC JEWEL. (2 Reel Majestic.) Release date Sunday, July 18. Featuring Signe Auen, Lucille Younge, Charles West and Spottiswoode Aitken. The mysterious death of one of two brothers is solved by the deductions of the scientific detective.

A CHASE BY MOONLIGHT. (1 Reel Komic.) Release date Sunday, July 18. Featuring Fay Tincher. An amusing story in which Miss Tincher gets herself into a strange predicament while hurrying after the police.

THE RUNAWAYS. (1 Reel Majestic.) Release date Tuesday, July 20. A juvenile comedy drama by the Majestic juvenile company, of unusual dramatic ability and human interest.

THE LITTLE CATAMOUNT. (1 Reel Majestic.) Release date Friday, July 23. Featuring DOROTHY GISH in an excellent character part. A maid of the hills, with her wild nature tamed, finds in a stranger her future mate.

TANGLED PATHS. (2 Reel Majestic.) Release date Sunday, July 25. Featuring Francelia Billington and Sam De Grasse. The young lover supposed to have been killed returns in time to claim his sweetheart.

SAFETY FIRST. (1 Reel Komic.) Release date Sunday, July 25. A Komic number of exceptional novelty and comedy interest. The crooks are foiled by the clever detective.

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MUTUAL PROGRAM

MUTUAL PROGRAM

MUTUAL PROGRAM

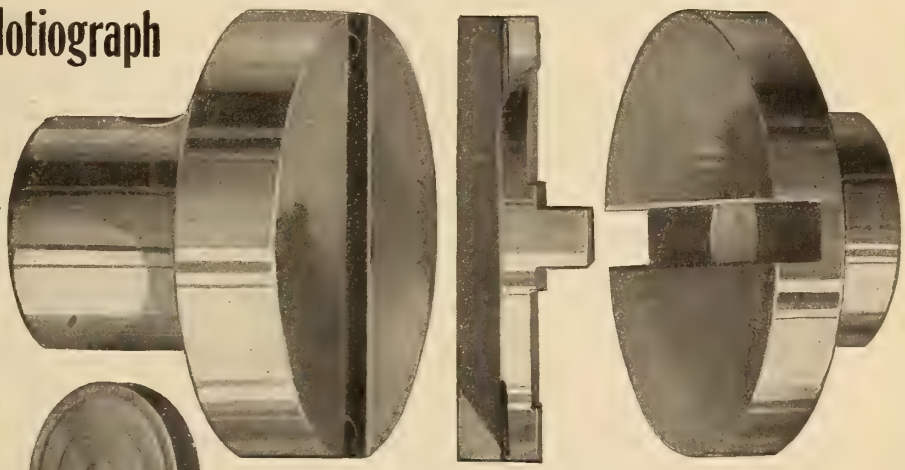
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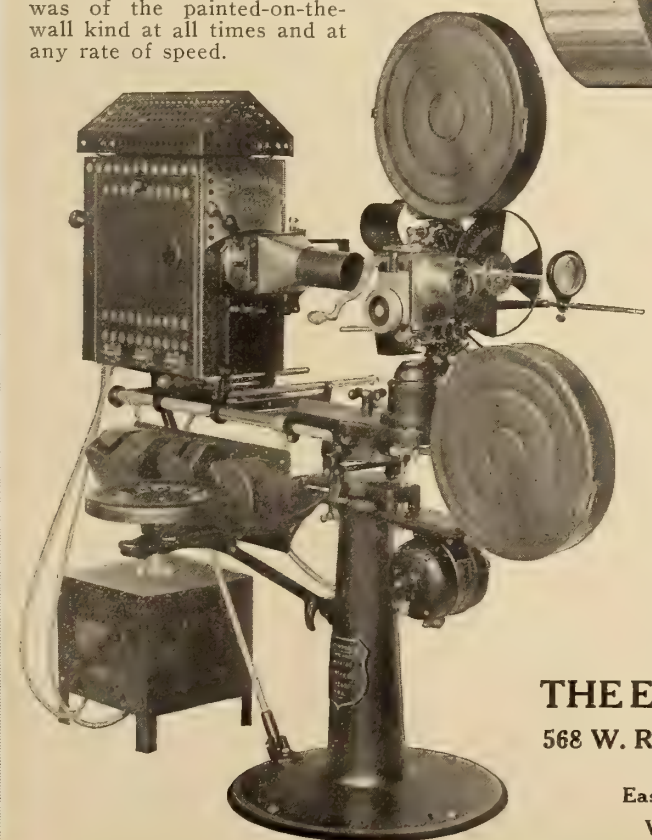
SECTION OF MOTION PICTURE NEWS DEVOTED TO THE CONSTRUCTION, EQUIPMENT AND OPERATION OF THE MODERN PICTURE THEATRE

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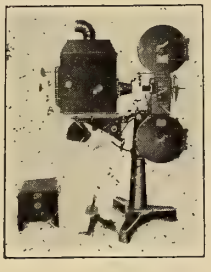
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Construction, Equipment and Operation

Accessory News

Section of Motion Picture News

Everything for the Modern Picture Theatre

Motion Picture Projection Simplified

Copyright, 1915, by J. H. Hallberg

18 A—Suppose you have applied all means at hand to secure proper adjustment of the light interrupting shutter and travel ghost still appears ABOVE the letters of the title, what would you do to overcome this trouble?

Ans.—I would sacrifice a small amount of light on the screen by increasing the width of the shutter blade which covers the lense while the picture is in motion by applying an opaque strip about one-quarter of an inch wide for trial, as illustrated in Fig. 12. This strip can be made of any suitable material, preferably a piece of stiff paper properly fastened onto the shutter blade, and I would keep in mind

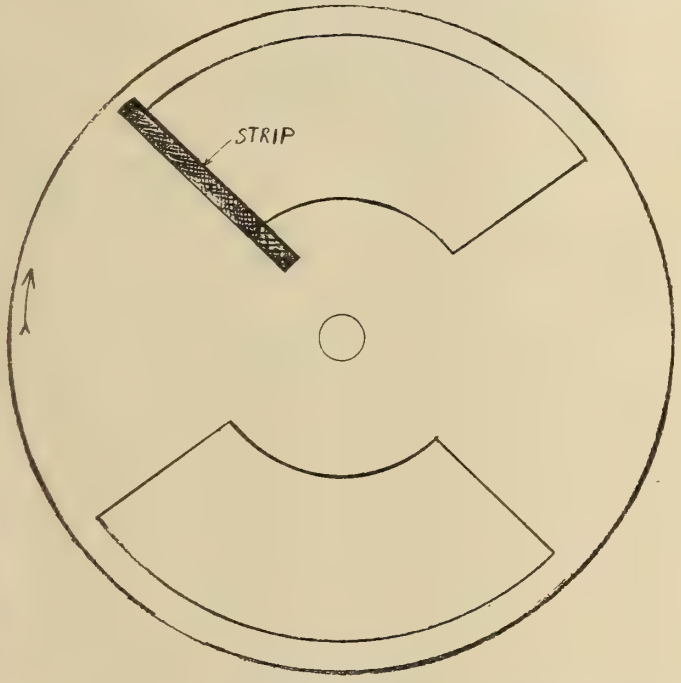


FIG. 12

the necessity of making sure that the shutter does not become unbalanced. If it does, I would put an equal amount of weight on the opposite shutter blade, but, of course, not covering up any part of the opening.

18 B—Suppose the travel ghost should appear BELOW the letters of the title what would you then do?

Ans.—In that case I would apply a similar strip of opaque material to the shutter as already described, but I would apply it on the other side of the shutter blade which covers the lense while the shutter is in motion, as illustrated in Fig. 13.

18 C—Which is the most perfect shutter where alternating current is used to maintain the arc at the carbon points?

Ans.—The two wing shutter, having two wings of equal width. The wings should be just wide enough so that the lense will be covered during the entire motion of the film as illustrated in Fig. 14, which shows position

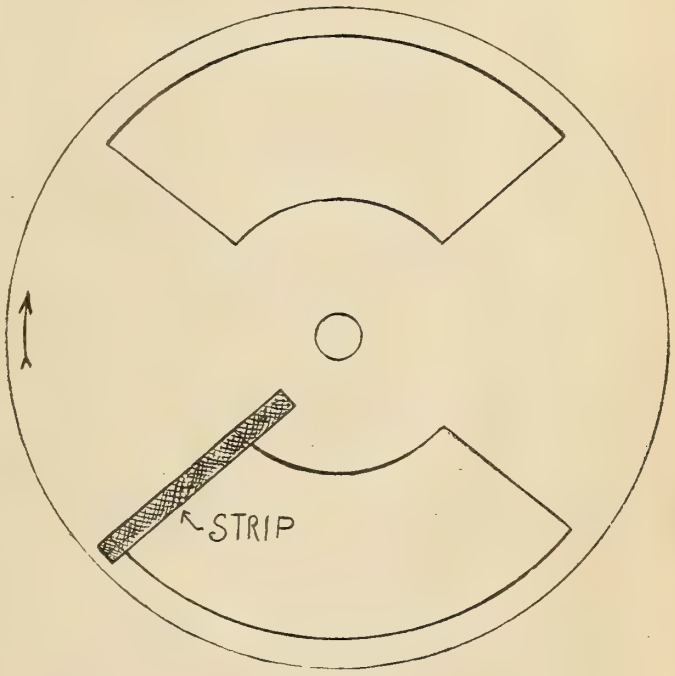


FIG. 13

of the shutter when the film is beginning to move downward, and Fig. 15 shows the position of the same shutter just as the film has come to a stop.

18 D—Which is the most efficient shutter with D. C. at the arc?

Ans.—For very long distances the two wing shutter as illustrated in Figs. 14 and 15 is generally most satisfactory. However, where a powerful light is applied at the aperture, as can now be done with the use of modern Electric Economizers, for either D. C. or for changing A. C. to D. C., at the arc, considering anywhere from 40 to maybe 100 amperes at the arc. The three wing shutter having three equal width blades as illustrated in Fig. 11 is very satisfactory. A still better arrangement would be to use the two wing shutter illustrated in Figs. 14 and 15, which, however, should be speeded up to 50 per cent.

18 E—What is the normal speed of a light interrupting shutter?

Ans.—The shutter makes one revolution for each picture Therefore as the machine under normal speed exposes about 16 pictures per second, the shutter speed will be 960 revolutions per minute. At this shutter speed the crank would be operated 60 turns per minute, which may be a little faster than under normal conditions, but approximately correct. This speed of 960 r. p. m. is the speed at which the ordinary two wing shutter may be operated for either A. C. or D. C., or the three wing shutter with D. C. at the arc.

With machines especially designed for two wing shutter operation with D. C. at the arc as already stated the shutter speed may be increased 50 per cent., making the shutter operate 1,440 r. p. m. This arrangement, in my opinion, gives the steadiest and most clearly defined picture where the proper amount of light is applied at the aperture with D. C. at the arc.

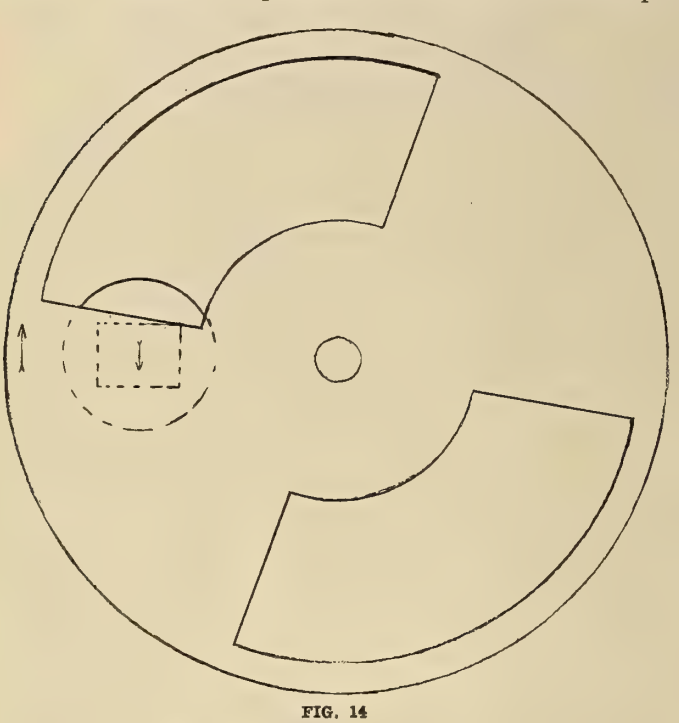


FIG. 14

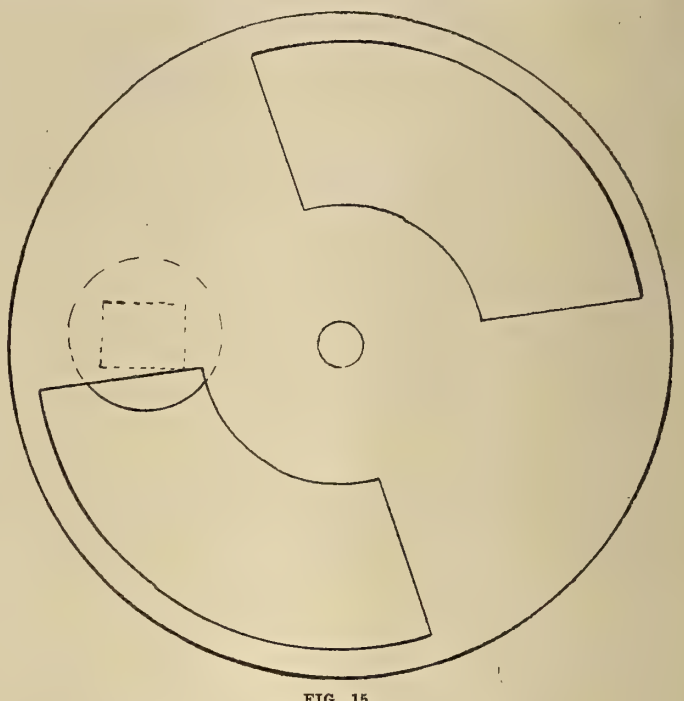


FIG. 15

Photoplay Theatres Here and There

TEXAS

Fifty-cent photoplays in Dallas will remain a thing to be hoped for. The Washington theatre, Dallas, under the management of Gus Carter, opened a ten-day engagement of "The Eternal City," June 28, at 25-cent and 50-cent prices. These prices were in effect for three days when they were changed to 20 cents and 35 cents. On July 6, they were 15 cents and 25 cents. This is the top-notch for motion picture houses in Dallas, with any success.

The Roseland theatre of Dallas has been leased by the Dalton Brothers, formerly managers of the Old Mill, Orpheum and Happy Hour theatres in the same city. They have inaugurated "Ten-Cent-Vaudeville-and-Pictures" and are getting good business in the 300-chair house.

H. T. Murray, known as "Uncle Tom" Murray, opened his airdome at Alvord two weeks ago, and was in Dallas last week buying a $1,600 Wurlitzer instrument and two new machines.

R. W. McEwan, formerly part owner and manager of the Majestic theatre, Hillsboro, has forsaken the exhibiting end to become aligned in the supply business, having sold his interest in the theatre to his partner, B. A. Lawrence, and taken up duties in the concern R. D. Thrash Film Company, in Dallas.

NEW JERSEY

Lee S. Ochs has opened an airdome at Long Branch.

The new Plaza airdome adjoining the Auditorium was opened recently at Long Branch. Twelve reels of motion pictures were shown. There was a large attendance. The new building has a stucco front modeled after a Roman design.

The Home theatre, 38 North Main street, corner Clinton street, Paterson, has been sold at auction.

Three Trentonians have filed papers in the secretary of state's office as incorporators of the Strand Theatre Company, of 14 Coryell street, Lambertville. They are: Charles C. Hildinger, with 500 shares; Philip Papier, with 499 shares, Marie Papier, with 1 share. Walter F. Hayhurst, of Lambertville, was the legal representative.

The concern is capitalized at $25,000 and the object given is to promote amusement enterprises.

OHIO

Cleveland is to have a new motion picture theatre at East One Hundred and Third street and St. Clair avenue. Harry S. French will build the house and Architect Alexander C. Wolf has just completed the plans for the playhouse, which will seat 1,200 and give that section of Cleveland its biggest theatre, as it will open up a new center that has been without a big picture house. The house will cost $25,000.

A. Silberberg has commissioned the same architect to draw plans for a motion picture theatre near the corner of East Sixty-sixth street and Lexington avenue. This house will seat five hundred and the building will cost about $25,000.

READY TO DRAW UP SANITATION ORDINANCE FOR CRESCENT CITY

AN ordinance providing for the sanitation of motion picture shows and other places of amusement in New Orleans will be drawn up and passed within the next few weeks by the New Orleans board of health. This follows a general campaign which has been waged by a few New Orleans newspapers, which demanded better ventilation facilities and cleaner and more sanitary interiors.

The ordinance will be passed immediately, as will twenty-one others on the same order, held up pending the decision of the Louisiana Supreme Court in a test case.

What Can Be Done With a Small Theatre

THE Theatre Roma, Bellaire, Ohio, controlled by the Bellaire Star Amusement company, and managed by Thomas Velt, ranks with the most up-to-date screen houses in that section of the state.

The structure is built of stone, concrete, brick and steel, constructed in accordance with the Class A requirements of the Ohio state building laws. The interior decorations show excellent taste on the part of the architect, George H. Dieringer, Wheeling, West Virginia. The plaster ceilings and walls are finished in a color scheme of old gold, rose and ivory. Mural paintings between the pilasters and floral designs on the ceilings of the lobby and the auditorium harmonize with the general plan of decoration, without one detracting note of color or design.

The stage enclosure partitions are fireproof, plastered and



FRONT ELEVATION AND CEILING HEIGHTS, ROMA THEATRE, BELLAIRE, OHIO

elaborately decorated with figure and drapery paintings, enriched with heavy Lorraine velvet hangings. The apron of the stage is stained and varnished so as to reflect no light on the screen. It has not been found necessary to alter or remodel the setting. This speaks well for the good taste displayed and the quality of the material selected for this part of the theatre.

The lighting fixtures are all cast in bronze, verde finish, of special design, made by the Cincinnati Artistic Wrought Iron Works. The "electrical hardware" and the stage supplies were furnished by the General Electric Company.

The front of the theatre instantly attracts attention. White mosaic tile not only covers the floor but forms a wainscoting in the lobby. Heavy iron gates, folding up against the wall during the day, close the lobby at night.

A Buffalo forge fan system has been installed in accordance with the building code of Ohio, and in winter the comfort of the patrons is obtained by the use of an indirect steam system. Regular gas and electric brackets and chandeliers light the auditorium. A Gold Radium screen, fourteen by eighteen feet, is part of the equipment. The American Seating company furnished the chairs, 276 on the main floor.

A Power's 6-A machine is in the projection booth, and the length of the throw is eighty feet. A Fort Wayne Compensarc is also part of the equipment. Regular wood and brass frames are in use for lobby displays. Mutual pictures have been shown in the Theatre Roma, without a change to any other company's program since the opening in 1912. This does not apply to features, however, as the management makes a selection of multiple reels from all feature companies.

The theatre represents an investment of $28,000. The manager believes in adequate adversising of the pictures, and makes liberal use of posters, slides and the local newspapers.

The theatre has been successful from the day its doors were thrown open to the public.

BUTTERFIELD ADDS SAGINAW THEATRE TO HIS MICHIGAN CHAIN

NEGOTIATIONS have been completed whereby Col. W. S. Butterfield, who now controls a chain of theatres in Michigan, gets the new Franklin in Saginaw. He takes possession August 1 and will open it August 15. Col. Butterfield has ratified for immediate execution plans for the improvement and beautifying of his other local theatres.

The Jeffers will be given an entirely new entrance while the interior will be repainted and redecorated throughout. In its general scheme the interior will be done in white and black enamel with lattice work and other combinations to produce the Bismark garden effect. It will be made a strictly modern picture house.

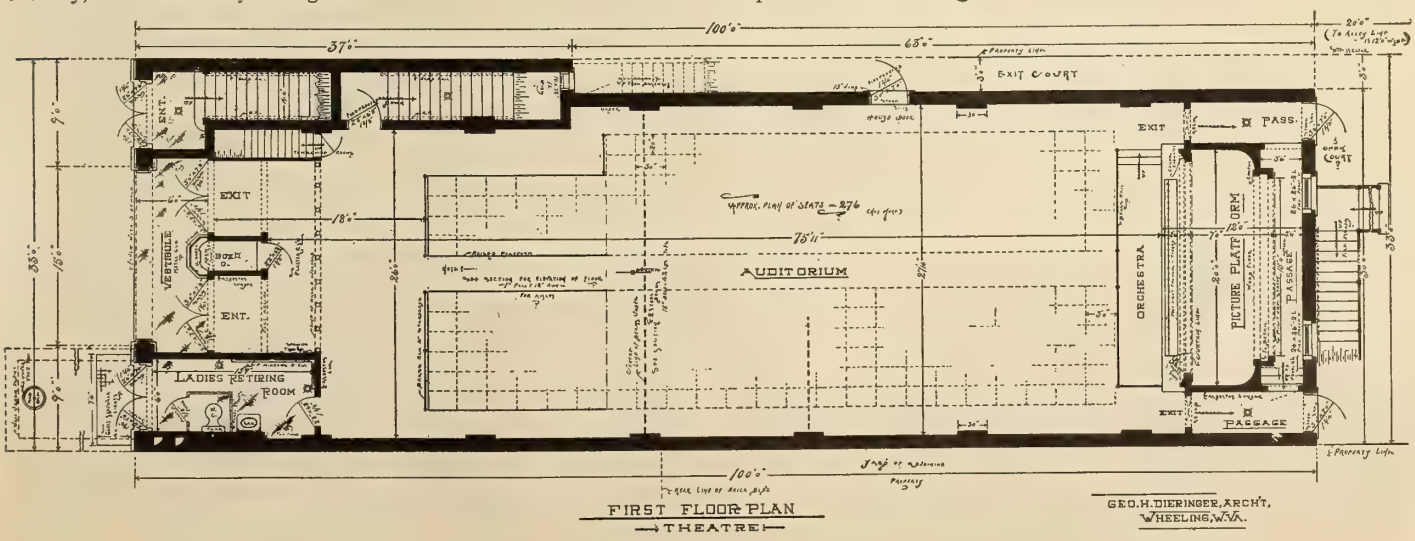
The Jeffers will hereafter be known as the Strand. Another progressive program is to be carried into effect at the Bijou. It will be redecorated, repainted and given a cleaning out in every part during the summer.

It will also be for pictures exclusively. W. A. Rusco will continue as general manager for the Butterfield interests in Saginaw. He will have the assistance of a local manager for each theatre.

SPECIAL MINUSA MADE FOR CALGARY THEATRE

THE Regent theatre, at Calgary, Alberta, has just had a new Minusa Gold Fibre screen installed by the World Wide Features Corporation, Ltd., Canadian agents for the Minusa Cine Products Company, of St. Louis.

A special survey of the theatre disclosed the fact that a specially built screen would be required for the perfect projection of pictures in the Regent.



Hallberg Helps

Projection Electricity

Questions Answered

Repairing Equipment

Here Mr. Hallberg will answer all the questions you send in—no matter how simple or difficult.

GHOST IN CENTRE OF PICTURE

B. H. S., New Orleans, La—*Am using two model "D" Edison machines, one Ft. Wayne Compensarc, 110 volts, 60 cycles, 60 amperes and double throw switch for controlling same. When I start my show at 6 p. m. the light burns fine and with a nice round spot until about 8 p. m., after which time the spot is double, which causes a big ghost in the centre of the picture. I would appreciate any information as how to eliminate same. See diagrams enclosed.*

ANSWER.—Referring to your diagram Fig. 1, I wish to say that

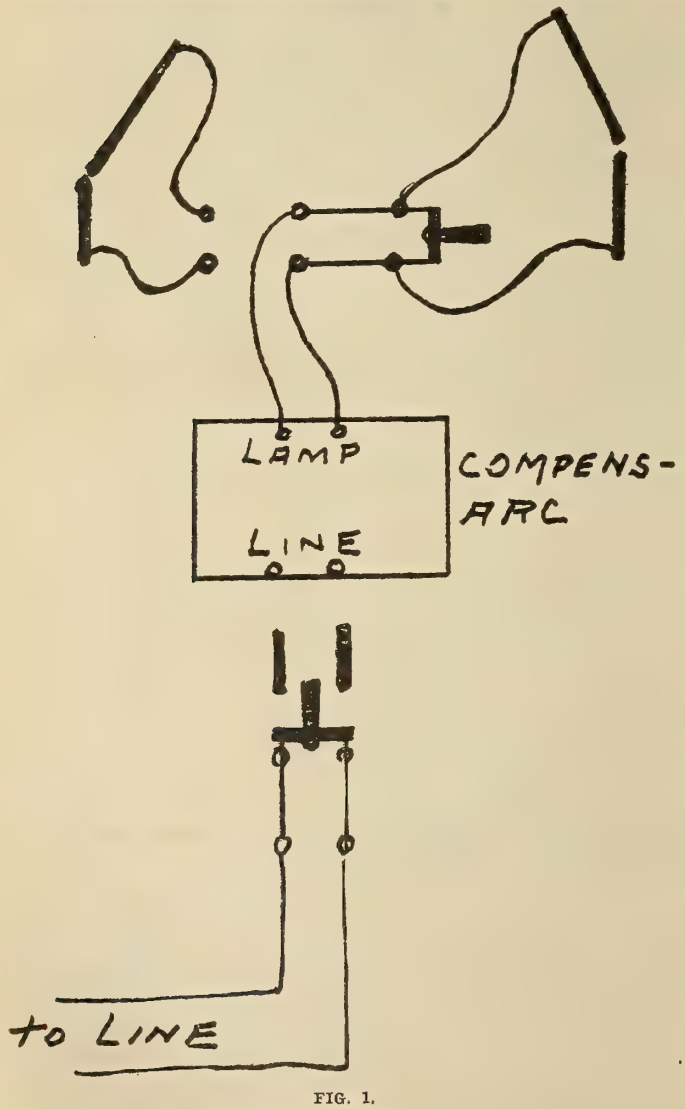


FIG. 1.

your connections are O. K. Your sketch showing the aperture with the spot at 6 p. m. or early in the evening as illustrated in Fig. 2 is a correct representation of how a good spot looks with A. C. at the arc. In Fig. 3 your illustration also clearly defines the illuminating effect on the aperture when the carbon craters are too small. Fig. 4 of your sketches, as submitted, also gives a clear demonstration of what happens at your aperture when you move the arc forward to enlarge the spot which you say makes a much larger ghost than with condition of a smaller spot in Fig. 3.

Your whole trouble lies in the fact that evidently during the early evening from 6 to 8 the voltage of the electric system is just right for your Compensarc and for the size and style of carbons which you are using. Around 8 o'clock, when much of the load has come off the electric company's system, the voltage has climbed and is, maybe, from 5 to 10 volts higher at the line-switch in your booth. What is the result? The result will be that due to the excessive voltage applied to the Compensarc the amperes delivered on the lamp side will be increased from 10 to 20 per cent., which will, of course, point your carbons more which destroys the condition of the crater which you had early in the evening with normal line voltage.

My suggestion to you is to first of all ask the electric light com-

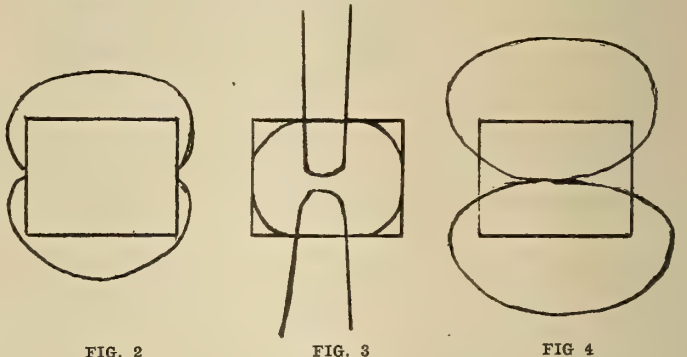


FIG. 2 FIG. 3 FIG 4

pany to test the voltage at your line-switch in the booth under the following conditions:

First test.—At 6 p. m. without your arc lamp burning.

Second test.—At 6 p. m. with your arc lamp burning.

Third test.—A little after 8 p. m. or at the time you don't get the right result, without your arc lamp burning.

Fourth test.—At the same time, but with the arc lamp burning.

After these tests have been made, communicate with me again, giving the voltage obtained on the volt meter and be sure that you see it yourself and that the volt meter wires are attached on the line side of your Compensarc or at the line-switch in the booth.

Also send sample of the carbon you are using and one set of carbon points as they burn after 8 p. m.

LENSES AND SCREENS

C. E. C., Murray, O.—*I am sending one dollar money order to extend my subscription to the "News" for six months. The "News" is a fine paper, I enjoy it from front to back. My fad in picture equipment, if I was an exhibitor, would be high-grade lenses. Much advance is being made in the machines and screens. The Meniscus Bi-convex condensers seem to be giving satisfaction, so with an advance in lense quality fine results on the screen would be the rule instead of the exception in many theatres.*

I presume you have seen a Mirroroid screen in "Silver White" and in "Pale Gold." Kindly tell me your choice of the two shades. I would also like to have your opinion on the Day and Night screen which I understand is good but expensive, and the Mirror screen which is still more expensive.

ANSWER.—Your letter came in just after I had dictated an article

on High-grade Projection Lenses which appeared on page 174 in the July 17 issue. I am pleased to note that there are others who are thinking about the lense proposition and who realize the important part the lense plays in picture projection.

Some people seem to think that any old thing goes as long as it is a lense. The fact is, much depends upon the condenser and projecting lense system and the higher quality one can get for these the better results. However, I want to put you right about one thing and that is that the best lense in the world will not make a perfect picture if you haven't got a good picture at the aperture to begin with.

You must have a good film properly exposed and developed and printed, also abundant amount of steady brilliant illumination of the picture at the aperture, and the machine must be of perfect design and in perfect operative condition, and last but not least, the man behind the gun, the operator makes up the other important considerations necessary for perfect projection. The screen plays a great part in picture projection.

Some people prefer a dull, soft surface finished in any shade from a pale yellow ocher to a steel blue. On this kind of screen the delicate half-tones in the high lights and in the shadows can be best portrayed where plenty of light is at the aperture. The picture on the dull finished screen will stand out well rounded and with great detail.

Then again there are other exhibitors who have different conditions to meet where great contrast between the high lights and the shadows is required, which, of course, means less detail in the high lights and in the shadows, but a much more brilliant picture. For these results specially made screens are required. Several makes are advertised in the columns of the NEWS, and I mention the following in the order of their cost to the exhibitor: The Glass Mirror screen; the Day and Night screen; the Minusa screen; and the Mirroroid screen.

Any of the above mentioned screens give splendid satisfaction, but in order to determine which particular one and what particular style, type or finish of either make is most suitable, specifications giving details as to the distance from lense to screen, the size of picture, the location of the machine relative to the screen, the distance from the first row of seats to the screen, the width of the first row of seats, the distance from the last row of seats and the width of the last row must be given.

The Mirroroid screen is made in rough and smooth finish. The rough finish is recommended for wide houses. The smooth finish for long, narrow houses. Of the silver or pale gold finish I personally prefer always the silver finish, because it does not interfere with the coloring or tinting of a film. There may be cases where a pale gold screen is required by an exhibitor, but the silver finish is very efficient and splendid.

RECTIFIER OR GENERATOR?

C. C. R., West La Fayette, Ind.—*I would be pleased to have the following information. Am installing D. C. in our new theatre here and am desirous of knowing which to use—a rectifier or generator. Have been advised on both and am asking your expert knowledge.*

I am undecided as to size of screen for our new house here. Room is 135 *feet long,* 23 *feet wide,* 13 *feet* 6 *inches high in rear and* 16 *feet* 6 *inches in front,* 3 *feet incline for* 96 *feet. Stage* 10 *feet deep with screen against the wall. Length of throw* 120 *feet approximately. Centre aisle. Seating capacity,* 468.

ANSWER.—If the first cost is the main consideration, the mercury arc rectifier is the cheaper to install. The cost for current, where from 40 to 50 amperes D. C. is used at the arc, as will be required for your long throw, the current consumption of the rectifier and one of the modern A. C.-D. C. electric economizers built on the motor generator principle will be about the same.

The cost of maintaining a motor generator set is, however, much less, that is, if you get a good one, than for the rectifier. The greatest expense in the maintenance of the mercury arc ractifier is in the glass tubes, which do give out sometimes within a few hours or days and sometimes they last several thousand hours. The life of a mercury tube is a mater of luck and can never be banked upon, no matter how carefully it is handled.

The motor generator may be slightly more expensive to install, but is now considered the more satisfactory device, especially where 40 amperes or more are used.

I would recommend a screen either 9 by 12 or not more than about 11 by 15 in size.

Pleased Patrons Pay Your Profits

If you depended on one-time visits to your pictures, you would soon go out of business. You make a profit by having patrons return frequently. More would come if you gave them the vivid, accurate and brilliant pictures, possible with

Bausch and Lomb Projection Lenses

An up-to-date operator interested in his calling always asks for Bausch and Lomb objectives and condensers. He knows he never has lens trouble with them.

The same lenses we regularly supply Edison and Nicholas Power Machines may be procured from any film exchange.

Bausch & Lomb Optical Co.
ST. PAUL STREET ROCHESTER, N.Y.

Largest Manufacturers of Photographic Lenses, Microscopes, Projection Apparatus, Ophthalmic Lenses, Binoculars and other high grade Optical Products in America.

ELECTRA

PINK LABEL

CARBONS

are a guarantee of perfect projection

A Limited Stock of

5/8 x 12 Cored Double Pointed and 5/8 x 6 Cored Still on Hand.

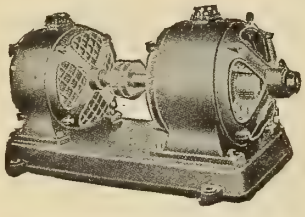
To be had of all first-class dealers

SOLE IMPORTER

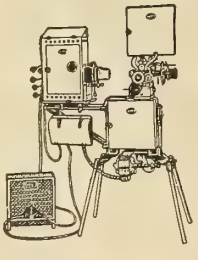
HUGO REISINGER
11 Broadway New York



"HALLBERG QUALITY EQUIPMENTS"
ARE
WORLD RENOWNED
All the Leaders in the Moving Picture Field Save Time, Worry, Money With Guaranteed Projection Success if Hallberg Equips Their Theatre.



THE HALLBERG
A.C.-D.C. ECONOMIZER



POWER'S 6 A

Send for Free Circulars and Catalogues, but for Hallberg's Big 100-page Catalogue, send 25 cents.

I EQUIP THEATERS COMPLETE AND CARRY ALL MAKES CARBONS AND SUPPLIES.

J.H. Hallberg
Swedish Electrical Engineer
34 East 23d St. The House of Quality New York

TESTS IN WILKES-BARRE SEVERE, SAY OPERATORS

MOTION picture machine operators who took the city examinations in Wilkes-Barre, Pa., on July 7 for certificates, pronounced the test extremely severe and several of them express doubt as to whether or not their papers will bring the desired percentage.

Several weeks ago the operators were forced to take a city test and only three of their number passed. A city ordinance, mention of which was made in MOTION PICTURE NEWS several months ago, was adopted by the city commissioners and it stipulates that every operator in the city shall have in his possession a certificate which pronounces him qualified to operate machines in theatres.

The examining board is made up of electricians and city officials, Jacob Held, chief of the bureau of buildings, being in charge. The questions treat with the practical work, and the applicant must have a certain knowledge of electricity. The questions are written on a blackboard and the candidates for certificates write their answers at desks. The applicants are not permitted to copy the questions or to take them from the building.

The following operators took the examination last Thursday: Harry Krause, Frank Walsh, Remmel Milana, Joseph Wentz, Patrick Boyle, John Miller, Lewis Thomas, Earle Gehringer, J. P. Streisel, Harry Richards, Joseph Malloy, Harvey Eggleston, Sr.; Joseph McAfee, Wesley Knettner, G. Clayton Heebner, Hastings Jones, Edgar Knittle, Charles Piatt, John Wallace, John Mitchell, Henry Czerwonka, Robert Finn, Harold Marshall, Rudolph Grosspeitsch, Fred Alles, John Bohn, John Bogert, Anthony White, Wilford Parsons and Raymond Condrad.

The outcome of the examination is awaited with much interest in local motion picture circles. The examiners claim this is the last opportunity for the operators to qualify for some months. The city ordinance is now in effect and it is up to the operators to secure their certificates.

NEW YORK COMMISSIONER WARNS EXHIBITORS

MOTION PICTURE NEWS has received the following communication from William Williams, Commissioner of Water Supply, Gas and Electricity:

"It has been reported to me that an effort is being made on the part of the managers of some moving picture establishments to force the licensed operator to rewind films at times when he is supposed to be supervising the operation of a motor driven moving picture machine.

"Permission to employ a motor for driving a machine is a special privilege which the department grants only when and where the privilege is not abused. I desire through the columns of your paper to announce that the department will prohibit the use of motor driven machines in moving picture establishments where the management endeavors to economize at the expense of safety to the public through requiring the operator to perform work which will divert him from the duties imposed upon him by law."

TALLY, LOS ANGELES, ORDERS LARGE RADIUM SCREEN

ONE of the largest projection screens ever installed is about to be placed in T. L. Tally's Broadway theatre, Los Angeles, Cal. The screen is to be eighteen feet high by twenty-four feet wide and is being turned out at the East Orange factory of the Radium Gold Fibre Screen Company for shipment within the next day or two.

The Tally order was telegraphed from the coast by Redlich and Neuman, Pacific coast representatives of the Radium Gold Fibre Company, and the New York Radium people are especially gratified in view of the fact that it follows close on the heels of a previous order from Los Angeles which has made the Tally people choose the Radium Gold Fibre screen after having seen a similar screen in operation.

FEASTER MACHINES IN MANY THEATRES

AMONG the theatres in New York in which the Feaster system is now in operation are: Keith's Palace, the Bunny, Park Row, Vitagraph, Arcade, and Oxford; the Plaza and the Ocean Grove Auditorium, Ocean Grove, N. J.; the Garden, Richmond Hill, L. I.; Kinemacolor Studios, Whitestone, and the educational department of the Brooklyn Rapid Transit.

A Hint Is As Good As a Hundred Dollars

if you have sense enough to take it and use it in time.

There Are $100 Hints

in every issue of

MOTION PICTURE NEWS

Take "Live Wire Exhibitors" as an example.

One Exhibitor Added $300

to his WEEKLY REVENUE with one of the ideas in that department.

BUT—He Was a LIVE WIRE: ARE YOU?

CAN OPEN ROOF OF LOWELL, MASS., FOR HOT NIGHTS

IN their determination that the patrons of the Owl theatre in Lowell, Mass., shall be comfortable while viewing the pictures through the hot season, the management has provided two unique features.

Besides having a concrete floor, which in itself adds a great deal to the coolness of the house, the theatre has a roof which can be opened for about half its size, thus making the house a sort of half-and-half in and outdoor theatre.

This is the only house with such a sliding roof in Lowell, and picture fans show their appreciation by crowding the theatre during the summer months. In winter the heating arrangements are such that the concrete floor does not interfere with comfort.

The Owl, which finds its odd name to be an advantage in its advertising, is located on Central street, the best show street in the city. It is the only theatre in Lowell running Mutual pictures. Some of the Fox features have made big hits there, notably Nance O'Neil and William Farnum roles films. World films have also been used with success.

The theatre cost about $40,000. The decorations are simple, but in excellent taste. The house generates its own electricity. Good music is provided; and at five and ten cents admission, despite heavy competition, the theatre continues to be one of the most popular in the city.

It is under the management of Samuel Orbach. Leo A. Keroack, its publicity man, keeps the public informed of the house through all the Lowell dailies and Sundays. No small part of the theatre's success is attributed to the booth work of Maurice Cooper.

MILES-DETROIT THEATRE COMPANY PASSES DIVIDENDS

DETROIT (Mich.) stockholders in the Miles-Detroit Theatre Company, capitalized at $350,000, will receive no further dividends this year, the board of directors having determined that repairs and improvements to the theatre and building will be necessary. Payment of dividends has been deferred until after January 1.

After that date the dividend periods will be July and January. The change from quarterly to semi-annual dividend periods is deemed advisable because the dull period in the theatre business extends throughout the summer season.

The company's condensed balance sheet, as of March 28, shows assets of $546,468, of which $231,000 represents the estimated value of buildings and equipment, and $300,000 the estimated leaseholds.

PREDDY, IN CHARGE OF CHANDLER BOOTH, FINDS BUSINESS GOOD

WALTER PREDDY is in charge of the booth maintained at the convention in San Francisco by Byron Chandler, Inc., handling the Feaster film feed machine. He finds the machine in big demand by the exhibitors throughout the country.

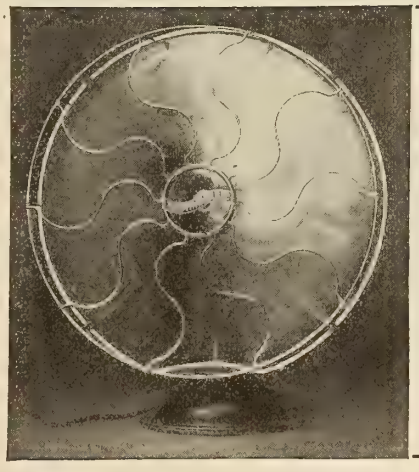
MOBILE, ALA., THEATRE ORDERS RADIUM GOLD FIBRE SCREEN

THE Radium Gold Fibre Screen is to be installed in the Crown theatre No. 1, Mobile, Alabama, which is one of the several houses operated by J. H. & C. B. King in the south.

A clear picture

is as essential as a good scenario. Because the basic product is right the clearest pictures are on Eastman Film. Identifiable by the stencil mark in the margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.



Your patrons shun the warm theaters in summer. Make your theater cool and they will return soon again. The sign

Cooler Inside

will invite them in. Make good by using

Westinghouse Electric Fans

because they give the most air with the least expense for current. They need no attention except lubrication once a season.

Send for Folders 4268-*A and* 4305

Westinghouse Electric & Mfg. Co.

Dept. RB East Pittsburgh, Pa.

Sales Offices in 45 American Cities

To Film Exchange Managers, Theatre Owners and Operators

The Feaster Non-Rewind Machine Is Now An Assured Success

IT WILL POSITIVELY

PROLONG THE RENTING LIFE OF A FILM THREE HUNDRED PER CENT.
SAVE EXPENSE, TIME, LABOR AND FIRE RISK IN PROJECTING BOOTH.
ELIMINATE REWINDING AND IS SIMPLE AND PERFECT IN OPERATION.

Recommended by Underwriters Laboratories, Inc., and Approved by New York City Authorities and Massachusetts District Police.

SOLE REPRESENTATIVES IN UNITED STATES

BYRON CHANDLER, Inc., 1482 Broadway, New York City

Among the theatres in New York in which the FEASTER SYSTEM is now in operation are: Keith's Palace, Bunny, Park Row, Vitagraph, Arcade, Oxford, Plaza, and the Ocean Grove Auditorium, Ocean Grove, N. J.; Garden, Richmond Hill, L. I.; Kinemacolor Studios, Whitestone, and the Educational Dept. of the Brooklyn Rapid Transit.

Building and Furnishings

KRAUS EXHIBITS LINE OF LOBBY DISPLAY AT CONVENTION

AT the exhibitors' convention in San Francisco, now in progress, the Kraus Manufacturing company has leased space, taken in conjunction with its San Francisco representative, George Breck. All visiting exhibitors are being shown a replica of what is being displayed by this concern in the building of Fine Arts.

There is a more complete line of their goods at the exposition



DISPLAY OF THE KRAUS MFG. CO. AT THE SAN FRANCISCO EXPOSITION

proper. At both places Kraus shows life-size paintings for lobby display, various styles of glass transparencies of all sizes, and numerous styles of hand-colored pictures in sizes ranging from that of a post card to a life-size painting. Six hundred different faces are displayed in post cards.

Everything in this exhibit is for the motion picture theatre for display and souvenir purposes, a stock of which is now on hand in the various offices of the concern.

The Chicago office is now in the hands of the Central Film company, which is covering the middle western territory. The New England representative is the John J. Quigley Theatrical Agency. Texas is covered by a well-known man in the motion picture business, H. K. Barnett, and St. Louis by Erker Brothers.

The Kraus Manufacturing company before its entrance into the supplying of pictures to exhibitors, was a theatrical publishing concern for eleven years.

10 AND 25 CENTS ARE CHARGES FOR NEW THEATRE

THE manager of the Steuben theatre, Steubenville, Ohio, J. L. Evans, formerly of the Fox Film corporation at Pittsburgh, was in that city last week and told of the new theatre the Steubenville Amusement company was about to open in Steubenville, Ohio.

The new theatre is named for General Steuben, the Revolutionary general. It is to be one of the finest houses in the state of Ohio and when completed will cost $75,000.

It will open its doors for the first time on July 17 and will charge ten and twenty-five cents admission. The theatre will have a seating capacity of 1,000 and will be fitted out with all of the latest theatrical improvements.

A departure from the straight way of seating the patrons has been decided upon by the management. A number of boxes with wicker chairs of the most comfortable style will be installed.

A feature a day will be the program of the management, and already the films have been contracted for at the Pittsburgh film exchange.

$200,000 HOUSE FOR UPPER NEW YORK CITY

MORRIS L. FLEISCHMAN, and Charles A. Goodreyer, owners of the Garden theatre, University theatre, Pictorian theatre, Seventh avenue theatre and the Strand, of Brooklyn, are adding another to their chain.

The new house is being built on the corner of One Hundred and Eighty-fifth street and St. Nicholas avenue, New York City. It is so planned that there will be a seating capacity of 1,500 in the auditorium and 1,500 on the roof.

It is planned to install a Federal Screen with projection from the rear, both on the roof and in the auditorium. The house is being built by Max J. Kramer at a cost of $200,000.

Mr. Goodreyer is vice-president of the Exhibitors' League and both he and Mr. Fleischman are directors.



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DALLAS THEATRE CHANGES POLICY; CHAPLIN PICTURES POPULAR

Special to MOTION PICTURE NEWS

Dallas, Tex., July 14.

A SURPRISE was sprung in Dallas motion picture circles when it was announced that on July 11, the Queen theatre would run Mutual pictures exclusively. The Queen has been running Mutual Masterpictures, General specials, The Goddess, V-L-S-E, etc., and this change to Mutual exclusively was not expected and hit the trade with quite a surprise. The Queen is owned by a corporation headed by E. H. Hulsey, and is under the management of L. G. Bissinger. Mutual pictures and stars are well thought of in Dallas, and usually draw good crowds.

The popularity of one Charlie Chaplin, in Dallas, is shown by five houses running Chaplin pictures in one day. The Queen and Feature were both showing the late Essanay "Work." All of the theatres enjoyed a good business, with the Queen and Feature stacking 'em.

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One 110 Ft. Wayne Compensarc, used good	$30.00
One 220 Ft. Wayne Compensarc, Knife type, perfect order, Second Hand	28.00
One Power's No. 6 S. H., good running order	100.00
One Second Hand No. 6A Equipment, less mechanism, good as new, 14" upper magazine	55.00
Second Hand No. 6 Equipment, complete less Mechanism, perfect	28.00
Two good as new No. 5 Machines, complete lenses to suit, each, a bargain	80.00

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Directory of New Theatres

This department is designed to be a weekly guide to all sales, leases, construction and remodeling of photo-play theatres throughout the country. If you are building, selling, leasing or renovating, and this department fails to record the fact, kindly communicate it at once for publication.

ARIZONA

RAYMON VASQUEZ, of Tucson, Arizona, spent a week in Los Angeles purchasing equipment for a new theatre he will open in the near future. The house will have Power's 6-A motor-driven machines, and has a contract for a film service.

CALIFORNIA

E. D. Hogan has sold the Colonial theatre at 3915 East First street, Los Angeles, to A. L. Drake, who has taken possession and will change the policy of the program in that several vaudeville numbers are added.

T. W. Jackman has purchased the Vaudette theatre at Chino, and is starting in to refurnish the house. He began in the operating room and now has installed new Simplex machines purchased through the General Film Company, Los Angeles.

E. R. Schroeder, H. A. Cohen, R. B. Mott, W. B. Martin, and a half a dozen other Oakland men are accused of attempting to run a theatre without paying for it in a suit filed in the Oakland courts. The action is brought by the Coast Theatres Company and recites that Schroeder and his associates agreed to take over the Modesto theatre at Modesto, Cal., for $2,500 and that they operated it until stopped without paying the amount specified. They are also accused of having installed new chairs without having paid for them.

A near panic occurred recently in the Hippodrome theatre, Oakland, a new vaudeville and moving picture house, when a fuse blew out on the stage, creating a dense smoke. A part of the audience made for the doors and it was with the greatest difficulty that Assistant Manager J. W. Jackson restored order.

The Opera House at Hayward has been reopened as a moving picture theatre by A. Shelton, who has had a wide experience in this work.

A drinking fountain has been installed at the entrance of the Elite theatre, Merced, an improvement much appreciated by patrons during the summer months.

A moving picture machine has been purchased by the Women's Improvement Club at Livingston and one show a week will be given for the present.

A theatre and dancing pavilion, 60 by 130 feet in size, has been completed at Agua Caliente Springs by T. Richards, proprietor of the resort, and entertainments will be given nightly during the vacation season.

The new theatre of the Turner & Dahnken Circuit at Watsonville has been opened and is being conducted as a moving picture house. A road attraction was featured the first night, but entertainments of this character will be given but seldom.

An airdome has been opened at Turlock by George Bailey to take the place of the Wonderland theatre destroyed by fire. A permanent house will probably be erected at an early date.

The Princess theatre at Red Bluff has been closed for the summer and the Opera House of that city is giving shows but twice a week. The Empire is dark on the two days that the Opera House operates, through an agreement of the owners.

The Colfax theatre has come into the possession of S. Williams, who is operating it one night a week. This is located at Colfax.

ILLINOIS

T. L. Hewitt is planning to open a motion picture theatre in Taylorville, Ill.

J. I. Davis, of Oakford, Ill., contemplates opening a photo-play theatre in his home town.

Lawrence Watkins is improving his theatre at Petersburg, Ill. The changes include additions in the projection department.

G. L. Bollinger is reported to be planning the opening of a motion picture theatre in Mason City, Ill. He intends to get the new house running by early fall.

Earl Hempel, of Jacksonville, Ill., is figuring on equipment for a motion picture theatre which he intends to open in a town near Jacksonville shortly.

Dorgan Brothers, well-to-do merchants of Middletown, Ill., are reported to have completed arrangements for the erection of a new motion picture theatre in Decatur, Ill. The building is to be modern in every respect and only big film features will be shown.

INDIANA

Brentlinger and English at the Orpheum theatre, Fort Wayne, showed for the first time in Fort Wayne, July 8, "The Garden of Lies," in which Jane Cowl is featured, and were unable to accommodate the audience. The theatre seats about 1,500 people.

The Alhambra at Shelbyville, owned by F. J. Rembush, is now using the Universal program.

The Grace theatre at Martinsville, owned by F. J. Rembush, of Shelbyville, is now using the Universal program.

The United Film Renting Company, of Indianapolis, with offices in the Lyric theatre building, has installed a Rex renovator and is prepared to do outside work in addition to handling its own business.

A new machine has been installed at the Star theatre at Montpelier by Hal Kelley. Montpelier went "dry" recently and Kelley is interested in watching the results to determine whether the change will affect his business.

The Palace theatre at Columbia City has closed a prize baby contest in which the baby that was voted the prettiest received a diamond ring.

Quincy T. Lyons has bought a moving picture theater at Knightstown.

Alfred F. Brentlinger, who was appointed receiver for the Minuet Amusement Company, of Fort Wayne, has resigned and Jess Edson has been named to take his place. The suit for receivership was filed by Haywood Brothers and Wakefield, who have a claim against the company.

F. J. Rembush, owner of the Alhambra theatre at Shelbyville, has installed the largest exhaust fan ever made, according to Mr. Rembush. The installation was made by the Typhoon Fan Company at a cost of six hundred dollars. The fan was built for the National Exposition of the Moving Picture Art at New York City and was shipped from there to Shelbyville.

The moving picture theatre managers of Elwood have announced that they will not antagonize the churches in Elwood by running shows on Sunday, although S. L. Brooks, prosecutor of Madison county, has said that he does not believe public opinion will back prosecution of theatre owners for running their theatres on Sunday.

The Habit theatre, at Tipton, under the management of Arthur Haggerty, has closed, after struggling along for some time.

The Crystal theatre at Ligonier has installed a pipe organ and musical attachments.

A Charlie Chaplin contest will be held at the English theatre, Indianapolis, Wednesday evening, July 13, the regular

amateur night, when the amateur who gives the best impersonation of Charlie Chaplin will be awarded a prize.

MASSACHUSETTS

The Strand Theatre Company has been incorporated at Worcester, Mass. The capital is $375,000 and the incorporators are Moe Mark, Joseph M. Levenson and Max L. Levenson.

The city of New Bedford, Mass., is to have a new motion picture theatre. Edward L. Cronin, F. Wood, Aledge Chausse and others will erect it, and it is expected to cost $35,000.

P. J. Moriarty has announced his intention to construct a motion picture house on High street, near Lyman street, in Holyoke, Mass.

Goldstein Brothers, of Springfield, Mass., have just renewed their lease of the Plaza theatre in that city for a term of twenty years and announced that they will soon enlarge the house, which now seats about six hundred, to double its present capacity and increase the size of its stage. They have secured additional property contiguous to that theatre and the Broadway, and now control land and buildings of area equal to the Plaza, and with streets and passageways on three sides of the plot. Nathan Goldstein will soon return from his wedding tour.

The Exeter street theatre, Boston, the only house in the city managed by a woman, has been closed and will reopen September 13 with a set of new private boxes. Mrs. Marcellus Ayer, the manager, announces that the four boxes will seat eight and ten persons and the admission to them will be 50 cents.

She will drop the ten and twenty-cent seats; the new prices are to be fifteen, twenty-five and thirty-five cents (for the front balcony row), with the whole lower floor at twenty-five cents. This theatre was formerly the famous Edward Everett Hale church. Its patrons are drawn from the society ranks in the Back Bay, to whom the increase in prices will not at all be a burden.

The consummation of plans now maturing promises to give Westfield, Mass., a new theatre in keeping with the progress of the "Whip City." Goldstein Brothers, of Springfield, owners of the Broadway theatre in that city and proprietors of a large New England circuit, who have conducted the Westfield opera house under lease for a number of years, have recently purchased the property and have also bought land and buildings in the rear so that their holdings now include the entire block with its valuable frontage on Elm street.

It is understood that the entire transaction involved about $125,000, as the opera house location is considered one of the most valuable for business purposes on Elm street.

Plans have not yet been drawn, but it is reported to be the purpose of the Goldsteins to erect an entire new business block with a large modern theatre in the rear, to seat 2,000 and to be equipped for any form of theatrical entertainment.

MICHIGAN

The name of the Addison theatre, at Woodward and Watson streets, Detroit, recently purchased by A. Arthur Caille and Henry J. Guthard, has been changed to the Fine Arts. Several thousands of dollars are being spent in fixing it up so as to make it more artistic throughout. Earl Hennessy is the house manager.

Herman Schulte, member of the common council, has purchased the Wigwam theatre at 1127 Mack avenue, Detroit, formerly conducted by Joe Green.

The Woodward Theatre Company, Detroit, of which Henry S. Koppin is president and Bert Williams, general manager, has purchased the Pallister theatre at 1640 Woodward avenue. This makes the company's fifth theatre, the remaining four being the Rosebud on Gratiot avenue, the LaSalle on Randolph street, the Woodward on Woodward avenue, near the Campus, and the Comique on Pingree square.

The last four are downtown houses, and an admission price of five cents at each one is maintained. The company also operated the Empress theatre in Toledo, Ohio, but disposed of it a few weeks ago.

NEW HAMPSHIRE

Alden Irving, known to the vaudeville stage as a magician and illusionist, has been made manager of the new Strand theatre at Hampton Beach, N. H. The regular Paramount program, supplemented by others, with only an occasional vaudeville act, is fast making a place for this theatre in the favor of the film fans at this populous beach.

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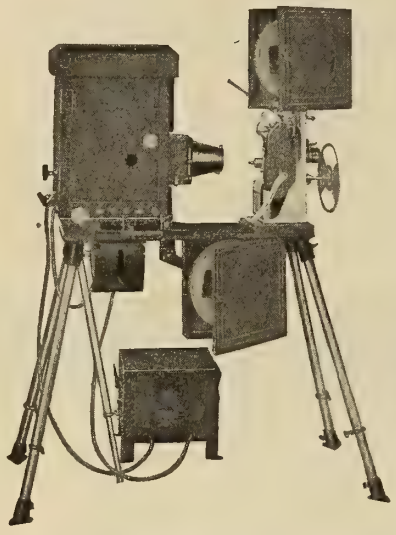


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CHICAGO, ILLINOIS

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William F. Klatt gives out the definite statement that the proposed Regent theatre, at Woodward and Horton avenues, will be erected. The steel work is now going up and the theatre will be ready for operation by November 1, says Mr. Klatt.

The seating capacity will be 3,000 on two floors. According to Mr. Klatt, it will be one of the largest and finest in the country. The offices of the enterprise are in the Union Trust building. Mr. Klatt now operates four theatres in Detroit, the largest being the Rosedale, opened about six months ago.

The Kunsky Scenic Company has been organized with a capital stock of $1,000, with offices at 2206 Dime Bank building, to supply complete scenic equipment for moving picture theatres. John H. Kunsky, George W. Trendle and Howard O. Pierce are the incorporators.

MISSOURI

W. C. Rauschkalb has been appointed manager of the Lafayette theatre, on Jefferson, near Lafayette avenue, and the Russell Garden, on Russell near Jefferson avenue, St. Louis, to take the place of S. Warner, who had to resign the active management of the two amusement places on account of illness.

Mr. Rauschkalb has been connected with the Virginia Garden for a number of years, and comes to the Russell Garden, which shows the Lafayette theatre's program during the summer months, with valuable experience as an exhibitor. The policy of the theatre will not be changed under the new management, which went into effect on Sunday, July 4.

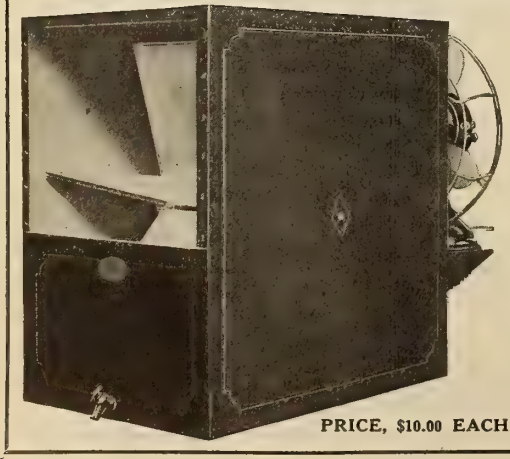
Big photoplay features are run on Monday and Tuesday; pictures and high class vaudeville on Wednesday and Thursday; pictures and dramatic stock on Friday and Saturday, and an extra big bill of photoplay features and vaudeville on Sunday. The price of admission will be restored to ten cents.

The Garden Beautiful, as the Lyric airdome, at Delmar and Taylor streets, St. Louis, is called, has added another innovation to its already popular and pleasing program. At seven o'clock the doors open, and the patrons who come early are entertained for an hour on the lawn of the Garden with a concert of specially selected numbers of popular and classic music, which is rendered in a capable manner by the excellent orchestra that furnishes music for the Lyric Garden. The airdome is the newest of the Lyric trio that is owned and managed by John W. Cornelius.

The Nebraska airdome, at Nebraska and Park avenues, St. Louis, run a two-night engagement of the big feature "Cabiria" on July 8 and 9, at the popular price of ten cents admission, which was the first time in the city to be shown for that price. Manager J. W. Dubach is showing his patrons as many of the high-class photoplay features as he has been able to secure since the opening of his outdoor theatre in May.

Freund Brothers, who own and operate the New Favorite, at Cherokee street and Ohio avenue, St. Louis, are using very attractive billboards on twenty-four-sheet size to advertise their program. The boards are set up in conspicuous places on the street car routes in the neighborhood of the theatre, and the neat wording and bright colors attract much attention.

The McKinley theatre, on Accomac street and Jefferson avenue, St. Louis, has discontinued the Sunday matinee, which was always a special attraction, since the hot weather arrived. The McKinley is perhaps the only theatre in this part of the state



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that has a roof garden, and its popularity has been proved by the increased prosperity under the clever direction of Mrs. Klingler, one of the most successful women exhibitors in the city.

Manager Townsend, of the Plaza theatre, at Clara and Etzel avenues, St. Louis, has decided to keep his theatre open all summer this year. The Plaza is an exclusive motion picture house, and runs many high-class features to an appreciative but critical clientele.

OKLAHOMA

It is vaudeville and pictures again at the Lyric theatre at Oklahoma City, Okla. The management made a try-out with a 20-piece orchestra and pictures, but the public demanding vaudeville, it will be vaudeville and moving pictures in the future and the Lyric will again become the home of vaudeville.

L. W. Brophy, of Muskogee, Okla., proprietor of the Yale chain of theatres, was elected as delegate from the Oklahoma branch of the Motion Picture Exhibitors' League of America to the national convention of exhibitors at San Francisco, Cal., July 13-16.

The many friends of Mr. and Mrs. Fred G. Walker will be pleased to hear that they are once more re-united and getting along nicely. Mr. and Mrs. Walker will make their permanent home in McAlester, Okla., where Mr. Walker is manager of the San Souci theatre and Mrs. Walker is the cashier.

The Lyric theatre was totally destroyed by fire at Sapulpa, Okla., July 1. Loss was about $25,000, partially insured. The fire is supposed to be of incendiary origin.

PENNSYLVANIA

There are a number of new houses being erected in the Pittsburgh district. R. H. Talbot, the owner of the Opera house and Grand theatres at Elkins, West Virginia, is erecting a new one there which he will have ready for occupancy early in the fall.

The Fenray Photoplay Company is the name of a company which is erecting a new 1,000 seating capacity house at Martin's Ferry, Ohio, which will be ready for occupancy by November 1.

F. W. Myers, of Glassport, Pa., is erecting a new theatre in his town which will have a capacity of three hundred. Ray L. Griffin is superintending the construction of the house and will be its manager when the theatre is ready in the fall.

And the end is not yet, as it is said that a number of others are in line for the building of new theatres should the summer business increase, as it has been doing there in the past several weeks.

The Union Federal and Casino theatres, in Federal street, North Side, Pittsburgh, were closed during the past week. This will leave but three other theatres on the street, the William Penn, Novelty and Elite.

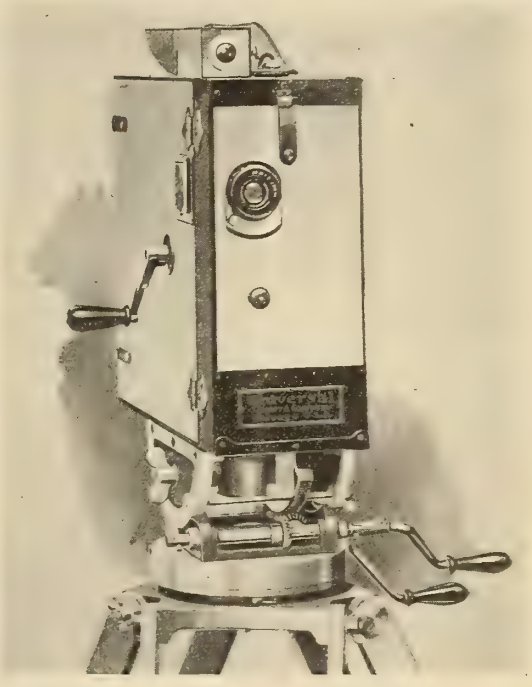
Charles H. Ringsdorf, who has been manager of the Orpheum theatre, South Main street, Wilkes-Barre, since that house was opened last fall, has tendered his resignation. Mr. Ringsdorf acted as director of the Orpheum, which is one of the costliest theatres in northeastern Pennsylvania. Jacob Theis, owner of the house, has accepted the resignation.

A. C. Cramps, who was acting manager, has been appointed to direct the fortunes of the Orpheum. Mr. Cramps was at one time connected with the Savoy theatre, Wikes-Barre. Mr. Ringsdorf, who was at one time on the road selling features, is well known throughout the state. He has not announced his plans for the future.

The Lincoln theatre has been opened to the public at Plains, near Wilkes-Barre. The Lincoln is located on Hudson street and will draw patronage from Hudson and Plains, two suburbs of that city. The Lincoln is modern in every detail and was erected after the plans had been changed and switched several times by the state board. It has a seating capacity of three hundred and is located in a good live town. 'Squire Bohinsky, a justice of the peace, is the owner of the theatre, and Clem Block is the manager.

Wilkes-Barre is to have another theatre. Walter Casterlin, who owns the Sterling in South Wilkes-Barre, will erect a new house at the corner of North Main and Maple streets. The plans have been approved by the state and the contract for the house will be let in a few days. It is expected that the new theatre will be opened within four months. It will have a seating capacity of nine hundred. The new house will cost about $25,000.

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Music and the Picture

Edited by Ernst Luz

EDITOR'S NOTE.— *This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays.* MOTION PICTURE NEWS *will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.*

Musician Who Reads Fiction is Best Picture Player

PLAYING to the pictures might be called the musical problem of the age. Many find it difficult, while others develop it as a natural gift.

My many observations have shown that those musicians who are well read and are fond of fiction have the least difficulty in acquiring ideas for picture playing, even when their studies in music have not been so extensive.

The above is in most cases the reason why many capable players have met with little success in picture playing. It is a peculiar fact that most musical students will neglect every other study when striving for a musical education.

Reading Fiction Helps Players

Reading fiction is the last diversion the average musician will follow. He feels that all the necessary romance is to be found in his music.

Picture playing or setting music to pictures requires more or less imaginative inspiration, which cannot be acquired by a mere knowledge of music, no more than it is possible for a layman to acquire it by an extensive knowledge of pictures, but it is a combination of musical and picture knowledge.

It is not necessary that you have a Leipsic or other musical college diploma, but you must be positive that you have been and can be interested in fiction of a serious nature.

You might ask, Why fiction? Why will not actual sympathy felt for unfortunates or pathetic incidences of fact suffice?

Because they are facts and consequently do not cultivate your imaginative faculties, without which it is not probable that you can create a picture interest by a musical setting.

Cultivating Imaginative Interest

Truth is more wonderful than fiction, but we will all admit that the man who demands that he must be shown every detail before he will see or believe, is in business a cold-blooded proposition.

I am sure his nature would be a certain negative to that which is most beautiful in musical inspiration.

Having cultivated an imaginative picture interest, you need to make a musical research for numbers which will synchronize with your imagination.

This is the most interesting pastime in the study of music.

The player of the one man instrument has a wide latitude in picture playing, which he calls improvisation.

Improvisation is more or less a musical gift, there being no school or study whereby to acquire it. There are no rules to such playing, and therefore cannot be taught.

I would advise those trying to be proficient on the one man instrument to put forth every effort to acquire musical improvisation.

Improvisation is more often the result of a laxmemory in memorizing. It is again a result from a continued simplifying of numbers we find difficult to play as they are written. One man instrument players soon recognize a similarity in the arrangement of many numbers they play, some difficult, others easy, while the musical tone is similar.

The intelligent player will immediately study the reason, with the result that he has taken another lesson in improvisation. Every musician has heard a standard musical number played entirely wrong, yet in a beautiful style with perfect tone. Such a player is a master of improvisation.

Help to Improvisation

A help to improvisation is, therefore, a continued effort at memorizing, not allowing yourself to stop playing when your memory fails you, but substituting tone in rhythmical sequence, and a natural consequence when you make a continued effort at simplifying numbers to your musical ability.

We should never confuse improvisation with faking. Faking is the supposed art of playing without any musical knowledge, sometimes called playing by ear.

I have yet to hear a fakir who could improvise or play more than a few numbers in a pleasing manner.

Picture playing has placed a premium on those naturally gifted or adapted to improvisation, and they should be a valuable adjunct to the one man instrument, both of them being a valuable asset to the daily changed program theatre, where previous preparation of musical program is impossible.

An exceptional adaptability for memorizing is usually found among those who improvise well, for no picture is played in an entertaining manner entirely by improvised music. Excerpts from standard numbers or complete musical compositions should be used if you desire to entertain, improvisation being the method by which you drop these numbers where and when they are not in accord with the action on the screen—going back to such numbers and leaving them at will.

Orchestra Cannot Improvise

It is needless to say that such improvisation is impossible for the orchestra, for which reason orchestral accompanying of picture action is more difficult; in fact, impossible without prior preparation. Such prior preparation requires much forethought and an assurance of proper projection, which is so often neglected in the picture theatre.

There is no reason to doubt that an orchestra properly equipped can play to pictures even now, yet it must be admitted that it is a difficult problem. There is sufficient music of proper picture value in the market today, yet the orchestral arrangements are mostly all adapted for concert playing, which is often detrimental to the picture. The Cinema Music Company, of London, England, is now publishing music which is arranged especially for picture work. The numbers it publishes are not new or original, but standard numbers adapted and arranged in modern form for orchestral picture playing.

In the United States there is still apparent the desire of the average music publisher to exploit the picture theatre music, for

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When you figure that not as many as one in ten of these numbers are appreciated sufficiently by the public to become so-called "hits," is it a good policy to continue their use because their title may suggest some picture action or title?

Such numbers when popular have their value in picture playing, but should not be used continuously, for they will certainly cheapen the picture theatre.

We should encourage the publishers who show their inclination toward supplying the picture theatre with proper thematic music well adapted for the orchestra. Since January 1 every prominent publisher has shown some inclination in this line, and with a continuance of this we can look forward to wonderful orchestral possibilities.

Music and the picture is today in its infancy, and with its growth we can look forward to results never before surpassed in musical history.

Music Plots for Vitagraph and Edison Features

I GIVE here music plots for the Vitagraph feature, "The Criminal," released July 3, and a 3-reel Edison feature, "The Tragedies of the Crystal Globe," released July 2.

Both of these pictures afford exceptional opportunities for the best or classical music, as can be seen by the numbers suggested. These numbers are especially adapted for pictures of this character, and while they are elaborate they will help the picture, when many other concerted numbers might detract from the picture action. These plots, if properly followed, will disprove the assertion so often heard, that it is impossible to play good music and follow the picture.

Vitagraph, "The Criminal," 3-reel Dr. Released July 3.

	Description of Music.	*Musical Number Suggested.*	*Cue to Stop Number.*
1	Barcarolle	"Tales of Hoffman" (Feist)	Once.
2	Desc. (S. H.)	"Eleanor" (Sam Fox)	
3	Desc. (H. Ens.)	"Roses and Memories" (Snyder and Berlin)	"The owner of the apartments."
4	Waltz XXX	"Pomone" (E. Ascher)	Connects 1 and 2.
		PART 2.	
			"In the course of time."
5	Inter.	"Desert Sands" (W. Jacobs)	After "An honest man asked me to be his wife."
6	Desc. (H.)	"Romance of a Rose" (W. Jacobs)	Wells enters office with revolver in hand.
7	Hurry		After shot fired.
8	La Boheme Selection	(Ricordi)	Connects 2 and 3.
		PART 3.	
9	Desc. (H.)	"Heart to Heart" (Witmark)	Jim Wells arrested.
10	Waltz (Leg.)	"Springtide" (Chappell & Co.)	To end.

Edison, "The Tragedies of the Crystal Globe," 3-Reel Dr. Released July 2.

	Description of Music.	*Musical Number Suggested.*	*Cue to Stop Number.*
1	Gavotte (S. H.)	"Amaryllis" (Pub. by Leo Feist)	"You will not meet your lover tonight, et cetera."
2	Maritana Selection	(Pub. by Carl Fischer)	Connects 1 and 2.
		PART 2.	
3	Forosetta Tarantella	(Pub. by Carl Fischer)	"Look again into the barbaric past, et cetera."
4	Desc. (H. Ancient)	"La Retour" (Schirmer)	King embraces girl.
5	Agitate		"Spare him and neither shall have me, et cetera.'
6	Melody of Peace	(Pub. by Carl Fischer)	Connects 2 and 3.
		PART 3.	
			"Does not this Arabian rose, et cetera."
7	Egyptian Ballot No. 1-2, 3-4	(Schirmer)	Until crystal globe scene.
8	Desc. (H.)	"Roses Honeymoon" (Witmark)	To end.

NOTES.—*Reel I.*—Nos. 1, 2 and 3 must be quiet numbers with a romantic appeal bordering on the dramatic. No. 4 can be any concert waltz.

Reel II.—No. 5, any 2/4 intermezzo will do. No. 6 must be a slow number with an agitato movement in minor key. The more legato, the better. No. 8 is a selection from the opera "La Boheme," arranged in Paris by A. Gauwin and sold in America by Ricordi & Company, New York City. This number is very long and we do not play the parts from Letter R to W.

Reel III.—No. 9 is the same as No. 6. No. 10 must be a slow, dreamy waltz.

NOTES.—*Reel I.*—No. 2 is a selection from the opera "Maritana," arranged by Tobani and published by Carl Fischer, New York City. Can be played concert with a possibility of cutting out last movement.

Reel II.—No. 3 is a Tarantella for concert work, not dance and can consequently not be played very fast. No. 4 is a slow number which suggests the Ancient or Barbaric. No. 6 is a slow number suggesting the religious. Similar to Haendel's Largo.

Reel III.—No. 7 is the Egyptian Ballet Suite by Luigini, four numbers on one as published by G. Schirmer, New York. This number is indispensable. No. 1 opening properly for the dancing on screen and the beginning of No. 4 fitting the death scene which closes the Arabian action on screen. The 2/4 movement of No. 4 must not be used.

No. 8 must be a slow legato number with a dramatic appeal, having the usual agitated minor strain.

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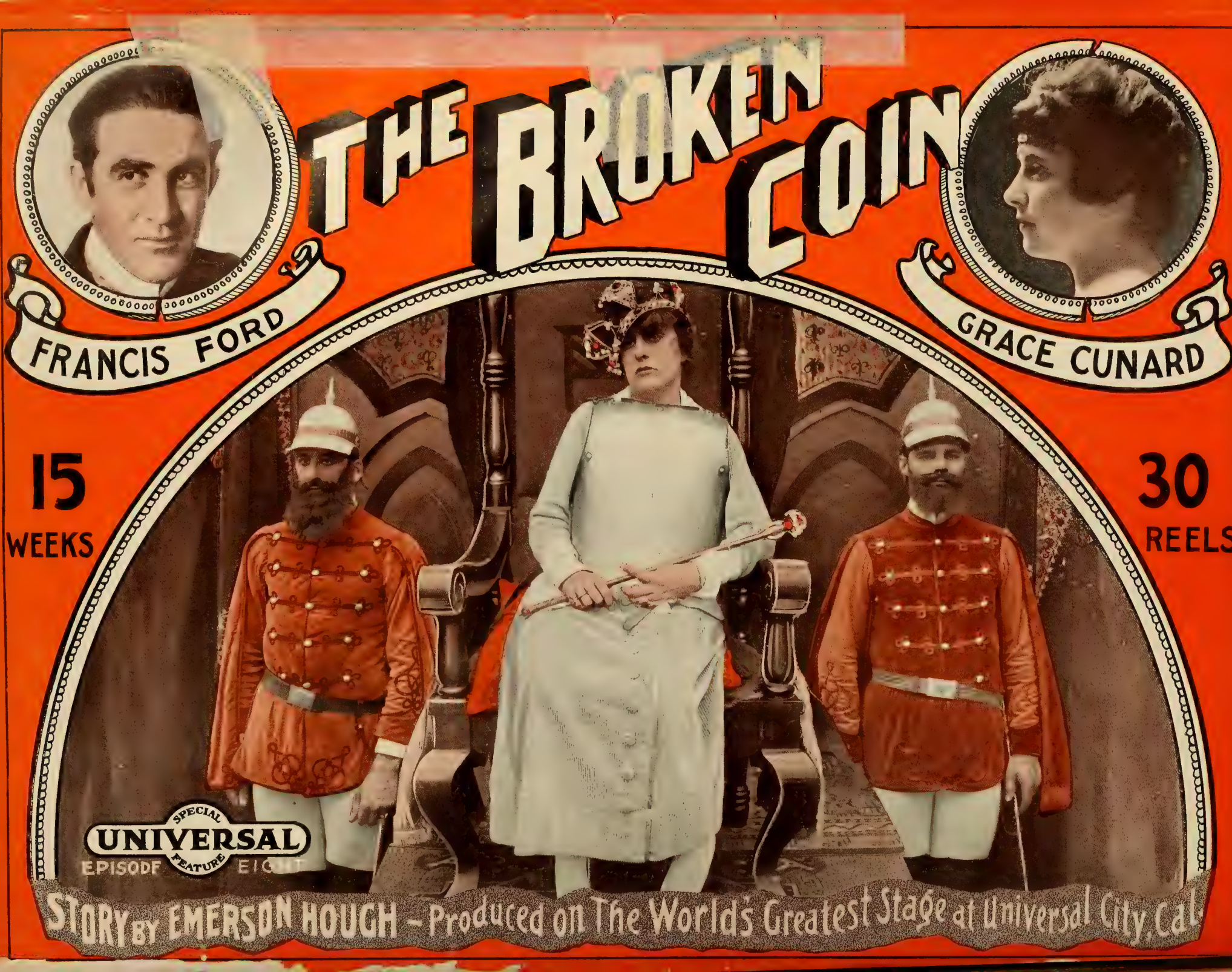
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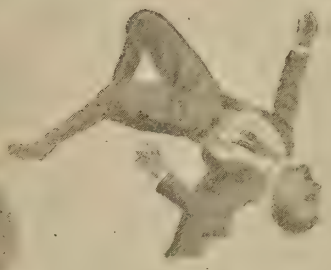
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Famous Players,	"Seven Sisters," "	Marguerite Clark.
Famous Players,	"Rags," "	Mary Pickford.
Lasky,	"Secret Orchard," "	Blanche Sweet.
Lasky,	"Marriage of Kitty," "	Fanny Ward.
Morosco-Bosworth,	"Heart of Jennifer," "	Hazel Dawn.

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WEDNESDAY JULY 28

Rhea Mitchell & Rich Stanton IN The Phantom Extra

NEW YORK MOTION PICTURE CORPORATION

KAY-BEE
BRONCHO
DOMINO
KEYSTONE

KEYSTONE



MONDAY, JULY 26

(FATTY) Roscoe Arbuckle IN FIDO'S TIN-TYPE-TANGLE (2 Parts)



Released Exclusively through the Mutual Film Corporation

KAY-BEE



FRIDAY, JULY 30.

Louise Glaum & Tom Chatterton IN WHEN THE TIDE CAME IN

DOMINO



Thursday JULY 29.

Clara Williams, Margaret Gibson & Harry Keenan IN WHEN LOVE LEADS

NEW YORK MOTION PICTURE CORPORATION

LONGACRE BUILDING, 42d STR. AND BROADWAY, NEW YORK. KESSEL & BAUMANN, EXECUTIVES.

THOS. H. INCE & MACK SENNETT, DIRECTOR-GENERALS

IF it is success you are striving for, more profits interest you, a pleased patronage is worth while, a regular attendance counts for anything, giving your patrons the best that the land affords,

IS YOUR AIM AND AMBITION,

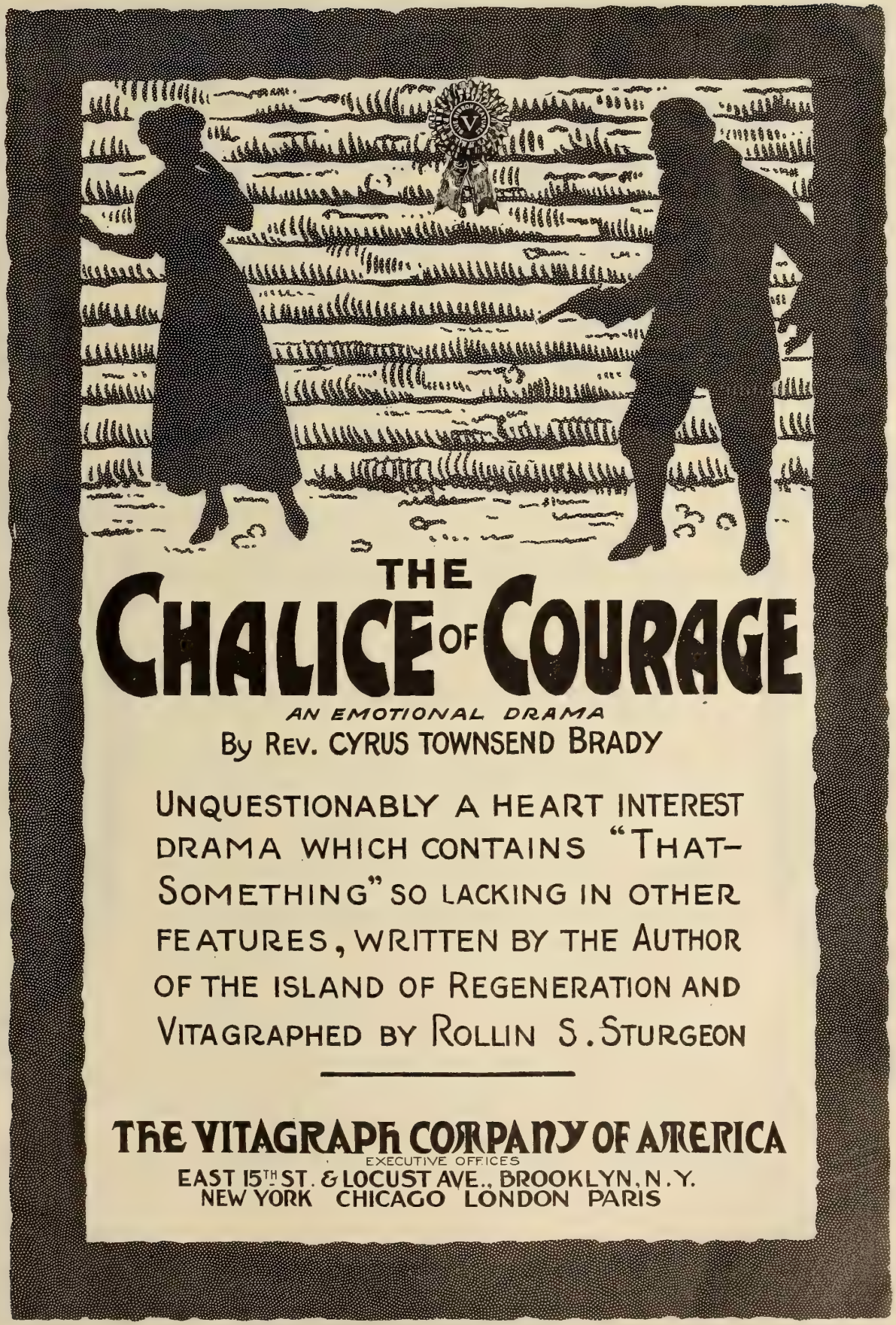
YOU WILL STOP EXPERIMENTING AND INVESTIGATE

THE PROGRAM OF

GENERAL FILM COMPANY

Printers' ink will not make
A good picture, –
A motion picture.
All the language
In the world
Might make you book
A picture
But
Fine flowing language
Will not satisfy
Your patrons.
Vitagraph pictures
Are consistently good.
"THE GODDESS" is a Vitagraph,
Continued photoplay in chapters
Which will not only please your patrons
But make money for you.

THE VITAGRAPH COMPANY OF AMERICA
EXECUTIVE OFFICES
EAST 15TH ST. & LOCUST AVE., BROOKLYN, N.Y.
NEW YORK CHICAGO LONDON PARIS


THE
CHALICE OF COURAGE
AN EMOTIONAL DRAMA
By Rev. CYRUS TOWNSEND BRADY
UNQUESTIONABLY A HEART INTEREST DRAMA WHICH CONTAINS "THAT-SOMETHING" SO LACKING IN OTHER FEATURES, WRITTEN BY THE AUTHOR OF THE ISLAND OF REGENERATION AND VITAGRAPHED BY ROLLIN S. STURGEON
THE VITAGRAPH COMPANY OF AMERICA
EXECUTIVE OFFICES
EAST 15TH ST. & LOCUST AVE., BROOKLYN, N.Y.
NEW YORK CHICAGO LONDON PARIS

LUBIN

LIBERTY BELL Features

"LIBERTY BELL"

is the name we have chosen to identify those Lubin photo plays of unusually high quality (of 4 reels or more), with famous theatrical stars in the leading roles, to be released through the V. L. S. E. Inc.

We are now offering

"The Climbers"

Released August 2d.

from the famous play of the same name by Clyde Fitch, featuring Gladys Hanson and George Soule Spencer.

"The Eagle's Nest"

featuring Edwin Arden and Romaine Fielding. A thrilling photo-play of western life made in the famous "Garden of the Gods" country in the Colorado Rockies. 6 parts.

"The College Widow"

George Ade's Famous Comedy

featuring Ethel Clayton and George Soule Spencer.

"The Sporting Duchess"

from the famous play of the same name, featuring Rose Coghlan and Ethel Clayton.

In preparation

for release.

"The District Attorney"

from the famous play of the same name by Charles Klein, featuring Dorothy Bernard and George Soule Spencer.

Booked Direct

LUBIN-V. L. S. E. 1600 Broadway, New York

"THE HOUSE OF A THOUSAND CANDLES," Released August 23rd, is guaranteed to dispel gloom. Meredith Nicholson's popular story in six gripping reels!

"THE CIRCULAR STAIRCASE," by Mary Roberts Rinehart, is released September 20th. How a stairway plays a part in solving a baffling plot.

"THE CARPET FROM BAGDAD"
IS PLAYING TO S.R.O. WHEREVER PRESENTED!!

"A TEXAS STEER," Released Monday, July 26th.

T here Are Five Reels of Rip-roaring Comedy.
E veryone Should See Tyrone Power as "Maverick Brander."
X ceptional Stage Settings and Most Beautiful Photography.
A Red Seal Play of Quality Containing Gales of Giggles and Glee.
S teer a Safe and Profitable Course by Booking "A Texas Steer!"

S plendid Acting by a Carefully Selected Company of Players.
T he Fun is Fast and Furious from the Beginning to the Ending.
E arn the Compliments of Your Audiences Who Love to Laugh.
E njoy the Adventures of "Maverick Brander" in National Life.
R ousing, Ripping, Rollicking Romance with Action in Every Inch.

"THE ROSARY," with Kathlyn Williams, Is Packing the Best Playhouses!

"A BLACK SHEEP," by Charles Hoyt, featuring Otis Harlan, the King of Comedians, supported by Grace Darmond and Rita Gould, released October 18th.

"THE NE'ER-DO-WELL," Rex Beach's exciting story, enacted by Kathlyn Williams and an all-star cast, will be released November 15th.

Book Red Seal Plays Direct **Book Red Seal Plays Direct**

SELIG, 1600 Broadway, NEW YORK CITY

Charles Hoyt Laughed And The World Is Still Laughing With Him

Laugh and the world laughs with you. Charles Hoyt laughed and the whole world held its sides and shook with mirth.

Laughter is the most contagious of all human emotions. Charles Hoyt saw everything in a humorous vein and he had that rare faculty of making others see things through his eyes.

This is what made him the greatest writer of comedies. When he wrote "A Bunch of Keys" the world roared. This comedy had a tremendous success on the speaking stage. Essanay has created a five-act photocomedy that even surpasses the stage production.

And there is an all star cast. Several great comedians were engaged specially for this play. Everyone has laughed with John Slavin, June Keith and William Burress on the stage. You know what kind of fun makers they are. This will prepare you in a small measure for the photocomedy. But not fully. For it is impossible to get a clear conception of all the riot of fun there is in it until you see it.

Book it through any of the branch offices of the V. L. S. E. Inc.



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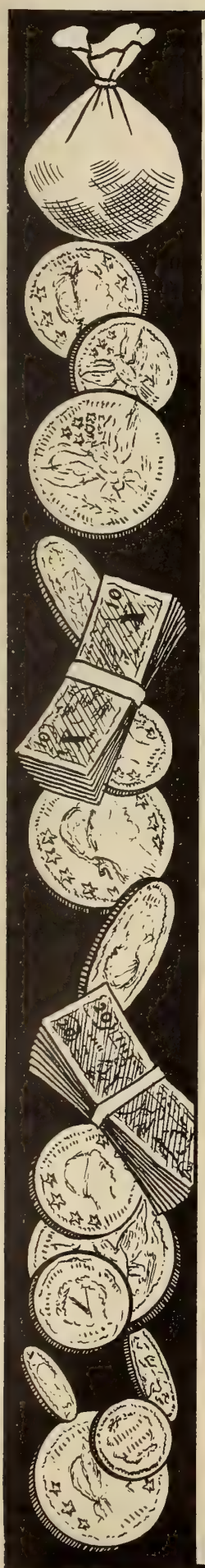
ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

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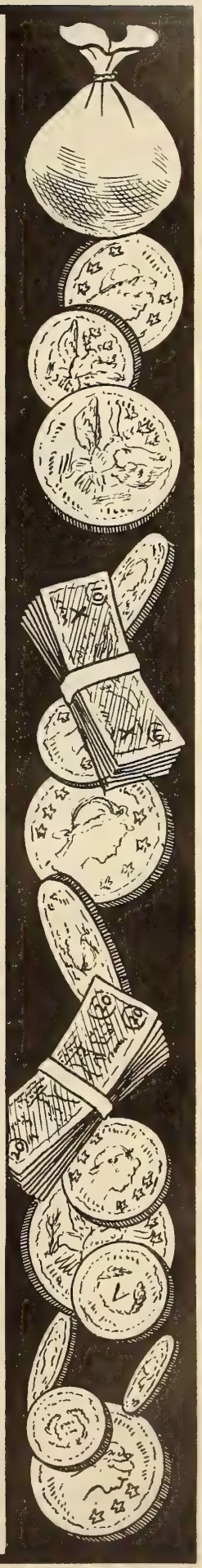
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COLD, HARD CASH
KEEPS THE WOLF FROM THE DOOR.
COLD, BAD FEATURES
KEEP THE CROWDS
AWAY.
WELL-KNOWN FEATURES BRING CROWDS.
CROWDS MEAN COLD HARD CASH.
CROWDS KNOW *V-L-S-E-* PICTURES,
THEY GO WHERE THEY ARE SHOWN-
AT THE BEST THEATRES,—
THE THEATRES THAT MAKE MONEY,
BECAUSE THEY SHOW FEATURES
BY THE OLDEST AND BEST MAKERS,

VITAGRAPH
LUBIN
SELIG
ESSANAY

V. L. S. E. INC.
1600 BROADWAY, N.Y. CITY.



The $10,000 necklace had disappeared! Seen in Duncan's hand one moment, it vanished the next! Where had it gone? In what miraculous manner had this human bird of prey succeeded in doing away with the jewel, in spite of the fact that all eyes were focussed upon him?

This is the mystery which confronts the officials of the Grand Hotel, in



THE DISAPPEARING NECKLACE

(Released in Regular Service, Wednesday, July 28th)

The Second of the Twelve Weekly Two-Act

MYSTERIES of the GRAND HOTEL

Like all the episodes of this amazing series, "The Disappearing Necklace" is based upon incidents which were furnished Kalem by such representative hotels as the McAlpin and Buckingham, of New York City; Auditorium Hotel, Chicago; Hotel Jefferson, St. Louis; Hotel St. Francis, San Francisco; Hotel Savoy, Kansas City; Hotel Mason, Jacksonville, Etc.

The Dramatic Mirror reviewer recently declared: "The Mysteries of the Grand Hotel are the best we have seen in a long time." You'll say so, too! Get in touch with the nearest rental exchange and book every one of the episodes!

This series obtainable at all General Film Company Branch Offices and Greater New York Film Rental Company.

Special 1, 3 and 6-sheet, 4-color Lithographs

KALEM COMPANY

235-39 WEST TWENTY-THIRD STREET NEW YORK CITY

HAL FORDE

The Star Who Has Delighted Theatregoers In Every English-Speaking Country



In the Three-Act BROADWAY FAVORITES Feature Production

THE MAKER OF DREAMS

Were you one of the thousands of theatregoers who saw "Maid in America," at the Winter Garden; "Adele," at the Longacre Theatre; "The Purple Road," at the Liberty and Casino Theatres, and "The Enchantress," at the New York Theatre? Do you remember Hal Forde's sterling portrayals in the leading roles of these Broadway successes? Mr. Forde is even better in "The Maker of Dreams." His work in the dual role of father and son is the best he has ever done! Although a genuine feature attraction, this comes to you in Regular Service!

Released in Regular Service Monday, August 2nd

This feature obtainable at all General Film Company Branch Offices and Greater New York Film Rental Company

Special 1, 3 and 6-sheet, 4-color Lithographs

KALEM COMPANY

235-39 WEST TWENTY-THIRD STREET NEW YORK CITY

WHAT THE CRITICS SAY OF "THE BLINDNESS OF VIRTUE"

" 'The Blindness of Virtue' " is treated delicately from every standpoint. No scene at all injurious to one's finer sensibilities is pictured, although the story is just as comprehensive and just as vital under these existing conditions. . . . . .

As regards photography and scenery *nothing remains to be perfected.* . . . . . .

" 'The Blindness of Virtue' is truly one of the *best stories* that has seen the celluloid."

Motion Picture News.

"In 'The Blindness of Virtue' produced by Essanay, the moral lesson taught is powerful and one that should be productive of great good to parents and to boys and girls. . . . . .

"The manner in which the story is told in these pictures carefully avoids all coarseness and there is nothing to offend good taste, or anyone of the most delicate susceptibilities. . . . . .

"The *photodramatic merit* will be *acknowledged by all* of fair minds."

Moving Picture World.

This 5-act drama by Cosmo Hamilton is

The most striking photoplay success of the year.

Featuring

EDNA MAYO and BYRANT WASHBURN

★ ★ ★ ★ ★

"THE WHITE SISTER"

In 6 acts. By F. Marion Crawford.

With VIOLA ALLEN

"The Slim Princess"
in 4 acts. By George Ade.
With Ruth Stonehouse

"GraustarK"
In 6 acts.
By George Barr McCutcheon.

are continuing to fill all theatres and are gaining in popularity daily.

Book all of these features through any of the branch offices of the V. L. S. E., Inc.



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"FIRST TO STANDARDIZE PHOTOPLAYS"

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POE ON THE SCREEN

is what

THE CHICAGO TRIBUNE

calls

Henry B. Walthall

who stands in relation to photoplays as Edgar Allan Poe does to literature. Mr. Walthall portrays, with vividness and fascinating intensity, the deepest and most soul stirring of human passions and emotions, such as Poe depicted with his pen. He is appearing in these heart gripping dramas for

ESSANAY

in both its General Film Co. program and its V. L. S. E. releases.



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"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE ST. CHICAGO



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ECHO
ANSWERS
?

Did you ever stand in the hills and shout and hear the sound reverberate from crag to crag and come booming back in a thousand voices? If you have you know every echo repeats exactly what you say.

There is an echo to every photoplay. The echo will help or hurt you according to what you show.

A good photoplay will strike the heart of every spectator and reverberate from lip to lip and come back to you in the form of increased crowds and larger box office receipts.

Be sure to have only the best plays and the echo never will fail you. Essanay plays are all standardized. They are all good.

Make Your Echo Answer
ESSANAY

"THE KISS"
A thrilling drama of a woman of noble family who loves a poor artist.
Released August 2.

"DREAMY DUD"
Living cartoons by Wallace A. Carlson.

"HE GOES BEAR HUNTING"
Released July 28.

"A VISIT TO HIS UNCLE DUDLEY'S FARM"
Released August 4.

"BUSINESS RIVALS"
(In 2 acts.)
One of the most thrilling of the "Adventures of Dominica," by Henry C. Rowland.
Released August 3.

"EYES THAT SEE NOT"
(In 3 acts.)
One of the most pleasing comedy-dramas ever screened, full of fun and with a beautiful love story.
Released August 7.

G. M. ANDERSON
and Marguerite Clayton
are presented in their latest dramatic successes

"BRONCHO BILLY AND THE POSSE" — **RELEASED JULY 23**

"BRONCHO'S SURRENDER" — **RELEASED JULY 30**

RELEASED THROUGH THE GENERAL FILM CO.

Special 6 sheet muslin Chaplin posters..... $1.75 } Essanay
Life sized Chaplin cut-outs for lobby stands..... $1.50 } publicity
25 foot strips of Essanay stars..... $1.50 } dept.

A 50-ft. strip scene of "Graustark," "The Slim Princess," "The White Sister," "The Blindness of Virtue" and "A Bunch of Keys," is the best way to advertise these photoplays in your theatres. Price $2.50, Essanay publicity dept. or at the V. L. S. E. branch offices.



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ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

333 ARGYLE ST. CHICAGO



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JUL 23 1915

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"When You See It In 'The News' It's NEWS"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

LOS ANGELES, CALIFORNIA
427 SO. FIGUEROA STREET

NEW YORK CITY
TWO HUNDRED AND TWENTY WEST FORTY-SECOND STREET

CHICAGO, ILLINOIS
110 SO. DEARBORN STREET

Volume XII JULY 31, 1915 No. 4

The Growth of the Theatre House Organ

THERE is plenty of proof on every hand that the exhibitor of today is far ahead of the exhibitor of five, three or even two years ago.

He is better acquainted with his pictures, better informed about his patrons, more broadly ambitious for his theatre, more keenly alive to the possibilities of the business of which he is a central figure.

In short, he is a better business man than he used to be. And—though once the idea would have been laughed at—a better showman because he is a better business man.

* * *

ONE striking evidence of this is to be found in the motion picture theatre programs of today; that is to say, the cards, leaflets, folders or pamphlets issued at stated intervals by the theatre manager for the information of his patrons.

These little house organs are not, perhaps, the biggest factors in the theatre's life. There are the pictures, the music, the staff management, the lobby display, the poster advertising—all demanding constant and concentrated attention.

* * *

BUT the house program has its place. It can be made very influential.

Instead of fluttering down from the patrons' laps to carpet the floor of the theatre at every performance, the little publication can be converted into a handbook of amusement information to the theatre-goer that he will slip into his pocket and carry home to read.

* * *

IT all depends upon the exhibitor. He can publish a program that the theatre-goer will keep for five minutes, or he can produce one that his patrons will keep for a week.

A judicious selection from the tons of material he can have for the asking, an arrangement of his program and news notes in a pleasing and tangible fashion, in clear, attractive type and printed on as good paper as the house can afford, will result in a program that will be found lying on the table in the home of every theatre-goer in the town along with the magazines of the week or month.

* * *

AS publishers, we have a more than passing interest in the endeavor of the exhibitor to satisfy his public with as excellent a publication as he can offer, just as we are constantly endeavoring to satisfy our public, the trade public, in the same manner.

We receive copies of theatre programs from exhibitors all over the country every week.

To be frank, they deserve more compliment than criticism. None of them are perfect. Improvements could be suggested in all.

* * *

BUT the most significant fact about them is that each program represents a conscious desire and attempt on the part of the exhibitor behind it to heighten and strengthen his audience's attachment to his theatre.

Each is a stimulus to keep alive the patron's interest in the theatre *between performances,* to hold the theatre in his or her mind and create a theatre-going habit there that will bring the man or woman back again and again.

* * *

THE most refreshing feature of them all is the striving for individuality without flashiness that is apparent in the overwhelming majority of them.

There is little or no gaudy splashing of color. A few use what is known as "the offset process" on the first and last pages, giving a cover effect. The rest employ either a soft-toned or tinted paper, or carry a cover in two colors, a sepia and one other.

Refinement and dignity characterize four out of five that have come to our attention.

* * *

THERE is, to be sure, crudity of arrangement, sometimes an awkward jumbling of advertisement and text; sometimes a number of minor technical faults appear which the printer should know how to correct.

But the note of refinement and dignity is there, and is coming to dominate more and more completely every theatre house organ published.

* * *

TO put into a few words some of our conclusions as the result of an extended study and analysis of these programs may benefit those exhibitors to whom we are indebted for copies of them, and inspire others who have been puzzled as to the course to take in furnishing their theatres with a house organ.

Here are a few "Do's" and Don'ts" for program-makers, for our fellow-publishers, though publishing is a mere incident of their business lives:

* * *

DON'T use too cheap a grade of paper in your program. Don't put all your money on the cover, at the expense of the inside. A highly-glazed cover, with an elaborate design, is disagreeable if it is followed by pages that are poorly printed on cheap paper.

(*Continued on page 36.*)

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES
Published on Thursday Every Week by

EXHIBITORS' TIMES, Inc.

Copyright, 1915, by Exhibitors' Times, Inc.

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HENRY F. SEWALL.....*Vice-President*
E. KENDALL GILLETT.....*Secretary*
H. ASHTON WYCKOFF.....*Treasurer and Business Manager*
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WILLIAM RESSMAN ANDREWS.....*News Editor*

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Vol. XII July 31, 1915 No. 4

The Growth of the Theatre House Organ

(*Continued from page 35.*)

Unless you use a tinted paper, be careful to get the whitest paper you can buy. This will throw the black of your type matter into strong, sharp relief, and bring out the details of your cuts. It gives life to the entire program.

Gray paper, unless finely finished, dulls and deadens everything printed on it.

* * *

DON'T overcrowd the program with cuts. Gauge the number you use to the size of your page and the number of pages in the program.

Don't make the mistake of using large cuts on a small page. You destroy the balance and symmetry thereby.

Don't suffocate your weekly program pages or your important reading matter under a mass of advertisements. Arrange the advertising so that it will not overshadow everything else.

You can take care of enough advertising to pay the cost of your program, and still leave plenty of room on your pages for artistic and effective arrangement of the reading matter and illustrations.

* * *

DON'T use too much heavy, black-faced type. Keep away from that even on your weekly program announcements.

There are plenty of "medium-faced" types, as they are called, with far more distinction and individuality than the black-faces possess, and which will give your program an air of quality and refinement that no heavy type can lend it.

Your printer can show you some of these. Go over his assortment of type with him, pick out the type face you want used, and instruct him to use it in your house organ.

BE careful of the width of your columns. A column of type that is too narrow in proportion to the length of the page spoils its appearance.

A column that is too wide, unless the type is proportionate in size, makes difficult reading, and produces a page inferior in appearance as well. This is a matter your printer should arrange for you, but sometimes he needs your co-operation to produce the best results.

* * *

EVEN though your house organ is given away, *insist upon having clean, high-grade printing.* Smudgy pages, broken and imperfect type, white spots on your cuts or in the body of an article are all faults of your printer.

If you are a good business man, you can get advertising enough to enable you to produce a good-looking, well-printed program—*to enable you, in other words to pay for good printing.*

* * *

TO be sure, you are giving your house organ for nothing. But that house organ is your appeal to your patrons. They take it, knowing you want them to take it, and regard it in a critical spirit. They judge you by it.

If their friends, who have never attended your theatre, see it, they form a mental conception of your theatre and the quality of the show they will see there by the appearance of your house organ. Quality in the one inevitably promises quality in the other.

* * *

THESE few observations are not intended to be radical nor exhaustive. Much more might be written on these same points, and many other kindred points might be touched upon at great length.

If the principles laid down in the foregoing paragraphs prove to be of any assistance to exhibitors anywhere, this editorial will have accomplished its purpose.

And if they lead exhibitors to make any further inquiries by letter concerning the conduct of their house organs, they may feel assured that the services of our staff of trained publication men is at their constant disposal.

Sunday Opening and Censorship

THOSE who are looking for indications of the spirit of self-defence among the exhibitors of the country that will be necessary during the coming year to combat censorship successfully, will find it in the numerous campaigns for Sunday opening of motion picture theatres that are being carried on.

Tennessee and Texas are just at present the most hotly contested battlegrounds on this question, but in more than one town in Indiana there is a determination on the part of exhibitors to test the disposition of the public to insist on closed theatres on Sunday.

In New York State, after several hearings from the lowest court to the highest, the victory has finally remained with the Yonkers exhibtor who questioned the power of the municipality to forbid him to open his theatre on the Sabbath.

* * *

IN more than one state, however, public opinion has unmistakably manifested itself in favor of the exhibitor on the question of Sunday exhibitions.

There is not the slightest doubt that public opinion would register itself a hundredfold more strongly upon the question of censorship if it were presented to the people. The newspapers alone would decide that.

Hitherto there has been altogether too much pretence, on the part of the censorship element, to a monopoly of public opinion. It is time that a test, on the merits of the case, was made.

National Convention in San Francisco Sets New Standard for Meetings of Film Men

Fred J. Herrington Is Elected President, M. E. Cory Is Made Vice-President, L. W. Brophy, Second Vice-President, and Peter Jeup, Treasurer—At the Ball, Attended by Six Thousand, Carlyle Blackwell and Blanche Sweet Lead the Grand March—Griffith Delivers Rousing Speech, and Delegates Cast Unanimous Vote Against All Forms of Legalized Censorship

MOTION PICTURE NEWS takes deep and sincere pleasure in extending to Fred J. Herrington, the newly elected head of the Motion Picture Exhibitors' League of America, and to Messrs. Cory, Brophy and Jeup, his associates, its cordial congratulations and heartiest wishes for a successful administration.

No man ever rose to that office with a livelier sense of the responsibilities, possibilities and opportunities that confront him as President of the League than Mr. Herrington. They are many, but it is safe to say that "Fighting Fred" is keenly and aggressively aware of them all.

* * *

MR. HERRINGTON went to San Francisco with a record, freshly made, that needed no encomium and no explanation. Within the last six months he successfully organized the Pennsylvania State Branch of the Motion Picture Exhibitors' League.

At the same time, he led the exhibitors in a spirited and unwavering fight against censorship, first for absolute repeal of the law; then when it became evident that Brumbaugh and Breitinger would not permit such a thing to come to pass, he fought the substitute bill, clause by clause, until it was improved and modified and tempered to the motion picture business as far as the "powers" would permit.

* * *

IN the local affairs of the Pittsburgh exhibitors, Fred Herrington has been untiring in his efforts to obtain justice and fair play for his fellows from the various factions which, for one reason or another, were pitted against them.

Success has a peculiar way of crowning his efforts, too. He never returns from a fight empty-handed.

He may not have gained everything he went after, but when every circumstance is taken into consideration, it has usually been found that Fred Herrington got all there was to be gotten out of a given situation.

* * *

THE exhibitors need just such a man to lead them against the crises which will confront them during the next year. The censorship battle that must certainly break out during the fall and winter will furnish President Herrington with his greatest opportunity.

He is used to such conflicts. He welcomes them. As a campaigner and strategist, he is already a veteran.

* * *

IN the organization of the League along militant and defensive lines, no more able colleague for Mr. Herrington could be named than Mark E. Cory.

The convention that has just closed is Mr. Cory's latest masterpiece, and the success of it is proof of his executive and organizing ability.

But it is only the latest of numerous similar performances which Mr. Cory has brought to a successful conclusion. California will not soon forget his "personally conducted" tour of the state, by automobile last fall, when he swelled the roster of the state league beyond all expectations. California, with the rest of the country, is prepared to expect great things of "M. E.," and those who know his capacity for work best are expecting most of him.

Mr. Brophy's election as second vice-president marks what is almost his first appearance as a national figure. But his presence on a militant ticket of this sort is excellent evidence of the calibre of the man and his promise.

* * *

AS for Peter Jeup, his name has always been synonymous with the best progressive movements in the business. The alert, forward-moving exhibitor could always be certain that his business creed was Jeup's, and wherever there was a struggle toward better, saner, sounder conditions, Jeup was in the forefront of the fight, leading, until his fellow-exhibitors were ashamed not to follow. The Michigan State League is his monument, and it may be said in passing, that the statute-books of the Peninsular State would be much more unpleasant reading for the exhibitor than they are, had it not been for Peter Jeup's eternal vigilance.

* * *

FROM beginning to end, it is a great ticket. President Pearce and his colleagues may lay down the duties of their offices with the feeling that the problems of the League could not have been committed into stronger or more capable hands.

Special to MOTION PICTURE NEWS

San Francisco, July 20.

THE national convention of the Exhibitors League of America, which closed here Friday evening with a most brilliant ball, has set a new standard for meetings of the future, in that harmony was the keynote of this gathering. At all sessions there was a spirit of co-operation and get-together displayed, and the manufacturers with exhibits derived much benefit in meeting for the first time the west coast branch of the exhibitors' body of the country.

On Friday, the sixteenth, the election of officers was held with the following results: Fred J. Herrington, president; M. E. Cory, vice-president; L. W. Brophy, Muskogee, Okla., second vice-president, and Peter Jeup, Detroit, Mich., treasurer and secretary. The convention city and salaries will be named by an advisory board.

On Friday afternoon the local Fox exchange gave an automobile party to convention visitors.

Blackwell and Blanche Sweet Lead Ball

The convention ball, which was attended by many photoplay celebrities, took place on Friday night. The grand march was led by Carlyle Blackwell and Blanche Sweet of the Lasky company, Robert Harron and Dorothy Gish of Reliance and Majestic, Fred Mace and Mabel Normand of Keystone, Robert Leonard and Ella Hall of Universal, Howard Hickman, William S. Hart and Bessie Barriscale of the New York Motion Picture Corporation, and William Duncan and Myrtle Gonzales of the western Vitagraph studio.

Others in attendance were: Jesse Lasky, Cecil De Mille and Geraldine Farrar, from Lasky; Mack Sennett and Raymond Hitchcock, Keystone; Francis Bushman, Marguerite Snow, Fred Balshoffer and Harry Reichenbach, Metro; Hobart Bosworth, Universal; Victor

Potel, Essanay; Frank Keenan, NYMP; W. W. Hodkinson, Paramount; and Mr. and Mrs. William Randolph Hearst, Leon Netter and E. M. Asher.

There totaled six thousand at the ball, including others more or less prominent in the picture business, and many guests. The music was furnished by a thirty-piece orchestra.

During the course of the evening a prize dancing contest was held. Mrs. Hearst was universally acclaimed the best waltzer, while William S. Hart by winning the second prize proved himself as good a ball room artist as he is western bad man. Both winners received handsome loving cups.

Co-operation of Manufacturers Secured

At the Tuesday session of the convention Walt Blosser, manager of the motion picture department of the Chicago "Tribune," spoke on the motion picture and advertising.

Of great importance to the trade is the resolution adopted following the address on censorship by David W. Griffith, when amid scenes of enthusiasm wilder than ever before at such gatherings the exhibitors went on record as being opposed to any form of legalized censorship.

Of almost equal importance is the action taken to secure the co-operation of manufacturers and exchange men for the betterment of the industry with respect to vicious pictures of any kind and the renting of films for projection in saloons and other places where liquors are sold and where no admission price is charged.

The league will be greatly benefitted by the action of the convention with regard to placing the matter of selecting a convention city in the hands of the executive board, and the naming of a secretary and fixing his salary with the same officers.

The resolution providing this also set out that the secretary shall be employed throughout the year, and maintain an office in New York City. Plans were also made to decide upon a permanent convention city where sufficient admission fees can be secured to pay the expenses of the convention.

Fully fifteen thousand people gathered in the great Court of the Universe at the Panama-Pacific Exposition on Thursday, the 15th, and saw Francis X. Bushman and Marguerite Snow act scenes from "Richard Carvel." This remarkable event, said to be one of the greatest crowds thus far seen in any one part of the Exposition grounds, characterized "Metro" day at the World's Fair, which was a decided success from beginning to end.

Credit to Cory

In the evening the daring aviator, Art. Smith, concluded the ceremonies by soaring into the Heavens and writing the letters of "Metro" in the sky in full view of the thousands below. During the day a public reception was held by Mr. Bushman on the grounds.

Most conspicuous was the success of Mark E. Cory as chairman of the committee on arrangements of this convention, and to him is due practically all credit for the success of the meeting. Upon Mr. Cory fell almost the entire work of planning and arranging for this convention, and the manner in which he carried out every detail won for him the praise of all who participated.

The booths for the exposition were very attractively arranged, alternating and direct current feed wires went to every booth, there was a telegraph office in the exposition hall directly opposite the booths of the several trade papers, and practically every convenience and need was looked after by the genial chairman to the extent of furnishing stamps to the visitors on various occasions.



FRED J. HERRINGTON, PITTSBURGH, PRESIDENT, M. P. E. L. OF A.

The exhibitors are very proud of this meeting, for in planning for it they decided that politics should be eliminated and an honest effort made to secure the co-operation of the manufacturer and exchange men. This was carried out by Chairman Cory and all connected with the convention, to the letter.

Help of Manufacturers

An illustration of the manner in which manufacturers took advantage of the invitation extended by the exhibitors to participate is most strikingly illustrated by D. W. Griffith, W. W. Hodkinson, and Thomas H. Ince in accepting an invitation to participate in the program.

There was an absence at this meeting of conditions that caused dissatisfaction in previous meetings. Here there was no official decorator of a furniture house. The manufacturers who desired to decorate were at liberty to secure the aid of any decorator they desired. The result was that all booths this year were much prettier, and more tastefully decorated than those at conventions in previous years.

The beneficial influence of the Pacific coast producing companies in co-operating with Chairman Cory, in making the ball of Friday evening a big success, points out to the exhibitors the need of holding all future meetings in cities where it will be possible for manufacturers to assist.

Never before was an exhibitors' convention or ball such a brilliant affair as that at San Francisco, and the receipts will go a long way toward paying the expenses of this meeting, regardless of the fact that the convention paid all expenses of bringing the prominent photoplayers to San Francisco from Los Angeles and other California cities, entertained the artists while here, and sent them home in style.

Details of the Tuesday session were given in the July 24 issue of Motion Picture News.

When the convention was called to order Wednesday morning, President Pearce appointed committees on resolutions and grievances, selecting L. W. Brophy, S. H. Jones, and I. Oppenheimer; and M. J. Slim, M. Z. Krohn and L. R. Greenfield on constitution and by-laws committee.

Judge A. P. Tugwell, of Los Angeles, was then asked to address the meeting, and spoke briefly on the history of the film industry, dating back to the Chicago Exposition in 1893, and telling of his experience since that date in connection with what was then looked upon as a passing novelty. He concluded by reading a newspaper clipping from a Pittsburgh newspaper, referring to censorship. This pointed out the great growth of the industry in that it showed that politicians had come to realize the importance of motion pictures.

Principal Speakers

The principal speaker of this session was W. W. Hodkinson, president of Paramount Pictures Corporation, who discussed the future of the film industry. He pointed out that producers were fast improving their subjects and shortly this process would eliminate the need of censorship.

At the present time there is no need of censorship, according to the views of Mr. Hodkinson, and as this is becoming apparent to the public and the newspapers, the censor will be removed from office. In conclusion, he stated his belief in the motion picture industry, more particularly the feature film. It is still in its infancy, but the future has in store great improvements for pictures.

Briefly he summarized the improvements made in the past five years, and concluded in calling attention to the series of pictures now being made featuring Geraldine Farrar, the highest salaried artist ever engaged to appear before the camera. He devoted a portion of his talk to urging the exhibitors to use better pictures and use them longer, and to stop daily changes and thereby aid the industry.

One of the outstanding features of the whole week was Wednesday evening, "Barriscale Night," on which Bessie Barriscale, star of the Thomas H. Ince-NYMP producing forces, was the guest of honor in the big exposition

salon. Miss Barriscale, gowned in a magnificent creation of white satin, held forth in the unique Ince booth.

She was seated in a handsome white enameled chair, at a table of the same character, and the furniture, together with the actress' stunning white gown,



M. E. CORY, SAN FRANCISCO, FIRST VICE-PRESIDENT M. P. E. L. OF A.

combined to give a gorgeous effect against the rich background of royal purple satin, which adorned the booth.

Though no turnstiles registered the number of people in attendance on "Barriscale Night," it would not be exaggeration to say that more visitors filled the big hall on that occasion than at any previous time during the week. Miss Barriscale enjoys a tremendous popularity in San Francisco, due, in a great measure, to the fact that for many years she was the favorite stock star in the Bay City, and this caused a large contingent of the theatre-going public to grasp the opportunity of meeting their idol face to face.

Griffith Delivers Address

The most enthusiastic session of the convention was that of Thursday morning, when David Wark Griffith, maker of "The Birth of a Nation," was the principal speaker. Mr. Griffith's subject was "The Rise and Fall of Free Speech and Personal Liberty," and so forcefully did he deal with the censorship problem that he caused the convention to adopt a motion made by Judge A. P. Tugwell, of Los Angeles, providing that the organization is against all forms of legalized censorship.

As soon as Mr. Griffith entered the big convention hall he was greeted with applause, which continued while he walked the entire length of the hall, and for several minutes as President Pearce, who presided, stood waiting to introduce the speaker. The speaker was frequently interrupted by enthusiastic applause, and when he finished his earnest appeal for all to aid in "the beautiful fight for liberty," the audience rose as one and cheered him as he passed out of the hall. In part Mr. Griffith said:

"*Freedom of speech and publication* is guaranteed in the Constitution of the United States, and in the constitution of practically all the states. Unjustifiable speech or publication may be punished, but cannot be forbidden in advance. The Supreme Court of California held that a regular theatrical production could be protected from injunction on the ground that it was a publication.

"We do not fear censorship, for we have no wish to offend with indecencies or obscenities, but we do demand, as a right, the liberty to show the dark side of wrong, that we may illuminate the bright side of virtue—the same liberty that is conceded to the art of the written word, that art to which we owe the Bible and the works of Shakespeare.

"The rise of free speech has cost centuries upon centuries of untold sufferings and agonies. In our own country it has taken some of the best blood of our forefathers. The Revolution itself was a fight in this direction—the God-given, beautiful thing of free speech.

"Afterwards the first assault on the right of free speech guaranteed by the Constitution occurred in 1798, when Congress passed the Sedition law, which made it a crime for any newspaper or other printed publication to criticise the government.

Unjust Law Dead

"Hotly contested prosecution of editors and publishers took place at the instance of the party in power, the popular indignation was aroused against this abridgement of liberty to such an extent that Thomas Jefferson, the candidate of the opposition party for President, was triumphantly elected. And after than nothing more was heard of the Sedition law, which expired by limitation in 1801.

"The integrity of free speech and publication was not again attacked in this country until the arrival of the motion picture, when this new art was seized upon as an excuse for meddlesome interference.

"It has taken but a very few short years to take away this wonderful blessing, and I tell you that not only has its accomplishment been attempted—it has been completed. You may think this is an exaggeration, but I tell you that when a majority of citizens in any community allow the censorship of one single motion picture—particularly showing to an audience of adults—the right of free speech in that community has once and for all and forevermore ceased to be.

"They tell you you must not show crime in a motion picture. Do not listen to such nonsense. These people would not have you show the glories and beauties of the most wonderful moral lesson the world has ever known—the life of Christ—because in that story you must show the vice of the traitor Judas Iscariot.

"Let these people follow out their belief to its logical conclusion, there would have been written no 'Iliads' of Homer; there would not have been written, for the glory of the human race, that grand cadence of uplift called the Bible; there would have been no Goethe. There would be no thrilling, beautiful dramas given as the grandest heritage of the English-speaking race—the plays of Shakespeare. None of these things would these worthy persons have left in your possession had they had their way.

New Ideas Gain Ground Slowly

"All new things in the world, including the Christian religion and the printing press, have been at their beginnings considered as instruments of evil.

"The motion picture has had to undergo the same ordeal that seems to be directed at all new things.

"Again, once allow the idea of censorship to be accepted quietly, and as a matter of course by the American people concerning the motion picture, how easy it will be for the spirit of intolerance, that has already grown so arrogant in our nation, to attack the stage, and then the press itself.

"The motion picture is a form of speech as clean and decent, and respectable as that of any art mankind has ever discov-



PETER JEUP, DETROIT, TREASURER, M. P. E. L. OF A.

ered. A people that would allow the suppression of this form of speech would unquestionably submit to the suppression of that which we all consider so highly, the printing press.

"And yet we find all through the country, among all classes of people, the idea that the motion picture should be censored.

"When the first little board of censorship was established six years ago, we took it seriously, then expected exactly what has come to pass. A man of the caliber of the captain of the police of Chicago can tell two million American people what they shall and shall not go to see in the way of a moving picture.

Everything at Dead-Level Flabbiness

"The policy of the censorship is to approve of pictures which offend no one. That is one way of saying: 'We will have nothing in the pictures but milk and

water,' ridiculous, insipid mediocrity that could not possibly interest anyone.

"We believe that we have as much right to present the facts of history as we see them, on the motion picture screen, as Woodrow Wilson has to write these facts in his history. We believe it as a right under the Constitution of the United States, and we are supported in this belief by wise judicial decisions in cases where the matter has been presented to the courts in the right way.

"So long as this thing of censorship is allowed, so long as in a city the size of Chicago one man may tell two million what they shall or shall not see in a motion picture in the theatres of Chicago, then just so long and just so certain, there is no such thing as free America, and freedom of speech is a thing of the dead and much-regretted past.

"The press of the country can awaken the people to the truth of these conditions. What have you done to help awaken them? The gentlemen of the press are human beings, subject and liable to be persuaded one way or another, the same as you or I.

"Talk to them, put up your side of the case. You will find that you can open their eyes to things they have never dreamed of. Already some of the greatest journalists of the country have been brought to see the light."

Daily Papers on Side of Exhibitors

Mr. Griffith's quoted extracts from principal dailies. The extracts are as follows:

The Chicago "Tribune," in speaking of the attitude taken by the Mayor of that city, says:

"Intelligence does not need censorship. The greater the insistence upon censorship the greater the denial that the community has intelligence. . . . . Censorship, being in itself a denial of intelligence, frequently proves that it itself is unintelligent."

The Boston "Transcript," in an editorial, says:

"The framers of the organic law of the Commonwealth concluded their contribution to human happiness with the purposeful phrase: 'To the end it may be a government of laws and not of men.' Upon Massachusetts, therefore, rests a peculiar obligation to oppose the tendency of the times to change by class legislation and executive censorship a government of laws to a government of men. The passion to limit by legislation or executive order the freedom of the individual is today the curse of the nation."

The Boston "Herald" says:

"The people are impatient of any censorship which limits that freedom (free speech) which they hold as a priceless heritage. They want exact fairness and justice for all races and creeds."

The Chicago "Examiner" says:

"If an official can impose his views on us in the moving picture house, the next attempt will be to tell the theatre what it is allowed to show, and from that it is only a step to telling the press what it may print. That would spell an end to criticism of public acts and public men. It would substitute personal interest or personal prejudice for the truth as the standard in determining the right of publication."

The Chicago "Tribune," in another editorial in regard to censorship, says:

"The rights of the public are not to be abridged by bureaucracy, but are under the protection of the judiciary. The growth of censorship, undoubtedly stimulated by the moving picture, is a development which no American devoted to ideals of freedom can observe without alarm. . . . . The use of censorship easily may tend to the misuse of it, and the position of the courts as a corrective to check abuse of power by what is virtually an extra legal authority and might easily become an autocratic and stupid authority, most constantly be kept in mind."

In an editorial the Boston "American" calls censorship of moving pictures a dangerous precedent:

". . . always ready for abuse whenever in worse days there should arise those who would dare to abuse it. The liberty of a free people is not protected by ignoring a danger because it seems to be distant and not heeding it until it has actually sprung upon us and holds us in a death grapple."

The rest of Mr. Griffith's address follows:

"The press, the theatres, and the great majority of the people—these are only too ready to line themselves on your side of the battle, if you only have the nerve and the brains to let them know what your side is. In Heaven's name—get to it!"

President Pearce's Address

Following the opening of the Thursday session the reports of national officers were called for, and President Pearce read his annual report, which was as follows:

"Upon my election about a year ago, at Dayton, Ohio, the information was vouchsafed the Convention that my business interests would not permit constant traveling, and upon taking up the work, a letter of encouragement was immediately sent to all state officers, and information requested. The number of replies was very encouraging and showed the need of strong state and national organizations.

"In order to strengthen the state and national organizations, the question of amalgamation was taken up with the states of Wisconsin, Illinois, California, New York, Pennsylvania and Ohio, and it is more than a pleasure to be able to state that the first state in which amalgamation was effected was California.

"The remarkable co-operation of both sides not only made it possible, but materially aided in amalgamation in all these states, with the exception of Wisconsin and Illinois. This was emphasized by the splendid work done by the League in securing a graduated scale as a substitute for the flat rate war tax.

"This concession was the more remarkable because it was obtained by the League after the Finance Committee of the Senate had decided to grant no hearings on any portion of the bill.

"Too much praise cannot be given to the various trade papers for the loyal support given our organization. The success of the program, 'Exhibition must Organize,' was secured largely through the many columns of space so unselfishly given by them.

"If not at first it must now be apparent to all that the work of this administration is largely to lay the foundation upon which the future organization is to be built. Amalgamation with harmony was most necessary, and I trust the large success obtained along this line will enable this convention to so plan a boom for our organization which we have so much desired and that it will be a permanent one.

"The success of any organization, more especially this one of ours, depends largely on its personnel, and it is indeed gratifying in visiting the various state officers to find them not only men of ability and integrity, but leaders in their respective communities.

"In closing, let me make a suggestion which is based on my experience as your president, and while it may not seem as necessary to some as it does to me, I am sure it would be suggested by any one of you if you had the opportunity to make the observation that I have had:

"As soon as our convention will permit I would recommend the election of a secretary who shall be paid sufficient salary to enable him to devote his entire time to the work of the League, not only as secretary, but also as an organizer; also that his headquarters be in New York City.

"To make it impossible for him to use this position as a means of personal gain, I also recommend such amendment to our By-Laws as will provide for his election by the Executive Board, and his work to be under the supervision of the League president. I do not feel that I could ask the favorable consideration of this suggestion without stating to the convention that I am under no circumstances a candidate for re-election, and I take this opportunity to thank you all for your loyal support and hearty co-operation.

"Respectfully,
"M. S. PEARCE,
"President."

The report of the committee on by-laws was made and in all instances the suggestions of the committeemen were followed out by the convention as a whole, the report being adopted as read.

S. M. Spedon, manager of the publicity department of the Vitagraph company, gave a short talk on advertising, reviewing the various stages of the industry, in respect to the manufacturers' attitude toward advertising and publicity or popularizing the photoplays.

Spedon Talks on Advertising

He pointed out that the manufacturers had come to realize the necessity of co-operating with the exhibitor and cited the various methods that had been adopted. He urged the exhibitors of the convention to work with the manufacturer, for in reality it is a big task for the makers to judge the public pulse. They can best do so by working with the theatre people who nightly see their patrons and learn their likes and dislikes, he said.

The dailies of Los Angeles and San Francisco have devoted much space to the exhibitors' convention in general and paid particular attention to the Selig special train, which carried many of the exhibitors half way across the continent to the convention.

The Selig company's feature release of September, "Seven Suffering Sisters," was the object of much talk. Kathlyn Williams, who will appear in the picture opposite Tom Sanstchi, received a mysterious package on Saturday and a prize will be awarded for the one who guesses its correct contents.

The Selig company gave its many guests who came West on the Special a royal time. There was a lunch dance at the Selig zoo, with the players as hosts, besides side trips to Pasadena, Avalon, San Diego, Santa Barbara and Santa Monica. The Special left Sunday for Salt Lake City, Denver, Kansas City, St. Louis and Chicago.

Exhibits Outshine Former Convention Displays

Manufacturers of Films and Accessories Attract More Attention by Their Booths Than at Any Previous Trade Exposition—Visitors Are Pleased with the Decorative Schemes Employed for Making the Appearance of the Convention Hall Impressive

EXHIBITS of film manufacturers, programs and accessories companies at the fifth annual convention were far more attractive than those of any similar meeting in the past. All took a great interest in the preparation of the displays and the visitors and delegates of the convention were loud in their praise.

A most artistic and beautiful booth was that of the Paramount Pictures Corporation. Occupying the three spaces directly in front of the main entrance, it was the first to greet the eye of the visitor. The display was in the form of an arbor, designed by Wilfred Buckland, art director of the Jesse L. Lasky Feature Play Company, and carried out under the direction of Herman Wobber, the San Francisco representative of the Paramount.

Entirely of white lattice work, the colonnades mounted to the roof. In the center the Paramount trademark blazed forth and on the facades on each side were the names of the four firms releasing features through the Paramount program.

No attempt was made to display a vast amount of pictures. Mary Pickford, Marguerite Clark and Pauline Frederick, of the Famous Players; Geraldine Farrar, as Carmen; Blanche Sweet and Carlyle Blackwell, from the Lasky company, and the stars of the Morosco and Imperial companies were shown. On a table in the center of the booth was displayed the celebrated $1,000 collection of photographs of Geraldine Farrar made by the imperial photographer to the Emperor of Germany, also photographs of the Lasky all-star stock company.

Metro Booth in Splendor

Beneath a tastefully arranged canopy of red, white and blue, life-size, natural-color photographs of Metro program stars were shown. under the direction of Harry Reichenbach, in charge of publicity for Metro Corporation, New York City, E. M. Asher, and Sol M. Lesser, of All-Star Feature Distributors of San Francisco, Seattle and Los Angeles. Flags draped at all corners added to the attractiveness of this booth, and pretty palms and wicker furniture gave an air of distinctive coziness. The pictures shown were those of Olga Petrova, Florence Reed, Emily Stevens, Dorothy Donnelly, Ann Murdock, Francis X. Bushman, Marguerite Snow, Martha Hedman, Edmund Breese, and William Faversham.

One of the attractive booths was that of the San Francisco branch of Pathe Exchange, Inc. This booth was handsomely decorated with bunting and a profusion of attractive publicity matter in which were shown oil paintings of the Pathe players, including Ruth Roland, Henry King, Lionel Barrymore, Edwin Arden, Pearl White, Arnold Daly and others well known to motion picture followers.

In addition, there was a varied profusion of the artistic posters which are identified with the name of Pathe, conspicuous among which was the trademark rooster in crowing attitude. Handsome souvenir pennants containing photographs of the best known Pathe players were distributed to the exhibitors as mementos of the convention. The booth was in charge of Harry Oviatt, manager of the local branch; H. L. Knappen, H. L. Korpfer and F. Rodriguez.

"Keep Your Eye on Ince"

One of the most widely discussed booths on the floor, widely discussed because of its originality and absolute lack of ostentation, was that in which Messrs. Kessel and Baumann, of the New York Motion Picture Corporation, warned everybody to "keep your eye on Ince." It was situated in the northwest corner of the group.

There was something strikingly artistic about the exhibit. That's a rather bold statement, but it is vouched for even by "Hooks" O'Hara, whom "Bill" Wing called the Spanish prince.

Conspicuously located, the attractive booth of Griffith players caused a considerable amount of attention. The same was due to the pleasing as well as dignified appearance of the booth. The decorations consisted of large bromide photographers, of which the principal Griffith players were the subjects. Their frames, as well as the walls and ceiling, matched harmoniously with the life-like photographs.

Souvenir post cards, bearing the photograph of David Wark Griffith and a message from him concerning the trade-mark designating features produced by him personally, were distributed.

Many of the exhibitors who had exhibited Griffith features made their home in the Griffith booth, of which Bennie Zeidman, the Griffith Los Angeles representative, was in charge.

A partial list of the Griffith players represented in the neatly gotten up exhibit included Mae Marsh, Lillian Gish, Robert Harron, Dorothy Gish, Teddy Sampson, Charles Clary, Signe Auen, Charles West, Mary Alden, Spottiswoode Aitken, Miriam Cooper, Walter Long, Josephine Crowell, Ralph Lewis, Thomas Jefferson, Fay Tincher, Edward "Komic" Dillon, Francelia Billington, Irene Hunt and Sam De Grasse.

The supporting posts in the booth were covered with eight by ten bromide photographs of many of the Reliance and Majestic favorites, and a repetoire of views of the Griffith Hollywood studio.

World Film Booth Shows Stars

The World Film Corporation booth showed decidedly attractive picture of the corporation's greatest stars, Vivian Martin, Clara Kimball Young, Bob Warwick and Tom Wise. These were in natural colors, with attractive brass frames and easels, and draped with rich velvet. The display was in charge of San Francisco Exchange Manager Ralph Clark and Joe Deitch, who distributed literature describing the releases of this program, including "The Dollar Mark," "Fine Feathers," "The Boss," and others.



ART SMITH, AERONAUT, WRITING "METRO" IN THE SKY AT THE EXPOSITION

Wearing a sepia smile, the well-known countenance of David Horsley beamed upon all exhibitors from his booth upon the central corridor. Flanked upon all sides were enlarged panoramic views of his triple studios, which radiated into distinctive arenas from a common center.

The disappointment in not meeting Mr. Horsley in person was to some extent overcome by his friend and personal representative, Ernest Shipman, who, from



WORLD FILM BOOTH AT THE CONVENTION

years of business in the theatrical and motion picture business knows most all the exhibitors worth knowing anywhere in the country.

In the exhibition theatres the MinA comedies were run on schedule to demonstrate to exhibitors the excellence of this particular brand.

New Model Motiograph Shown

The exhibit of the Enterprise Optical Manufacturing Company, of Chicago, makers of the Motiograph, was particularly attractive on account of the rich black velvet hangings decorated in gold. The feature of the exhibit was the entirely new 1916 model displayed for the first time. This was described at length in a recent issue of MOTION PICTURE NEWS.

The entire exhibition was in charge of Edward H. Kemp, who personally welcomed many old friends and made new acquaintances. Mr. Kemp is the coast representative of the Enterprise company and conducts an accessory establishment at 833 Market street, San Francisco.

G. A. Metcalfe was located in Booth No. 1 with an exhibit of a number of leading eastern machines and devices. Principal among these were the Power's machine, for which Metcalfe is exclusive Pacific Coast distributor (except Los Angeles territory). The Simplex machine was also represented. The Baird machine created a great deal of comment on account of its large size and beautiful finish. Metcalfe also showed a complete line of supplies for operating room, lobby and auditorium, embracing the new line of brass poster frames in all sizes and styles.

The Simplex Alamo Camera for $35 was sold to a great number of exhibitors, who use it for taking local topical news subjects for presentation upon their screens. The Minusa Gold Fibre screen also received a great deal of publicity through Metcalfe's hands. A large demonstrating screen was loaned for one of the miniature theatres.

H. Paulis, general manager of the Los Angeles Motion Picture Company, manufacturers of Angelus cameras, tripods, rewind machines and other devices, had a display on Accessory Avenue, along the west side of the exposition, where he showed the latest models of the products of this company and giving demonstrations.

Another Minusa screen was loaned for demonstrating purposes to the National Carbon Company and still a third hung in Metcalfe's booth. The "Minusa Minstrel" is a publication of the snappy sort that created many a laugh from the exhibitors who read its bright lines.

Power's Display Unique

The Power's display was of a unique type in color and goes with the harmony of the convention and the Power company in general. The booth was a cozy structure, the coloring the proper shade to harmonize with the two banners hung in front, displaying gold and purple, which denoted the awarding of the highest possible award, the First Grand Prize, at the Panama-Pacific International Exposition.

The able representative, R. W. Horn, was on the job and maintained the dignity and good fellowship of the Power company. Mr. Horn expressed congratulations and best wishes to officers and exhibitors, both of the State of California and of the world in general, which he is doing his utmost to promote.

Pathe Poster Frame Exhibited

A newly patented poster frame was on display in the Pathe booth. This frame promises much to the motion picture exhibitor and comes at a time when the three-sheet and one-sheet posters are receiving greater attention than ever before.

The Universal exhibited, one afternoon in one of the theatres, "Scandal," the five-reel subject that was recently made at Universal City by Lois Weber, creator of "Hypocrites." This was the first picture to be shown by any of the manufacturing companies and the theatre was crowded. The next day Jane Cowl, in "The Garden of Lies," was shown.

M. L. Markowitz, manager of the California Film Company, assisted by Dan Markowitz and W. A. Cory, was in charge of the Universal's booth, which was centrally located in the salon. Handsome framed enlargements of the photographs of Cleo Madison, Ella Hall, Anna Little, Violet Mersereau, King Baggott, Hobart Bosworth, Herbert Rawlinson, Marie Walcamp, Robert Leonard, "Jack" Kerrigan, Francis Ford, Grace Cunard, Mary Fuller, and others of the many stars of the Big U organization were displayed to excellent advantage. Views of Universal City were also shown. In the center of the booth was a splendid likeness of President Carl Laemmle, of the Universal Film Manufacturing Company, draped in the company's colors. Two pretty girls were on hand furnishing interesting literature relating to the company and its productions to exhibitors and others.

Edison Machine Shown

Booths Nos. 4 and 5 were occupied by George Breck, the first man in America to engage in the equipment business. Here were on exhibition for the first time the long-heralded Edison Super Kinetoscope, the Caille Automatic Ticket Selling Machine, the Portoscope Projecting Machine, together with the very latest models of the most popular apparatus now in general use, including the Simplex type "S" Projector and the Standard Master Model machine.

(*Continued on page 58.*)

UNIVERSAL EXHIBIT AT THE NATIONAL EXHIBITORS' LEAGUE CONVENTION



Left to right: W. A. CORY, DAN MARKOWITZ, M. L. MARKOWITZ AND M. G. JONAS

President Freuler's Double Play in New Mutual Policy

President of Big Releasing Company, Who Recently Appointed John C. Graham, Widely Known in the Industry, His General Assistant, Signs David Horsley for Release of Centaur Producer's Entire Output Through the Mutual Program

AT noon Saturday, papers were signed by John R. Freuler, president of the Mutual Film Corporation, and David Horsley, owner of the Centaur Film Company, of Bayonne, N. J., and the Bostock Jungle and Film Company, of Los Angeles, whereby Mr. Horsley is to release his entire output through the Mutual. At the same time Mr. Horsley cancelled his contract by which, for the past seven months, he released the MinA brand of comedies through the offices of the General Film Company.

This is the latest of the important and far-reaching steps that John R. Freuler is



DAVID HORSLEY

taking to carry out to the fullest extent the avowed policy of his administration—to make the name of Mutual synonymous with "service to the exhibitor."

The first of these was the appointment of John Cecil Graham, one of the most widely experienced men in the motion picture field, and known for his ability to every exchange man and exhibitor in the country, to the post of general assistant to the president.

The program, as Mr. Freuler declared in an interview published in last week's MOTION PICTURE NEWS, is, in his opinion, the backbone of the business. With no disparagement of the feature, with no disposition to underestimate its influence or belittle its importance, President Freuler still holds firmly to the principle that the program is the day-in-and-day-out money maker for the exhibitor all the year through, and that a solid, well-rounded and reliable program is the only secure foundation upon which to construct an exhibitor service.

With such a program, he believes, whatever features the company produces and markets will have an added weight and value, because they are backed by a dependable short-picture schedule.

Freuler Will Not Abandon Features

Mutual features have gained permanent currency throughout the field. There is no intention on Mr. Freuler's part of abandoning them. But their production and release will be so ordered that they do not encroach upon or weaken the regular Mutual program—the standard of each will be maintained independently of the other, and the program picture and the feature will only have in common Mutual quality and reliability.

The cancellation of Mr. Horsley's contract to release through the General becomes effective within thirty days, which means that the last picture he will distribute through that channel will be the release for August 12. The brand name MinA remains the property of the licensed company, but Mr. Horsley completely severs his connections with it.

In the Mutual it is said that Mr. Horsley hopes to find a wider market for his productions.

Mr. Horsley is one of the best known film manufacturers in the United States. He was the first independent producer, who, through his courage and tenacity of purpose, blazed the way for the host who have followed, and is the inventor of many mechanical devices, which have proved invaluable in the development of motion picture art, as well as the originator of numerous novel features in studio construction.

For years the films produced under his direction have been regarded as among the best in motion picture production. The new connections bring to the Mutual program a style of pictures in universal demand. Each week Mr. Horsley will release through the Mutual a two-reel picture, featuring the collection of animals for which the Bostock name has been famous abroad and in this country for more than a century.

Mr. Horsley has bought the entire collection of Bostock animals, and has installed them at the new plant, covering a space of five acres, which he has lately completed in Los Angeles.

Preparations for Animal Pictures

Here a huge arena has been constructed, and a stage erected large enough to accommodate six working companies at one time. The arena has been so arranged that it will be possible to take animal pictures with absolute safety for the production staff, and by a unique arrangement of stage settings, six different scenes can be taken in but little more than the time which it ordinarily takes for one.

The Frank B. Bostock collection of trained animals, long known as one of the largest and most complete in the world, represents an investment of more than $600,000.

The Bostock animals are not only trained, but selected with the greatest care, each one for some particular purpose. There are now about 130 in the collection, including groups of many diverse species—boxing kangaroos, trained ostriches, elephants, lions, tigers, leopards, pumas, dancing, skating and plunging bears, monkeys and wonderfully intelligent chimpanzees, parrots, and many birds of gaudy plumage in great variety.

Even more important than the animals themselves are the trainers who have made the Bostock collection so unique among all collections of performing beasts. These trainers have been with the original Bostock organization for many years, and were retained by Mr. Horsley when he organized the Bostock Jungle and Film Company. The general manager of the company is Harry E. Tudor, who has



JOHN CECIL GRAHAM

supervised the Bostock interests for many years.

Bonavita Heads Trainers

The list of trainers is headed by Captain Jack Bonavita, acknowledged to be the greatest lion tamer alive. Captain Bonavita became famous through working twenty-eight lions at the same time. While at Coney Island with the Bostock show, Captain Bonavita was attacked by lions and his right arm torn off. Since that time, however, he has continued to do daring feats.

Another trainer is J. MacField, who has had considerable experience in training animals for motion picture work. Mr. Horsley induced him to join the Bostock organization because of his vast motion

picture experience. M. Gay, C. Beatty and four others complete the staff of made trainers. Gay is a young fellow of dashing personality and an exceptionally good lion tamer. Beatty's specialty is the training of leopards and tigers.

The female trainers include Mme. D'Arcy, one of the best known lion tamers in the world, who for years toured Europe under the direction of Mr. Cochran, of the London Hippodrome. She is assisted by her daughter, Mlle. Ottowa, who is specially clever in her handling of pumas and leopards. Mme. Gavette, another of the trainers in the Bostock organization, has a collection of nine wonderful polar bears, which she has trained to do the most astonishing feats.

It is obvious from this brief resume of the Bostock animal organization that Mr. Horsley will have facilities to manufacture one, two and multiple reel subjects for release through the Mutual consistently high in quality and unique in their appeal to the popular demand of the photoplay going public. Beside the animal features, a series of distinctive comedies will also be released by the Horsley companies. Mr. Horsley is also planning to produce a number of important multiple reel features, which will be released as Mutual master pictures.

Complete Animal Studio

His studio in Los Angeles, which has just been completed, combines all the latest developments in architecture and construction which have been called forth by the demands of the motion picture industry.

In addition to all these, it includes many devices and interior arrangements, all of which have been invented by Mr. Horsley, contained by no other motion picture studio in the world, including elaborate training quarters for the animal actors and a truly wonderful stage of unique design upon which the wild creatures and actors and actresses can perform under the camera's eye without the slightest possibility of mishap.

This is called the "arena," and around it six sets can be staged at one time, thus economizing on the time of director, camera man and the artistic staff.

Another feature of this remarkable studio is the dressing rooms, the fronts of which are constructed to represent bungalow exteriors, all being of different design with no two doors or windows alike. By means of this novel idea the directors have only to change one of the glass bungalow doors, which are constructed to be interchangeable, in order to have a combination of 144 bungalow fronts of different design for use in constructing interior settings.

All of these and many others of the unique features of the Los Angeles studio are the product of Mr. Horsley's fertile mind. Mr. Horsley is recognized as an inventive genius of premier rank. He has contributed a host of devices and contrivances to the list of motion picture inventions. He is the inventor of the Horsley duplex double exposure camera, by means of which it is possible to make two exposures at the same time upon the same negative. With this camera an infinite number of amazing effects can be made which are now all but impossible.

The alliance with Mr. Horsley is indicative of President Freuler's endeavor to strengthen and expand the Mutual program, and is in line with the announcements which he made to the motion picture exhibitors everywhere that he would endeavor to make Mutual service mean the best service alike to the public and exhibitors. The release of the Horsley productions through the Mutual Film Corporation will begin during the latter part of August.

Graham Is Appointed General Manager to Freuler

Former General Manager of Universal Is Familiar with All Branches of Industry—Entered the Business with H. E. Aitken, Former President of Mutual

JOHN CECIL GRAHAM, one of the best equipped men in the motion picture industry, has been appointed general assistant to John R. Freuler, recently elected president of the Mutual.

In selecting Mr. Graham for this all important office, President Freuler has brought to the Mutual a man who is familiar with every branch of the industry and who enjoys a nation-wide reputation among producers, exhibitors, and the public alike.

Mr. Graham, a graduate of the University of Nebraska, is from the Middle West. After his graduation, Mr. Graham passed up a career in the lumber business, in which his father had been a leader for many years, to enter the motion picture industry with H. E. Aitken, former president of the Mutual, when the latter organized the Western General Film Company. Later, in association with Mr. Aitken, he successfully operated the Western Film Exchange and when Mr. Aitken purchased the Reliance, he came East to be placed in charge of the output.

Following the organization of the Mutual, Mr. Graham continued in charge of the Eastern Exchange, which included New York City. Later he became general manager of the Universal and then of the United, recently dissolved.

Mr. Graham's experience in the film business dates back to Milwaukee, St. Louis and Joplin, with Mr. Freuler and Mr. Aitken.

Mr. Graham's experience and training has especially fitted him for an executive position in an exchange owning and operating corporation, such as the Mutual Film.

The days of the old Western Film Exchange were several years ago. That was when Mr. Graham got his grounding in the business. During his first connection with the Mutual he had charge of the eastern district, which included New York City. With the Universal he was primarily an exchange man. He was sent out, as sort of an innovation, to visit the exchanges and spend a few weeks at each. He developed business so that the Universal decided to keep him at that alone.

He was induced to leave the Universal and go with the United.

Now Mr. Graham returns to his old company and his former associates.

To give an estimate of the man let it be said that he stands for all that is best in the film industry. He is esteemed for industry, honesty and ability.

A Central Eye on Scripts for All Standard Studios

Changes in Public Reading Taste Will Become Known Through Special Scenario Department, Organized to Select Magazine and Book Plots

BY learning the demands of theatre patrons from the theatre owners and transmitting them to a special scenario department conducted by the Standard Photoplay Distributors, Inc., the exchanges handling the Standard program hope to be able, in a short time, to give the exhibitors a variety of stories in photodrama form that will supply directly the kind of productions most popular with their audiences.

The Standard executives believe that although magazines and novels are constantly changing the style of stories offered to the reading public in accordance with the popular demand, motion pictures are not up-to-date in this respect because of the conditions of the business forcing the exchanges to take whatever style of story the manufacturers see fit to hand them without due regard to the demands of the exhibitors on behalf of their patrons.

While a publisher will not accept a story, the style of which he learns from the bookseller is not in demand, an exchange is forced to accept a released motion picture in spite of the fact that the exhibitors have warned him of the unpopularity of the subject.

The correction of this state of affairs was in the minds of the active spirits of the Standard program during its organization and steps have been taken whereby the studios producing Standard pictures will receive their stories from carefully selected scenarios prepared by a special script department, which is kept informed by the exchanges of the style of stories most popular in their several territories.

This department will consist of a staff of high salaried magazine writers who will work in conjunction with experienced scenario writers, and while each studio will be allowed to furnish its own scripts when desired they will not be O. K.'d by the central scenario department unless the subject is known to be in popular demand.

ST. LOUIS LEAGUE TREASURER GOES TO EXPOSITION

J. W. Price, treasurer of the Theatre Managers and Motion Picture Exhibitors Protective Association of St. Louis, has gone to visit the Panama-Pacific Exposition in San Francisco, afterwards going to Los Angeles, and out to Universal City.

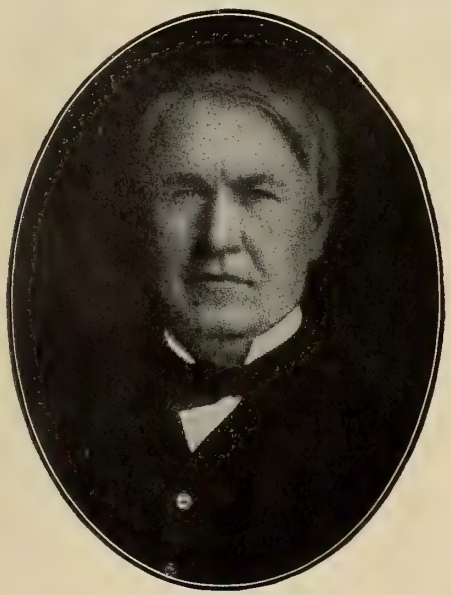
Edison and Kleine Combine to Produce Five-Reelers

Company, Known as Kleine-Edison Feature Film Service, Will Begin on August 30—Active Operations for the Production of Subjects in a Service Distinct from Their Releases Through the General Film—Ethel Grandin Scheduled for Regular Releases

TWO veterans of the motion picture industry, Thomas A. Edison and George Kleine, have formed a feature producing and distributing combination, known as the Kleine-Edison Feature Film Service, which will start active operations on Monday, August 30, with the Edison production of "Vanity Fair," in five reels, with Mrs. Fiske starred.

Feature films, mostly five-reelers, with an occasional subject of exceptional merit running to a greater length, will be distributed. At first Edison will release one a month and Kleine two. This will be increased till the Kleine-Edison Feature Film Service is handling a feature a week.

This service is entirely apart from the Kleine and Edison picture released



THOS. A. EDISON

through the General Film company. These pictures will continue. The pictures to be released through the new combine are entirely the product of increased activity.

Both manufacturers will go slow in the matter of increasing the output. Both feel that haste in producing is detrimental and on no account will the manufacturing process be hurried. When it is felt that the output can be increased without sacrificing quality for speed the increase will come.

Kleine Exchanges Will Be Distributors

The George Kleine exchanges will be the distributing offices. The only change in the management of the exchanges is the removal from Chicago to New York of Mr. Kleine's executive department. The office employees, including the publicity and general accounting departments, and Mr. Kleine himself, now make headquarters in the Candler theatre building, 226 West Forty-second street, New York City. Chicago remains the distributing center for the Middle West. This department and the Kleine Optical company will continue at 166 North State street.

"With our present releasing facilities and the fact that two big studios are busy making the pictures, we feel that we have covered the two ends of the industry," said Mr. Kleine. "I may say that my name appears first in the title of the new company because Mr. Edison so wished it. I would never think of trying to precede the real father of the motion picture business, but he was kind enough to say that the name of Kleine had been associated in the mind of the trade with feature films longer than the name of Edison and he felt that it should come first in the name of the company.

"Mr. Edison is more interested in the production plans, the quality of the product, public preferences as to subjects and such matters than in the cost of production or profits.

"In addition to famous stars of the dramatic stage such as Irene Fenwick, Frank Sheridan, Paul McAllister, Fania Marinoff and Anne Meredith, the vaude-



ETHEL GRANDIN

ville team of Bickel and Watson has been engaged for coming comedies. These will be 'Hello Bill,' 'The Politicians' and 'The Secret of the Seedless Prune.'

"Bickel and Watson will be featured in a series of comedies that will avoid any suggestion of vulgarity, without affecting, however, the broad humor for which they are celebrated. They will be surrounded with exceptional casts, selected because of the individual fitness of the members for their several parts. Coming announcements will give proof of this intention. The general treatment of settings and properties will be of strictly feature quality.

Bickel and Watson to Be Featured

"The Bickel and Watson comedies will, therefore, be rich in humor, but at the same time artists of the first rank, whose work will be entitled to the most serious consideration, will appear with them in these photo-comedy productions.



GEORGE KLEINE

The contrast between the serious acting and that of the comedy roles cannot fail to add to the amusement and pleasure of the spectator.

"Of course the Kleine dramatic features will receive earnest attention. From the sets up to the players nothing but the best will be seen. I have always believed in devoting time and care to every production and this rule will be rigidly adhered to."

At the Edison offices in West Orange, N. J., much enthusiasm was expressed over the new affiliation. The attitude there is that the Edison company now has a certain outlet for pretentious features and that it will produce the very best.

The Edison players, scenarios and settings have won a high reputation in short-length pictures and there is no reason why Edison cannot produce successfully a long list of features.

"Vanity Fair," an Edison feature with Mrs. Fiske, will be the first realease of the Kleine-Edison Feature Film Service. Then comes "The House Next Door," a Kleine production with Irene Fenwick. Then Viola Dana will be seen in "The Poor Little Rich Girl," by Edison. This will be followed by a Kleine production

with Frank Sheridan, Paul McAllister, Fania Marinoff and Anne Meredith.

Mr. Kleine has another important announcement in that he will release American-made two reel subjects through the General Film company every Thursday, beginning September 2.

Ethel Grandin for Regular Appearance

For this latest addition to his output Mr. Kleine will present Ethel Grandin. Miss Grandin will be seen regularly in these releases.

"I have been slow in announcing any increase in our output because of the general tendency nowadays to cheapen subjects under four or five reels in length," said Mr. Kleine. "It is my plan to make a brand new kind of regular program release, giving each subject my personal attention and insisting at all times upon good, strong stories and the kind of settings that you would expect in a five or six reel subject. We will spare no expense to keep this subject up to our present feature standard."

Miss Grandin, while only a trifle over twenty years of age, has had a long and unusually varied experience in pictures.

For a year, prior to her first motion picture experience, she was featured in a vaudeville sketch which played the Orpheum and United time.

It was after the close of this engagement that Miss Grandin entered the picture field with the Imp company. For four years she was starred by the New York Motion Picture company and the Universal. She left the latter organization to put out her own brand of film under the title of the Grandin Film through the United program.

Lubin Signs Goodman for 12 Features at $60,000

Special Cast Will Be Engaged for Photo Dramas, Modeled After Griffith's "Battle of the Sexes," from the Pen of a Young Doctor Who Left Medicine for Success in Literature

THE Lubin Manufacturing company announces the engagement of Dr. Daniel Carson Goodman to write twelve feature photoplays a year at the largest salary ever paid for such services—$60,000.

These twelve feature photoplays will be of the domestic drama order patterned after the famous Griffith film, "The Battle of the Sexes," of which Dr. Goodman was the author. Lubin will engage a special cast of stars for these features and will spare no expense to make them a sensation of the film world during the next twelve months.

Although only 33 years old, Dr. Goodman has won an enviable name for himself in the world of literature, his novel, "Hagar Revelly," having been the best seller of the year it was published. He was born in Chicago, and after the usual preliminary schooling, studied medicine at Washington University, from which he was graduated. Then he went to the universities of Heidelberg and Vienna, where he continued his studies for another four years.

But medicine held no attraction for Dr. Goodman and he turned his endeavors to literature, his first novel being "Unclothed," the second "Travail," and the third "Hagar Revelly." Now Dr. Goodman has decided to give his best efforts to the production of what he hopes will prove to be masterpieces.

"I have an infinite faith in the mission of the photoplay," said Dr. Goodman in discussing his relations with the Lubin Manufacturing company. "Incidentally, I know that Mr. Lubin will spare no expense in the production of my twelve features. I have in mind the stars I want, and as the question of money is not involved, I believe that we will be able to gather an unequalled cast.

"Of course, I cannot go into details as to the themes on which I will write, but they will deal with domestic problems, pregnant with human emotions and telling the story of things most vital to the race. Whether I will succeed in this new field I cannot say—like the famous archer in 'Ivanhoe'—'no man can do more than his best.'"

Syracuse Solves Absurd Competition by Organizing

Exhibitors, Tired of Losing Money by Offering Too Many Subjects, Form Association to Combat Evil Through Agreement to Limit Programs to Six Reels

FORTY-TWO motion picture managers of the City of Syracuse, N. Y., met in the Eckel theatre building July 17, and organized the Syracuse Motion Picture Exhibitors' Association. The following officers were elected: President, A. J. Sardino, manager of the Savoy theatre; B. E. Cornell, manager of the Eckel theatre, vice-president; Edgar Weil, manager of the Strand theatre, treasurer; Arthur Merriman, manager of the Arcadia theatre, secretary; B. A. Gibbons, manager of the Regent theatre, corresponding secretary, and James Rowe, manager of Turn Hall, sergeant-at-arms.

The purpose of the organization is to standardize the maximum number of reels to be shown at a performance which means that an effort will be made immediately to limit programs to not more than five or six reels.

In some houses as many as fourteen reels are being shown at one entertainment with the result that the public is forced to sit through a junk program.

By mutual agreement the program of all such theatres will be reduced and it is quite possible that every house in the city will charge a minimum price of ten cents admission, the down town theatres having agreed in that event to raise their minimum price of gallery seats to ten cents.

An attorney has already been engaged to look after the interest of the exhibitors with reference to unjust state laws and ordinances as well as bills that may come before the legislature for consideration.

Harry Raver's "Cabiria" Sequel Is Completed

Players Leave Long Island, Where with Exception of Few Scenes Begun in Italy the Picture Was Produced, and Will Locate in Permanent California Studio

A SECOND "Cabiria," with the players of the original production, including Ernest Pagano, who played Maciste, a picture produced in America, may soon be expected.

It has just been learned that for several weeks the Itala players have been at work on Staten Island making the coming production. Harry R. Raver, the American head of the Itala forces, who exploited "Cabiria," says that the picture was completed on Saturday, July 17, and that the players left on Monday, July 19, for California, where a permanent studio will be located.

All the new production was not made on Staten Island. It was started in Italy, but work was abandoned there and the players brought to this country. By far the majority of the scenes were made in America.

In this picture Pagano will not be seen as the gigantic negro, but as himself. For Pagano is very much of a white man, the pride of Genoa, where his home is, and regarded as physically the finest specimen of manhood in Italy.

The story of the new production has not been disclosed by Mr. Raver. He suggested, however, that while the plot has to do with modern events, it is a natural sequel to "Cabiria," the scenario being written by Agnes L. Bain after specific suggestions of D'Annunzio, who created the character of Maciste.

Many surprises are promised in the new production. The Itala company has in the past produced many wonderful productions, "Cabiria" being its masterpiece. The indications are that the latest effort of this famous organization will unfold even more new effects and inventions than ever before.

Approximately eight thousand feet is the length of the new film. It will be shown first to trade paper reviewers, in private. Its title will be selected from the best suggestions offered by these critics, for which a cash prize in gold will be paid by Mr. Raver, who says that the work of assembling and editing the film will be completed in time for the first showing about August 1.

Whether the new production would play a Broadway house for the summer and the "Cabiria" policy of exploitation be duplicated could not be learned, as Mr. Raver has been besieged by requests from offices now handling "Cabiria" that the new film be given them for distribution and did not care to commit himself just at this time.

ROWLAND ADDS SIX SUCCESSES TO METRO PROGRAM

General Manager Rowland of the Metro company announces the acquisition of numerous new plays for Metro.

Among them are "Pigs in Clover," "Richard Carvel," "Rosemary, for Remembrance," "The Purple Lady," "Baccarat" and "The Silent Voice."

Banquet Ends Pathé Exchange Convention

Branch Managers, Who Met in Three-Day Session to Celebrate the $1,000,000 "Elaine" Sales Recently Consummated, Sit at Dinner in Rector's, New York City, in Honor of the Achievement, and Finish Event with Watch Presentations to Dupuis and Gasnier



THE GUESTS AT THE PATHE "$1,000,000 ELAINE" DINNER AT RECTOR'S, NEW YORK CITY, JULY 14

THE final gathering of the Pathé forces at the banquet at Rector's, Wednesday evening, July 14, was a suitable ending for the three days' convention of branch managers, most of whom were present. Telegrams from the absentees were read amid much applause.

The avowed reason for holding this convention was the crossing of the $1,000,000 mark by "Elaine." This is a noteworthy achievement in itself, but there was something still more impressive shown that night—the "get together" spirit of the Pathé forces. There was not a man present who was not for Pathé, then, now and always.

It was this that brought about the financial success, for it is hard to stop such spirit as was exhibited Wednesday evening. The tangible reward for this spirit and phenomenal work on the part of the exchange managers was the raising of their individual salaries twenty-five per cent.

The speeches of the evening did not deal so much with past accomplishments as with the determination for even greater things with "Neal of the Navy," the coming serial, and others to follow later. Charles Dupuis, vice-president, and Louis Gasnier, general manager of Pathé in America, showed by their speeches why they have proved such able leaders and why every employee is behind them. They assured every manager individually that the entire organization was behind him personally and was ready to give every possible co-operation to make his office a success.

The exchange managers, in token of their feeling of esteem and loyalty, presented both Mr. Dupuis and Mr. Gasnier with very handsome gold watches appropriately engraved. The presentation speech was made by Jules Bernstein, of the New York office.

The most touching phase of the whole gathering was the reverence and praise expressed by all for the "absent boss," Charles Pathé, who was looked up to by all as the only man who could have made the house of Pathé in America what it is today.

Mr. Furman, general manager of exchanges, was toast master, filling his office admirably. He never let a moment drag and kept the enthusiasm at a high pitch all the evening.

Those present were as follows:

Charles Dupuis, vice-president; Louis J. Gasnier, general manager; Robt. T. Furman, director of exchanges; J. Wessel, auditor; W. F. Hurst, comptroller; P. A. Parsons, publicity manager; G. Seitz, scenario department; M. Ramirez Torres, assistant managing director; F. K. Knocke, manager of sales department; P. Fuller, Coudert Bros.; P. Brunet, assistant chief auditor; W. Van Doren, assistant manager, Bound Brook; A. Caughey, poster department; C. Julien, manager, Bound Brook; L. S. Williams, general manager, Jersey City Studio; J. W. Buck, producer; L. D. & T. W. Wharton, producers; Edw. Jose, director; Arnold Daly, Pathé star; Edwin Arden, Pathé star; Donald Mackenzie, director; Jas. Hoff, "Moving Picture World"; Fred Beecroft, "Dramatic Mirror"; E. K. Gillett, MOTION PICTURE NEWS; J. Kyle, title department; C. J. Fitch, assistant manager, Twenty-third Street Exchange; Wm. C. Viebrock, branch auditor; W. E. Kesting, auditor; G. Bardet, assistant chief auditor; F. C. Davidson, film department; Wm. Marsh, traveling auditor; Frank Duffy, traveling auditor; John McLean, traveling auditor; H. T. Kingsbury, Coudert Bros.; L. E. Franconi, personal representative, Mr. Chas. Pathé; C. A. Karpen, title department; W. R. Regalado, artist; B. Milhauser, advertising department; D. Bronston, scenario department; C. S. Edwards, Sr., chief inspector; H. Walsh, advertising department; R. Navarro, statistical department; A. Rousseau, secretary to vice-president; G. Van Wervecke, secretary to general manager; I. W. Goodfield, purchasing agent; S. Bernfield, manager, Boston exchange; Jules Bernstein, manager, Twenty-third street, New York exchange; F. Flarity, manager, Syracuse exchange; G. H. Atwood, manager, Philadelphia exchange; H. M. Osborn, manager, Washington exchange; G. R. Allison, manager, Atlanta exchange; C. E. Holah, manager, Cincinnati exchange; H. C. Holah, manager, Pittsburgh exchange; S. B. Sampson, manager, New Orleans exchange; F. C. Quimby, manager, Denver exchange; J. S. Phillips, manager, Dallas exchange; J. E. Kirk, manager, Omaha exchange; C. S. Edwards, Jr., manager, Kansas City exchange; S. E. Abeles, manager, St. Louis exchange; J. R. Johnson, manager, Cleveland exchange; V. H. Hodupp, manager, Chicago exchange, and W. P. Allen, manager, Minneapolis exchange.

ETHEL BARRYMORE'S "SHADOW" WILL FEATURE STAR FOR METRO

Ethel Barrymore, the distinguished dramatic actress, has decided to appear in her last season's success, "The Shadow" in which she created a decided impression.

Miss Barrymore will begin work shortly at the Rolfe-Metro studio at Broadway and Sixty-first street, New York.

FOREIGN RIGHTS FOR FEASTER MACHINE SOLD

Byron Chandler, Inc., 1482 Broadway, New York City, distributors of the Feaster non-rewind machines, report that negotiations are progressing satisfactorily for the handling of their product in Russia, England and France.

When asked if he did not consider this an inopportune time to sell foreign rights, Byron Chandler, president of the company, replied that he did not believe that any of the warring nations had yet evolved a gun which could shoot a hole through the Feaster machine. Mr. Chandler will in all probability go to Europe about September 1 to complete the sale.

A. Charles Hillman, who for the past two seasons has been master mechanic with the Cyril Maude company, is now in charge of the equipment department of Byron Chandler, Inc.

Selig "News-Pictorial" Gets Award at World's Fair

20,000 People See the Representative of the Exposition Board Present the Company Through McManus Memorial in Recognition of Animated Weekly's Standing

Special to Motion Picture News

San Francisco, July 20.

TWENTY thousand people were present in the Court of the Universe at the Panama-Pacific Exposition at San Francisco, on July 15, when the "Hearst-Selig News Pictorial" was presented with a bronze memorial by Director Frank L. Brown, representing the Exposition's official board. This is the highest award to be presented an animated newspaper.

The memorial was presented because of its educational influence and its stimulus to investigation, research, and the general diffusion of knowledge.

According to the directors of the Panama-Pacific Exposition, it has established itself as a new and vital factor in the educative forces of the modern civilized community, and has been officially recognized as being "first in war, first in peace, and first in popularity." Scenes of the honor paid the news pictorial will appear in a forthcoming edition of the pictorial.

The presentation is just one incident of the great reception accorded the Selig Exposition flyer all along the Pacific coast and at the two great expositions.

The honor is unprecedented in the annals of the motion picture art.

Selig Day was observed at the Panama Exposition at San Francisco on July 15, and the guests aboard the special train were accorded every honor. The work of Colonel William N. Selig, president of the Selig Polyscope Company for the educational uplift of the motion picture, was universally recognized in the series of cordial receptions accorded guests of the flyer bearing the Selig name.

Edward A. McManus, general manager of the "Hearst-Selig News Pictorial," in accepting the bronze memorial on behalf of the Selig Company, said in part:

"The one striking new feature of modern life is the wider and wider diffusion of knowledge. The press has been heretofore the great instrument of this beneficent work. With the supreme inventive genius of modern men the press has been supplemented by the motion picture film, which not only gives the same wide presentation to the subject, but which visualizes it in presenting it pictorially, and which has established itself as a new and modern educative force in the community.

"The organization of the 'Hearst-Selig News Pictorial' is founded upon a vision of its endless stimulating possibilities for the future and an analysis of the great social forces involved in this presentation every Monday and Thursday of the world's news to the multitudes.

"For the hour, this great exposition is the focus and the center of the world's aspiration. One of the great agencies in bringing the world to the exposition, and in taking the exposition to the world, is the motion picture film winging its swift messages of light to the most remote communities and to the alien peoples across the seas.

"'The Hearst-Selig News Pictorial' incorporates those business requirements of system, alertness, energy and enterprise, which have gone into the building of modern newspapers. The daily results of this activity parallels in a way the daily gathering of the news of the printed page from the four corners of the earth.

"It is with this in view that we feel that an agency of such wide scope, of such educational value, and of such potent possibilities in the spread of knowledge fully merits the honor which you have conferred upon it."

18 Chicago Exhibitors Discuss Trade Conditions

Informal Gathering, Called to Thresh Out Increasing Rental Prices and Other Problems, Results in Decision to Convene 200 in Formal Meeting on August 15

Special to Motion Picture News

Chicago, July 21.

VERY significant to the future of the film business was a quiet informal meeting of eighteen of America's leading exhibitors, held at the Hotel Sherman, Thursday afternoon, July 15. These men were called together in Chicago to find a solution for the growing number of problems that are confronting many of the exhibitors.

Among those discussed were the increasing rentals prices and the necessity for the theatres booking all the features put out by any one company whether they are good, bad or indifferent.

Among those present at the meeting were Aaron Jones of Chicago; F. J. Rembusch of Indianapolis and Shelbyville, Indiana; E. Mandelbaum of New York and Cleveland; William Sievers of St. Louis; William Blank of Des Moines and Davenport, Iowa; Messrs. Harris and Gordon of Boston; Louis Dittmer of Louisville, Ky.; Thomas Furness of Duluth; E. H. Hulsey of Dallas, Texas, and Thomas Sax of Milwaukee.

The gathering represented owners of about two hundred of the largest motion picture theatres in the country. They decided to call a second and formal meeting at the Hotel Sherman in Chicago for August 15.

Each one of those present contributed fifty dollars for expenses and agreed to bring the leading exhibitors in his section of the country to the second meeting. When such men as these get together, to seriously discuss trade conditions, something is bound to develop.

Accidents Put More Thrills in "Diamond from Sky"

Russell Does Not Reckon on Rapids Carrying Him Beyond Reach, and Is Barely Rescued by Knight—A Bit of Unpremeditated Realism Shown in Picture

MORE and more thrilling events are scheduled for appearance in forthcoming chapters of "The Diamond from the Sky." A terrific hand to hand fight between Roy Stewart, as Blake, and William Russell, as Blair, results in a thirty-foot down stairs fall for Russell.

The big actor thought the first take was not realistic enough so acted it all over again. In another scene George Periolat almost drowned when a searchlight was turned on him, blinding him, as he struggled with another actor in a flooded canal.

Again, "Sombrero Joe" Knight, a famous western character, holds the reins when an old fashioned stage coach goes over a cliff. Knight saved himself and his horses—how narrow was his escape shows clearly in the picture. In a fourth scene William Russell tries to ford a river, when the rapids sweep him away. Knight rescued him by lassoing him. No thrill was intended here, but it occurred naturally.

Lottie Pickford, the charming heroine of this picturized novel, does a stunt herself, when she escapes from her pursuers by loosening an ore basket and riding in it along a wire stretching above a chasm a thousand feet deep.

The biggest scene of all is when Arthur Stanley's yacht, on a pleasure cruise, collides with a fishing smack. A realistic and wonderful wreck scene, said to surpass anything ever shown in motion picture has been pictured here for the camera under the direction of W. D. Taylor.

CHANDOS ST. JOHN BRENON VISITS CAMPBELL

Chandos St. John Brenon, a brother of Herbert Brenon, the Fox director, who was recently shot in the leg while directing a film, went to Boston last week for a short stay with Manager Harry F. Campbell of the New England Fox exchange.

Prepare Against Invasion, Is Vitagraph Film Lesson

"The Battle Cry of Peace," Written by Commodore J. Stuart Blackton from Realization of Nation's Lack of Adequate Defences in Time of War, Has Endorsement of High Government Officials, Loud in Their Praises of Plan to Sound Warning by Picture Appealing to Patriotism

SOLELY with the desire of calling to the attention of the American public the present state of unpreparedness of the country, the Vitagraph Company of American has produced "The Battle Cry of Peace," in five parts, and is now arranging to have it shown in every city, town and hamlet throughout the country.

The picture shows just what would happen to the United States if an alien power of the first class should decide to invade us, and how helpless this country would be to protect itself.

The Vitagraph company has decided to release the picture through the V-L-S-E during the month of September.

Commodore J. Stuart Blackton, of the Vitagraph Company of America, wrote the play. He secured many of the facts on which it is based from Hudson Maxim's book, "Defenceless America," and has woven a dramatic story of unusual strength with the facts.

Noted public men throughout the United States, including Secretary of State Lansing, Secretary of War Garrison, Assistant Secretary of the Navy Franklin D. Roosevelt, General Leonard Wood, Commander of the Department of the East; General Montgomery M. Macomb, president of the War College; Admirals Sigsbee and Marix, and other naval authorities, and men in all walks in life, have joined in producing this film—everyone of them appearing in it personally, and in other ways lending their hearty co-operation.

Not Trying to Be Sensational

"In writing this story we have tried not to be sensational, nor have we tried to arouse hard feeling against any other power," said Commodore J. Stuart Blackton in discussing the project. "We have simply used this method as a better means of reaching the public, believing that the pictured action would carry a greater weight than a written word or thought.

"With the facilities which we have on hand we have been able to show what would happen to New York City if an invading force should be landed, as well as how the interior would be affected by such an invasion. Brooklyn, too, has been touched in the picture, and just exactly what the invasion of this city would mean has been shown on the screen. What Long Island might expect is vividly portrayed, and yet it has not been with sensational means that we have accomplished our end.

"We are not in favor of war, and in this statement I speak for my associates as well as for myself. Our ambition is to avoid any conflict for the United States, but, and here is our point, treaties mean



THE INVADING HOSTS ENTER THE METROPOLIS

nothing, words of honor are useless, and the Declaration of Independence is worthless unless backed up by force.

"Recently during a talk with Secretary of War Garrison, he said that he believed that too stringent means cannot be used to awaken the public to the state of our defenses. 'The present state of preparedness has attracted the attention of all good citizens,' he added; 'I am heartily in favor of your campaign, and I most surely do endorse it. I am always ready to aid the Vitagraph company in a movement such as this.'

"Later I talked with Assistant Secretary of the Navy Roosevelt, and he expressed himself as strongly in favor of any movement that would bring this matter home.

Public Must Be Aroused

"'Nothing can be too sensational to arouse the public,' he said. 'Let us all get together and drive this matter home in such a way that not one citizen can help feeling that it is his problem as well as the problem of the government officials.

"'In time of war prepare for peace by getting ready for war,' was the way Mr. Roosevelt summed up the question of preparedness.

"The question which 'The Battle Cry of Peace' places before the American public I hope will not be misunderstood as mere politics," continued Commodore Blackton; "I have talked with men who are holding public offices, men who have been elected to those offices by popular opinion, and, with one or two exceptions, they are all in favor of protecting American freedom and American homes.

"I call it protecting American homes because it is just that. The freedom that we have built up, and the homes that we have fought for, are for us to protect, and we must do that by being prepared to repel any devastator who invades America."

In the picture every possible means to prevent arousing enmity against any other country has been used, and even the uniforms worn by the soldiers have been designed with an idea that no country can take offense. Similar care has been taken with names, and the only foreign sounding name is "Emanon," a spy. "Emanon" is simply "No name" spelled backwards.

Many veterans of the Grant Post of the G. A. R. are also included in the picture, and, headed by Captain Jack Crawford, "poet scout," are seen in military array. The veterans present a pathetic sight, their ranks thinned by the ravages of time, but their patriotism is undaunted. Their willingness to defend the United States against invasion, and to help preserve its integrity, as they did during the Civil, is plain to be seen.

STIRRING MOMENTS IN THE VITAGRAPH "NATIONAL DEFENCE" FEATURE, "THE BATTLE CRY OF PEACE"



THE FIRST ALIEN SHOT ON AMERICAN SOIL

THE INVADERS IN A NIGHT REVEL

AN AMERICAN CITIZEN THWARTED

Vitagraph stars like Charles Richman, Joseph Kilgour, Ralph Ince, Paul Seardon, Tefft Johnson, James Morrison, Evart Overton, Louise Beaudet, and dainty Norma Talmadge, have been included in the cast.

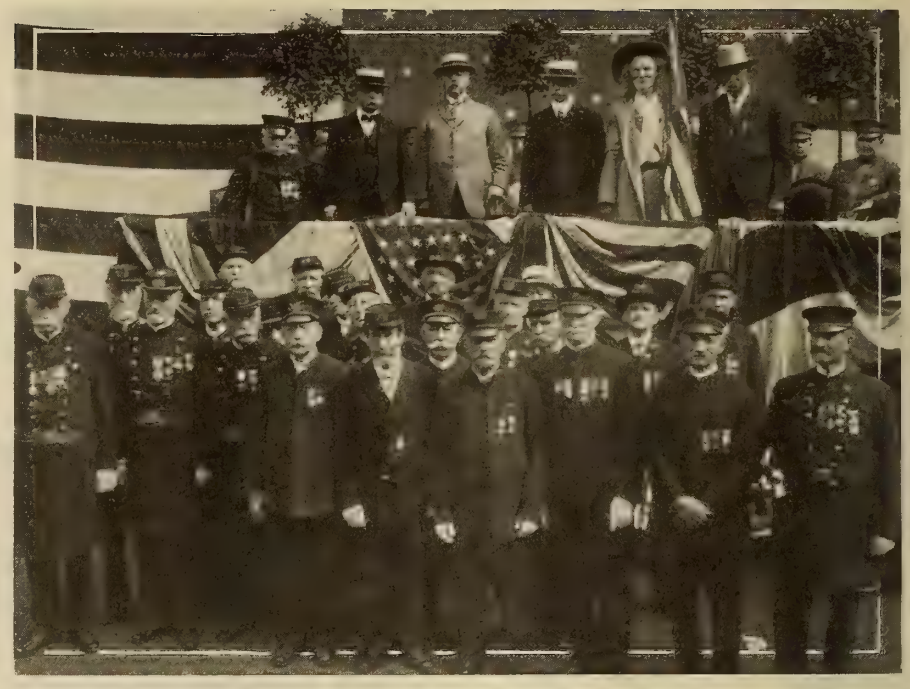
Hudson Maxim appears personally in the first part. The picture was presented under the direction of Wilfred North, and the entire production has been personally supervised in every detail by Commodore Blackton.

It has been said of him that no hand is quite so deft in giving a touch of color as is his, and it has been decided by judges who know that he is a master mind of motion picture directing.

SOCIAL CLUB FORMED BY PATHE EXCHANGE IN NEW YORK

The employees of the Pathé Twenty-third street exchange in New York City got together last week and formed a social club.

The following officers were elected: Jules Burnstein, president; C. J. Fitch, secretary; Marion Luhrs, treasurer, and A. A. Corn, chairman of the entertainment committee.



ADMIRALS SIGSBEE AND MARIX WITH A GROUP OF VETERANS APPEARING IN "THE BATTLE CRY OF PEACE" (Vitagraph)

4 Months' Essanay Stay in Chattanooga Is Productive

Capt. Calvert and Twenty Players, on Signal Mountain, 45 Miles From the City and 2,000 Feet Above Sea Level, Produced Plays with Society People as Extras

Special to Motion Picture News

Chattanooga, Tenn., July 21.

CHATTANOOGA has been, heart and soul, an Essanay town for the last four months.

Since the arrival four months ago of Capt. E. H. Calvert, with twenty players from the Chicago studios of the Essanay Company, to produce pictures in Chattanooga, and particularly in the mountains near here, the people of Chattanooga have treated the visitors royally.

The company is spending the summer on Signal Mountain, forty-five minutes from Chattanooga by trolley and 2,000 feet above the sea level. It is perhaps the most fashionable and exclusive resort in Tennessee. Capt. and Mrs. Calvert (Lillian Drew), their son Billy, and some of his players have quarters in the Signal Mountain Inn, while the others are housed nearby in the comfortable cottages run by the hotel. Although the company has returned to Chicago for the time being, they will be back in Chattanooga before very long.

In addition to the beautiful scenic effects that can be secured in this section, almost every inch of ground has some historical interest to offer. Many pictures have already been filmed in the exact locations that history has designated.

Capt. Calvert is very enthusiastic over the reception he and his company have received at the hands of the town and country people, and has decided to spend all the summer here. With the aid of the Pan-Cro system of interior lighting, Director Calvert has not found it necessary to construct any interior sets.

Beautiful homes, with real Chattanooga society people as the extras, have been graciously thrown open to him, as has the Country Club and the Superior court room, with the real judge, jurors, spectators carrying out those parts in the picture.

Richard Travers, who went to Chicago after finishing the 6-act production, "The Man Trail" and others in which he played lead, will return to Tennessee with the company when it leaves Chicago, and will be featured in several large productions.

Ruth Stonehouse, who also came down to play the lead in "The Dignified Family," a 3-act society drama, with mountain scenes to offset the formality of it, is expected to come back again during the latter part of the summer.

Perhaps the most interesting work Director Calvert will turn out this summer—he is working on them now—is the famous "Tish" stories, as they appeared in the "Saturday Evening Post," by Mary Roberts Rineheart.

They are being picturized in two acts to the completed story, and their titles are as follows: "Tish's Spy," "The Red-Headed Detective," "Mind Over Motor" (completed), "The Cave on Thundercloud Mountain" (completed), "A Wolf in the Fold," "Simple Lifers" and probably others later on. Miss D'Arcy is playing the part of "Tish," supported by an able cast. These stories will be released at an early date.

Roy G. Booker.



DIRECTOR E. H. CALVERT AND LILLIAN DREW CHOOSING LOCATIONS FOR A FORTHCOMING ESSANAY RELEASE

"NATION" TURNS 300 MARK IN NEW YORK CITY

With the turning of next week D. W. Griffith's spectacle, "The Birth of a Nation," will register its 300 consecutive performance at the Liberty theatre, New York. A second production is also being presented at the Brighton Beach Music Hall, so the record for Greater New York is piling up faster than was ever known before for a theatrical offering in this section.

Waterloo Is in Sight for Picture Throttlers

Winfield R. Sheehan, General Manager of the Fox Film Corporation, Just Back in New York from a Tour of the Country, Prophesies the Advent, Not Far Distant, of the Day Inaugurating Concerted Action Against All Forms of Censorship by the People, Who Will Demand Free Speech Rights to Films

THAT the influence for good of motion pictures on the American nation, particularly the pressure they bring to bear on the subject of the drink evil, is being recognized by the newspapers of the country so that the newspapers are taking up the cudgels in the fight against censorship, is the opinion of Winfield R. Sheehan, general manager of the Fox Film Corporation, who is back in New York after a tour of the country.

This tour was made in anticipation of the opening of the Fox Film Corporation fall season on September 6, a date which will inaugurate increased activities in the releasing end.

"We will start our fall season by scheduling one feature a week, to be released simultaneously in forty-one cities,' said Mr. Sheehan. "Among our stars under contract for from one to five years are William Farnum, Theda Bara, Nance O'Neil, Frederick Perry, Annette Kellerman, William E. Shay, Valeska Suratt and Dorothy Bernard.

"And while on this 'star' subject I wish to make it plain that our company never has and never will follow the mistaken policy of paying huge sums of money merely to add some well-known name to its acting staff, without taking into consideration the question of whether he or she is suited by ability and temperament to fill screen requirements.

"This idea of giving forty or fifty thousand dollars for the use of a name with the hope of having it become a box office magnet, although the person to whom it pertains may be entirely unfitted to do good camera work, strikes me as about the most suicidal way of attempting to court public popularity that can be imagined. Every man and woman who signs up with us must be able to deliver the goods, and particular care is taken beforehand that they possess the requisite talent likely to repay the investment made in their services.

Film Influence Is Widespread

"The influence of the films on the nation at large is something that can hardly be overestimated. It seems a far cry, for instance, from the subject of the drink evil to that of the motion picture industry, yet that the latter is bringing tremendous pressure to bear in the elimination of the former is an absolute fact.

"There are vast numbers of people who previously spent a good share of their incomes in saloons, and now turn for relaxation to the moving picture houses, are entertained at slight cost and save their health and money in consequence. This is not intended as a temperance argument. I am merely stating facts. Motion picture producers are not anxious to pose as philanthropists, but it cannot be denied that their business is one which exerts an influence for good on the public weal in the direction of luring citizens to the attractive and harmless amusements they furnish, and incidentally doing away with forms of dissipation which spelled ruin for thousands of victims.

"The newspapers realize the importance of the films, and before very long they will realize the necessity for lending their utmost aid to curbing an evil which has sprung up in the trail of the moving pictures—the exercise of unfair and senseless censorship.

"The existing forms of censorship are but one step removed from the placing of an embargo on freedom of speech. The law doesn't stop a man from talking in a public hall, but it does prevent, or frequently tries to prevent, a man from showing harmless pictures in similar fashion. I wonder how the press would like it if legislation was enacted requiring every newspaper in New York to refrain from printing a single picture until it had received a censor's O. K.? Yet the legislation empowering the interference of a censor with the motion picture industry is every whit as monstrous and unfair as shackling the press would be.

"However, we may safely hope for better things in that direction. Already there are not wanting signs that the censorship power is weakening. One proof of this assertion is found in the recent action of Governor Dunne of Illinois, when the chief executive of that State vetoed a bill providing for the establishment of a State censorship.

Censorship Weakening

"I don't mind prophesying that there will be a constitutional attack upon all forms of censorship before long. In some States a movement has been started to take a referendum vote on the censorship question, and with the public and press behind the crusade it is only a matter of time before it must succeed.

"I was highly pleased with the favor shown to the Fox features throughout the country. This is the age of specialization in all forms of business, and we have endeavored to specialize in features illustrating red-blood stories, tales of real life outlined in vivid dramatic detail, which give material to the spectators for discussion."

Little Miss Minter, Dainty Child Star, for Metro

Special Productions, Exploiting the Small Actress Who Appeared with William and Dustin Farnum in "The Littlest Rebel," Are Planned, Based on Plays Suitable to Her

LITTLE Mary Miles Minter, whose fame on the stage was reached in the title role in "The Littlest Rebel," in which she appeared with William and Dustin Farnum, has achieved further stellar honors in filmdom.

She has just been signed for a long term to appear exclusively in the leads in special screen productions to be released by the Metro Pictures Corporation.

Little Miss Minter has been seen in only two screen productions thus far, her second appearance being made in "Always in the Way," recently released by Metro. Her acting, charm of personality and pronounced magnetism, drew her immediately into the heart of everybody who saw that silent picture.

When the Farnums first produced "The Littlest Rebel," it was as a vaudeville sketch. They selected little Miss Minter as the sweetest and prettiest litle girl of all applicants for the title role. The success of Miss Minter in the sketch was so pronounced, they then decided to have the author, Edward Peple, elaborate it into a play, which he did, with the part of the littlest rebel made more prominent.

Mr. Peple concentrated his efforts to make it one of the most prominent roles ever given to a juvenile star. In the completed play, Miss Minter realized every promise she had made in the sketch and her success was phenomenal.

Metro is now securing new books, plays and scenarios which will establish the little actress permanently as a motion picture celebrity within a very short time.

The name of Little Mary Miles Minter is now enrolled in Metro's long list of stars including William Faversham, Ethel Barrymore, Edmund Breese, Madam Petrova, Emmy Wehlen, Martha Hedman, Gail Kane, Florence Reed, Lois Meredith, Edward Connelly, Dorothy Donnelly, Francis X. Bushman, Marguerite Snow, Ann Murdock, Emily Stevens, Hamilton Revelle and Henry Kolker.



MARY MILES MINTER



HERBERT KELCEY AND EFFIE SHANNON, TWO OF THE UNIVERSAL'S LATEST ACQUISITIONS FROM THE STAGE

11 of 22 Vitagraph Directors at Work on Features

Production of Multiples by the Company Constitutes a Record for Present Season Among Makers of Big Reel Subjects—Range from Woman Suffrage to Plots of Patriotism

THE Vitagraph Company of America, has at the present time, more feature pictures under way than any other motion picture producing company in existence. This is a broad statement, but when it is taken into consideration that of the twenty-two regularly employed Vitagraph directors, eleven are working on features, and of the hundred and twenty-five stock members, eighty-five are busily engaged in the enactment of these features, it will be seen the above statement is, if anything, far short of the actual facts.

Besides the regular members of the Vitagraph stock company, thousands of extra peopole have been used in the productions at various times and thousands of miles of territory covered to provide distinctive backgrounds for the different pictures.

The subjects range in length from three-part Broadway Star Features to the two tremendous features, the biggest and most comprehensive, the Vitagraph company has ever undertaken, "The Goddess," which will be completed in thirty parts and "The Battle Cry of Peace," in eight installments.

"The Battle Cry of Peace," was written by Commodore J. Stuart Blackton, who secured many facts from Hudson Maxim's book "Defenseless America," and is being produced by Wilfrid North under the personal supervision of Mr. Blackton. The principal characters are being portrayed by Charles Richman, Ralph W. Ince as President Abraham Lincoln, Joseph Kilgour as General George Washington, Paul Scardon as General Grant, a cast that includes sixteen stock members and nearly eight thousand extras.

"The Goddess," whose thirty parts are nearing completion under the direction of Ralph W. Ince, supervised by Albert E. Smith, was written by Gouverneur Morris with Charles W. Goddard in collaboration. Anita Stewart, Earle Williams, twelve of the Vitagraph players and several thousand extra people were used at various times in its production. The popularity of the serial is increasing weekly.

Director Theodore Marston and an all-star cast have begun work on a picturization of William J. Hurlburt's story "The Patriot," which when completed will be in six parts. Charles Richman, Joseph Kilgour, Arline Pretty, Rose Tapely and Bobby Connelly appearing in the principal roles.

Three pictures that will be shown in five parts each, includes "A Night Out," with May Robson and The Big Comedy Four, under the direction of George D. Baker, another of William J. Hurlburt's masterful stories, "The Writing on the Wall," picturized by Marguerite Bertsch and being produced by Tefft Johnson with Joseph Kilgour and Virginia Pearson. "The Island of Surprise," picturized from Rev. Cyrus Townsend Brady's story of the same name in which William Courtenay, Charles Kent, Eleanor Woodruff and Julia Swayne Gordon are appearing in the principal characters under the direction of Lorimer Johnston.

There are also three four-part features, a picturization of George Ade's "Artie," in which Ernest Truex and Dorothy Kelly heading an all-star cast is now rapidly approaching concrete form under the direction of Director Harry Handworth.

W. P. S. Earle's college story "For the Honor of the Crew," of which he is also the director, introduces James Morrison, Muriel Ostriche and W. B. Davidson of Columbia '09, in the leading characters, and "The Making Over of Geoffrey Manning," by C. T. Dazey and William Addison Lathrop, with Harry Davenport directing a cast headed by Harry Morey and Ned Finley.

"The Ruling Power," a three-part Broadway Star Feature advocating Woman Suffrage, which will be completed very shortly is being produced under the direction of Lionel Belmore, with Edith Storey and Leah Baird, and to complete the list, Captain Harry Lambart just begun work on "Youth," Lanier Bartlett's three-part picture story in which Antonio Moreno and Mlle. Valkyrien will be seen to distinct advantage.

Lasky Stages Bullfight in Los Angeles for "Carmen"

Company Builds Arena Like Those in "Old Mex" and Imports Professional Matadors for Scene in Subject Featuring Geraldine Farrar

IN the presence of 20,000 persons the bull fight for the Lasky production of "Carmen," with Geraldine Farrar as the star, was held at Los Angeles and voted one of the most elaborate specially planned scenes for a photoplay production in the history of the industry in southern California.

Special provision and permits had to be obtained from the city government of Los Angeles for the occasion. An entire bull fighting arena was built, with tier on tier of wooden seats. This was constructed by the Lasky Company under the supervision of the municipal building and amusement bureaus. In every particular was the structure a duplicate of some of the famous bull-fighting rings of Spain.

Cecil B. DeMille, director general of the Lasky Company, had the general care of the scene, which is to be one of the features of the forthcoming photoplay production of "Carmen," first of the series of photoplays in which Miss Farrar will star.

Ten photographers were engaged at various times and in various places in taking the pictures, and the scenes depicted included every feature of a gala day, including the gatherings at the exterior of the bullring, the march of the matadors, toreadors and picadores, the arrival of Miss Farrar as Carmen and of Pedro de Cordoba as Escammillo.

More than a score of professional matadors formerly prominent in the sport in Mexico had been engaged by Mr. DeMille.

In the stands the Lasky stars and executives were attired in Spanish costumes and holiday dress. Jesse L. Lasky appeared in the box where Miss Farrar was watching the skirmish, while others in the gathering were Fannie Ward, Mr. and Mrs. Morris Gest, Mrs. Samuel Goldfish, Blanche Ring, Laura Hope Crews, Lou Tellegen, Donald Brian, Thomas Meighan, Jack Dean, Theodore Roberts, James Neil, Blanche Sweet, Carlyle Blackwell and others.



GERALDINE FARRAR AS CARMEN, PEDRO DE CORDOBA AS ESCARMILLO IN THE BULL-FIGHTING ARENA AT HOLLYWOOD

On the way to the bullring several hundred children lined the path, strewing roses in front of Miss Farrar.

The entire scene was made with the cooperation of the Society for the Prevention of Cruelty to Animals.



INTERESTING MOMENTS FROM LUBIN'S LIBERTY BELL FEATURE, "THE CLIMBERS," WITH GLADYS HANSON





Left to right: "CHRISTMAS GIFTS FOR EVERYBODY"—"THE ACCUSATION AND THE DEFIANCE"—"CONGRATULATIONS TO THE BRIDE"

GRIFFITH GIVES DINNER TO THE PRESS

One of the many interesting things that happened during the period of the National Exhibitors' Convention, was a luncheon tendered to the members of the press, given by David Wark Griffith, producer of "The Birth of a Nation."

The luncheon was served in the palatial suite occupied by Mr. Griffith at the St. Francis Hotel, and those present were: William A. Johnston, editor of Motion Picture News; Mabel Condon, of the "Dramatic Mirror"; George Blaisdell, of the "Moving Picture World"; M. G. Jonas, of the "Moving Picture Weekly"; C. M. Pope, of New York "Morning Telegraph"; Grant Wallace, of the Panama-Pacific Exposition; J. Sullivan, of San Francisco "Chronicle"; W. E. Keefe, traveling manager of "The Birth of a Nation," and Bennie Zeidman, director of publicity at the Griffith, Reliance and Majestic Mutual Hollywood studio.

Mr. Griffith entertained his guests with his views of the negro question as observed during his numerous censorship combats in the various cities, where is being shown his latest film masterpiece.

HARRIS DRAWS THREE PRIZES

Joseph Harris, General Film company operator at the Boston office, and Alice Penn, formerly with the New England Universal Film exchange, were united in marriage recently.

The bridegroom was presented with a purse of gold by the Motion Picture Exhibitors league of Massachusetts. The office associates of the bridegroom also remembered him with a purse, and those of the bride presented her with a silver service.

COBE GOES ON ROAD TRIP THROUGH MAINE

The forces of the Picture Playhouse Company in Boston, with offices on Piedmont street, have been augmented by the arrival of I. Cobe from New York, who has gone on a road trip through Maine.

V-L-S-E Offers 3 Dramas and 2 Comedies for August

"The Climbers," Adapted from the Fitch Play for Lubin, Is Scheduled for Second Day of the Month, While Vitagraph's "Chalice of Courage" Follows on the Ninth

FOR the month of August, the V-L-S-E program has ready for release five features that are exceptionally well balanced in point of dramatic range and variety of subjects. There are three dramas and two comedies. A glance at these releases brings out a remarkable fact.

The Lubin company will release two features during the month of August. The first offering on August 2 will be "The Climbers," adapted from the play by Clyde Fitch. This will introduce on the V-L-S-E program Gladys Hanson, playing opposite George Soule Spencer. The production is a thrilling melodrama of the type that is not sensational. Its appeal is universal through the fact that it is an idealization of modern life. It shows the dangers and the heart-breaking setbacks of a family struggling to gain the social heights.

"Tillie's Tomato Surprise," with Marie Dressler—or should we say, Marie Dressler in "Tillie's Tomato Surprise"—is scheduled for release on August 30. An attempt to describe this production would be in vain. "Tillie's Tomato Surprise" is a five-part Marie Dressler comedy, and that speaks for itself.

On August 9 the Vitagraph company releases another Rev. Cyrus Townsend Brady production, "The Chalice of Courage," in six parts, which was produced at the western studios, with Myrtle Gonzales and William Duncan in the leading roles. This production evidences the remarkable literary versatility of Mr. Brady; it is, according to the unanimous opinion of all the critics, who viewed it at the Vitagraph theatre in New York City, one of the most intense dramatic offerings ever flashed on a motion picture screen.

"The Chalice of Courage" embraces all of the grandeur of setting of a scenic film. The story is full of that human interest that attaches to the experiences of people who have come up from lowly stations to a position of influence. The dramatic situations cause the spectator to gasp, and it has been stated that there is enough material in this feature to make several feature productions.

On August 16 Essanay releases a Charles Hoyt comedy, "A Bunch of Keys," in five parts, with June Keith and Johnny Slavin in the roles made famous on the speaking stage. "A Bunch of Keys" is a light comedy teeming with those humorous situations that appeal to all classes. Light comedy of this sort has proved very popular with exhibitors, and in selecting this Charles Hoyt play for production, the Essanay company has contributed a classic in screen humor. June Keith and Johnny Slavin fit well into the parts they assume, and their portrayals enhance the fun in a play that is in its original form exceptionally humorous.

"The House of a Thousand Candles," in six reels, will be released by Selig on August 23. This production will mark the third appearance on the V-L-S-E program of charming Grace Darmond, and will be the second time Harry Mestayer has been seen in Big Four offerings. "The House of a Thousand Candles" is adapted from Meredith Nicholson's celebrated novel of the same name that enjoyed great popularity upon its appearance, and is still recorded as a big seller.

INN IS STARTED TO CATER TO FILM MEN IN CHICAGO

Special to Motion Picture News

Chicago, July 21.

The Movie Inn, Chicago's unique restaurant, which caters to the film trade, had its formal opening Wednesday, July 14. It is to be run under the management of Abe Balaban, of the General Feature Film Company.

All the film companies are represented by booths along the walls, each booth decorated with the favorite players of the particular manufacturer.

The Bartola Musical Instrument Company is also to have a booth, and another booth is devoted to the members of the Reel Fellows Club. In addition to a high-class cabaret and dancing, first run motion pictures will be shown during the evening.

"MASHERS AND SPLASHERS" IS A "WIZ" (ARD) COMEDY

"Bobbie" Burns, "Walt" Stull and Louis Burstein have found six rivals for Annette Kellerman in the bevy of pretty girls who swim and float and dive through the thousand feet of the newest comedy, "Mashers and Splashers," a Wizard comedy, released through the World Film Corporation.

The six girls are the pick of over fifty who applied at the Palisades, N. J., pool, where the picture was made. Every applicant was required to demonstrate her diving and swimming abilities, and the grace with which the six water nymphs chosen executed their tasks, coupled with their beauty of face and figure, gave them easy preference.

The pretty girls who play in the water are Nora Sprague, Betty Holton, Corinne Malvern, Ethel Burton, Edna Reynolds and Mabel Greene, Lenore Courtney, Marie Jensen and Helen Constance add some pretty extra diving scenes to the picture.

Tucker Returns to Edison for "Vanity Fair" Role

Actor Is Cast for George Osborn, Same Character Assumed By Him in the Speaking Version Starring Mrs. Fiske Some Years Ago

RICHARD TUCKER has returned to Edison primarily to play the part of George Osborn in the feature production of "Vanity Fair," in which Mrs. Fiske is to be starred. Mr. Tucker played the same role with Mrs. Fiske in the theatrical version, which, however, will not be used in the Edison version, an entirely new and complete scenario having been prepared from the book itself.

Edison has been able to secure several players who figured in the original stage production.

Mr. Tucker, however, is not new to Edison films, though they are the only pictures he has played in. He returns from Worcester, Mass., where he had his own stock company for the summer season. Except for occasional visits to the stage, Mr. Tucker has been with Edison nearly four years, and has appeared prominently in many of the company's most successful releases.

He was born in Brooklyn and was an industrious bank clerk in Rochester, N. Y., when the theatrical yearning became too much for the routine worker and he joined a stock company playing there. After about a year's experience he joined Nat Goodwin and played three seasons with that star who was appearing in a repertoire of revivals of former successes.



RICHARD TUCKER (Edison)

After a season with Bertha Kalisch in "Cora," Mr. Tucker joined his fortunes with Mrs. Fiske and appeared in some four plays and several curtain raisers with her, including "Salvation Nell," "Mrs. Bumpstead-Leigh," "Becky Sharp," and Hauptmann's "Hannele," earning the most flattering commendations for his work.

Mr. Tucker has also been singularly popular as a favorite in stock, which, so much like the film, enables the playgoer to become well acquainted with the player. This stock experience comprises well known companies in Rochester, Toledo, Ottawa, Cleveland, and Philadelphia where he played last fall in the American Theatre stock company. Mr. Tucker was also featured in "At the Mercy of Tiberius," a dramatization of the book of that name.

In the photoplays, Mr. Tucker has been one of the quickest to gain popularity as he combines exceptional experience and technique with a spontaneity —a natural boyishness of manner, tempered with a clean-cut and directness of interpretation, making for a distinct screen personality. He is again a member of the Edison stock company and will appear soon in a number of the three and four-reel features which that company is putting out.

Morosco Gives Lunch in Honor of Leonore Ulrich

Guests Repair to Hotel Hermitage, New York, After Trade Showing of "Kilmeny" at Broadway Theatre, and Following the "Eats" Listen to Frawley



THE LUNCHEON TENDERED LEONORE ULRICH BY THE BOSWORTH, INC., STAFF AT THE HOTEL HERMITAGE, NEW YORK CITY, JULY 19

IMMEDIATELY following the trade showing of the Oliver Morosco feature, "Kilmeny" at the Broadway theatre, New York, all those present repaired to the Hotel Hermitage to be enjoyably "lunched" by the New York representatives of the concern.

Lenore Ulrich, who makes her first appearance in the title role of "Kilmeny," was the guest of honor. After the meal a short sketch of Miss Ulrich's bright career was given by T. Daniel Frawley, general stage director for Oliver Morosco, who spoke in glowing terms of the star's successful screen debut.

Mr. Frawley also spoke of the future of the motion picture. He said that he hoped the time would soon come when directors would cease turning out "footage" and turn out pictures that told their stories in an unlimited amount of space.

Carl H. Pierce, special representative of the Bosworth and Morosco interests, acted as toastmaster for the occasion, while others who spoke were George Mooser, manager of the Morosco offices; Leon Langfeld, manager of the Broadway theatre, New York, where "Kilmeny" is booked to show the week of July 25, and Fred C. Gunning.

Others present at the luncheon were Pete Schmid, George Heneken, Margaret I. MacDonald, Theodore Eltonhead, Wen Milligen, Charles Condon and Milton Lowenthal.

DIXEY WILL BE SEEN IN "ROMANCE AND PICKLES"

Henry E. Dixey, the famous actor, will appear in "Romance and Pickles," an original play by Raymond L. Schrock and Hugh Weir.

It will be directed by Harry Myers, and Rosemary Theby will appear in an important role supporting the famous comedian.

William N. Selig Perfects Strong Organization

President of Polyscope Company Feels That He May Take a Rest from the Exacting Requirements of His Large Enterprises Whenever He May Desire With Assurance of Everything Running Smoothly—Berst Accomplishes Gratifying Results With Inauguration of New Policies

WILLIAM N. SELIG, president of the Selig Polyscope Company, one fine day took an inventory of the company which he founded and which he upbuilded to its present state of achievement. Along about that time the preliminary plans for the V-L-S-E, Inc., were being formulated.

"Here," said Colonel Selig to himself, "the burden of administrative affairs are becoming too heavy for me to carry; when the V-L-S-E is started there will be altogether too much business for one individual to transact. We must have new producers and additional actors, in order to carry along our feature program, as well as to keep our regular program up to its present high standard.

"I need a man to look after all these things; I need someone deep in the knowledge of the film business; a man who also knows the technical side of motion picture making; a man in whom I can repose trust and who will carry along the large business enterprises of the Selig Company whenever I should feel that I need a complete rest."



Then it was that Colonel Selig put across another of his sudden surprises. He engaged J. A. Berst as vice-president and general manager. He gave Mr. Berst carte blanch; told him to go ahead, and Mr. Berst has gone ahead.

He has rejuvenated where rejuvenation was deemed necessary because of the important changes in the film manufacturing company, but he has also retained those artists in various lines of the film industry who in the past have proven themselves worthy of the confidence of the Selig company.

Accomplish Big Results

When two such men as Messrs. Selig and Berst co-operate there are certain to be decisive and beneficial results. Working shoulder to shoulder, they have indeed accomplished wonders, and, in the few brief weeks of their collaboration, many and important changes have occurred in the ranks of the Selig company and the new blood injected is making its presence felt in all lines of the film world.

Others are keeping an eye on the rapid succession of accomplishments being registered by the "Diamond S" outfit not the least of these being the releases which for strength of story, careful production, clear photography, and artistic acting are not surpassed right now in Filmland.

When the administrative shifts were being made the Selig company started on a still hunt for the best directors and stage stars that money could supply.

Many such have been engaged within the past few weeks and these together with the directors and artists retained by the Selig company are given every convenience in order to enable them to do noteworthy work.

Gratifying results are already beginning to manifest themselves.

The names and the faces are here shown of the producers now engaged in filming the Red Seal plays, the Selig Diamond Specials in three reels and the one and two reel comedies and dramas and jungle-zoo wild animal picture plays that are making movieland sit up and take notice.

New Producers Well Known

There is Colin Campbell, dean of the producing corps, whose production of "The Spoilers" set a new standard; Edward J. LeSaint; Thomas Santschi, producer and star; Guy Oliver and Tom Mix, who produces and stars in Selig western dramas and whose dare-devil feats of horsemanship have thrilled the multitudes. These directors are producing worthy productions.

The new producers signed by the Selig company within a few weeks are all men of high standing in the ranks of their difficult profession and the list of names is one of which any motion picture company could well be proud. There is Marshall Neilan, producer and actor; T. N. Heffron, in charge of production at the Chicago studios, who is specializing in Red Seal plays; Louis W. Chaudet; Frank Beal, and George O. Nichols. All are hard at work producing Selig films of quality.

And it was not only in the producing end where the stimulus to the hardest kind of artistic work is being felt. Both Messrs. Selig and Berst believe that the story, the plot of the picture play is the foundation for the entire structure. In other words, they agree that if the story or plot is weak, then no matter how beautiful the acting or how artistic the direction of the picture play, there will be something sadly lacking.

So it is that the best editors and authors in the film world are regularly engaged by the Selig company. Gilson Willets, for example, writes exclusively for the Selig Company. He has world wide fame as a novelist and short story writer.

Other Producers

Lanier Bartlett is another veteran author and editor long exclusively engaged by the Selig Polyscope Company. He wrote "Ebb Tide," that noteworthy Selig Diamond Special in three reels, adapted "The Ne'er-Do-Well," for the screen, and accompanied Colonel Selig and a company of players to the Canal Zone where the scenes in Rex Beach's novel were taken.

Wallace C. Clifton is Pacific coast editor for the Selig company, has written hundreds of picture play stories, and is particularly happy in the writing of wild animal comedies and dramas. Emma Bellis, another versatile editor and author, is employed in the Selig Pacific coast editorial department.

In Chicago Clarence A. Frambers, successful as a writer, is engaged as Eastern Scenario reader, and C. H. Lippert, another versatile writer, is at work at the Selig Chicago studios.

CABARET LIFE BROUGHT TO SING SING BY "MIDNIGHT AT MAXIM'S"

The fame of Kalem's big four-reel cabaret picture, "Midnight at Maxim's," has penetrated to the far corners of the earth—even to George W. Thompson, chairman of the entertainment committee, Sing Sing prison, and it is learned that this spectacular four-reel feature will be run at Sing Sing prison for the entertainment of the prisoners.

Thus does Warden Osborne recognize the necessity of motion pictures to further his uplift movement at the great New York State prison.

Metro Releases for Midsummer Are Announced

"The Second in Command," Featuring Francis Bushman and Marguerite Snow in Their First Picture on This Program, Dorothy Donnelly Subject Is Premier De Luxe Brand

DETAILS of the Metro Pictures Corporation's midsummer output are now at hand.

So far July has brought forward Emmet Corrigan in "Greater Love Hath No Man," Edward Connelly in "Marse Covington," William Faversham in "The Right of Way," and the coming release for next Monday, July 26, will have Francis X. Bushman and Marguerite Snow in "The Second in Command."

This last Metro release will inaugurate the first appearance of Mr. Bushman and Miss Snow on the Metro program. It will also inaugurate the first production from the Quality Pictures Corporation, which company will enter largely into Metro's affairs in the future.

Another new feature production that will come on August 2, will be Dorothy Donnelly in "Sealed Valley." This is the first picture coming from the Metro Corporation's own studio. It will be released as a Metro De Luxe feature, and all future productions will be so styled that will be made by this corporation.

Popular plays and players have already had five productions on the Metro program. Their sixth venture will be Madame Petrova in "The Vampire" which will be released on August 9. Following "The Vampire" will come Ann Murdock in "A Royal Family" from the Dyreda studio.

Miss Murdock, who has been and will continue to be a Charles Frohman star, will make her initial appearance as a screen celebrity under Metro auspices in this photoplay on August 16.

Emmy Wehlen, the charming Viennese actress, who has starred in New York and elsewhere, is another of the younger actresses of international renown to appear for Metro. Her debut will be made under the Rolfe company's direction in "When a Woman Loves," an original play by Charles Horan. Gail Kane, a newcomer into the Metro fold, will appear on August 30 in "Her Great Match," another of Clyde Fitch's successes.

Metro announces that beginning September 6, Emily Stevens will make her reentrance on the Metro Program in "Destiny," an allegorical study by Anthony P. Kelley.

Succeeding releases are announced in Henry Kolker in "The Bridge," an all-star cast embracing Hamilton Revolle, Lois Meredith and Henry Bergman in "An Enemy to Society," Francis X. Bushman in "The Silent Voice" and Edmund Breese in "The Song of a Wage Slave."

Metro is certainly finding much to do but it has in store still more important announcements which will come before the passing of many weeks.

"Only 4-Reel Pictures Can Be Free from Art Flaws"

Albert Warner, President of Standard Photoplay Distributors, Inc., Sees in This Length the Ideal Feature, Making a Strong Appeal by Its Lack of "Padding"

PRESIDENT Albert Warner, of the Standard Photoplay Distributors, Inc., is a strong advocate of the four-reel picture as opposed to the photodrama of five-reel length. As one of the first practical film men to foresee and profit by the handling or multiple reel subjects through exchanges devoted exclusively to them, Mr. Warner's judgment on the subject to which he has given so much careful thought and study is receiving careful consideration by the Standard Program Producers, who are under contract to supply feature subjects to the distributing company in addition to the regular weekly releases.

"Having fought so hard for the feature picture in the days when it took a good strong argument to make film men see its wonderful possibilities, I have naturally watched its development with keen interest, not only from the manufacturer's and the exchangeman's standpoint, but from the more essential viewpoint of the theatre manager and his patrons," said Mr. Warner at a recent meeting of the Standard Program interests.

"At one time I was strongly in favor of the three-reel picture. I now see that it was because the subjects were either not big enough to call for greater length, or were not handled on a more extensive scale. For this reason—the bigness of many of the subjects and their elaborate staging—I concede one more reel. But it seems safe to assert that, with very few exceptions, four reels are ample for the artistic presentation of a feature. A very large percentage of the five-part productions now on the market would have been improved, had they been planned by the scenario author and the director for four reel subjects and confined to that length.

"However, the exceptions must not be overlooked. There are subjects so large from the standpoint of dramatic interest and entertainment value that six, eight, ten and even twelve or more reels are necessary for their perfect picture interpretation.

"This, of course, brings us to the all important point of the capable judgment of the producer—that faculty which is the determining factor in the success or failure of those who undertake the measurement of dramatic values with the great theatre-going public as their judge and jury.

"But why, when the motion picture producer makes his mistake in judgment, does he make it—nine times out of ten—on the long side of the film? Granted that, during the excitement of the staging of a worthy picture and the attendant enthusiasm, the temptation is generally to enlarge, but knowing this, why is the check rein not more carefully adjusted?

"With these things in mind and with the interests of the theatre owner and the audience to which he caters, always before me, I am a firm believer in the four-reel limit for the average big feature. It will mean the correction of many of the weaknesses of feature productions as well as a more evenly balanced program."

STARTS LIFE AS A "HOUSEHOLD DIRECTOR"

Victor L. Abbey, Washington exchange manager of the North American Film Corporation, is receiving the congratulations from his numerous colleagues that he is the father of an eight-and-a-half pound boy, who made his appearance with joy like "The Diamond from the Sky at Noon on July ".



DOROTHY GISH IN THE KNIFE-THROWING SCENE FROM "VICTORINE" (Reliance-Majestic)

GOLD-HAIRED GIRL FOR "GOLDEN TRAIL"

Margaret Gibson is getting more popular every day, now that she is appearing in the Kay-Bee, Broncho ond Domino productions for the New York Motion Picture Corporation.

Her type of beauty is such that she is excellent for certain parts. That is why she was cast to play the part of Mary, a miner's daughter, in support of Richard Stanton in "The Golden Trail," a Broncho of August 4.

The script ordered a girl with "true golden hair." There are quite a few blondes at Inceville, but Miss Gibson was selected for the part because she had "golden hair" for "The Golden Trail."

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 220 West Forty-second Street, New York City

"DIAMOND FROM SKY" STIMULATES EXHIBITORS TO CREATION OF NOVEL PUBLICITY STUNTS

IN all parts of the country exhibitors are demonstrating the value of unique advertising methods to increase box office receipts. From Lawton, Okla., comes word of a novel plan used by W. C. Wood, manager of the Met theatre. Every Wednesday, the day on which the Met theatre runs "The Diamond from the Sky," Mr. Wood parades a wagonload of school children through the streets of Lawton. The wagon is elaborately decorated with bunting and large banners announcing that "The Diamond from the Sky" is appearing that day at the Met theatre.

The children are piled high up on a flight of stairs which were built onto the wagon and in each one of the urchins' hands is a large flag. The wagon is drawn by two horses that have been decorated with flags and bunting. The combined effect is that of a huge animated float and attracts considerable attention. The happy youngsters are glad to serve in order to get the ride, and, of course, Manager Woods accepts them as guests at the Met theatre after the day's ride. The five hundred seats at the Met are inadequate to handle the tremendous crowds which the float attracts and the Met box office shows the result at the end of the day.

Another story of novel advertising comes from Tacoma, Wash. The manager of the Melbourne theatre there, on booking "The Diamond from the Sky" and knowing of the $10,000 cash prize which is being offered for a sequel to this photoplay, went to his bank and asked for the loan of $10,000 in gold pieces.

The loan was granted and an arrangement was made with a store on the main street to furnish a show window into which the $10,000 in gold was placed. The coins were spread thickly throughout the window and signs were displayed everywhere telling the public that any man, woman or child had a chance to earn this money by writing a simple suggestion in 1,000 words or less, which could be used as a sequel to "The Diamond from the Sky." The signs also explained that the Melbourne theatre was showing "The Diamond from the Sky" every Friday.

The window full of gold pieces attracted considerable attention and resulted in packed houses for the Melbourne. The bank charged nothing for the loan of the money and the merchant was glad to furnish a window that would attract such attention to his store. The only cost to the Melbourne theatre was the salary of a guard to protect the money.

At Des Moines, Iowa, Mr. Hytower, manager of the Royal theatre, bolstered up his matinee business considerably by arranging with a large local bakery to wrap a coupon with every loaf of bread. This coupon was good for one free admission to the matinee performance of "The Diamond from the Sky." The coupons thus distributed brought hundreds of other people to the theatre to see the photoplay. In many cases entire families came, using the coupon to admit one member and buying tickets for the others. The Royal theatre opens at 10:30 a. m. At noon on the day this plan was put in use the house was full and all expenses for the day were paid.

In Ottumwa, Iowa, Mr. Silvers, manager of the Strand theatre, has built a large electric flasher sign to advertise "The Diamond from the Sky" by using the regular twelve-foot cloth banner and building a flasher box to hold it.

From another Iowa exhibitor comes the story of unique advertising. A float was built to carry large signs explaining that "The Diamond from the Sky" was being shown that day at the Princess and Royal theatres. The float was made especially top heavy and was driven down the principal thoroughfare. When a strategic point was reached the driver moved to one side of the float and the wind completely capsized it, causing a tremendous crowd to congregate.

It took hours to right the float and during this time the busy corner accumulated enough humans to make the greatest movie mob scene seem small. The advertising value of this was further enhanced by distributing facsimile $10,000 checks throughout the crowd which urged everybody to see "The Diamond from the Sky."

FLOWER DAY PROVES POPULAR IN CHATTANOOGA

IN line with the progressive policy of the Alcazar motion picture theatre, Chattanooga, Tenn., whose motto is "Always in the Lead," Manager Frank H. Dowling, Jr., has inaugurated a novel advertising scheme. Monday has been set aside as "flower day" at the Alcazar and every Monday hereafter each lady attending the theatre will receive a beautiful rose, carnation, or other flower.

A weekly entitled "Chattanooga's Motion Picture Review" is being published by the Lyric company, which controls the Alcazar. It is an attractive publication filled with live motion picture news and containing lists of future bookings of the theatre. Ruth D. Evans is the editor.

EXHIBITOR GETS SUGGESTION FROM "NEWS"

WHEN C. B. Winn opened the New Hamilton theatre at Fortieth and Hamilton streets, Omaha, Neb., he gave to the public one of the best equipped and attractive houses in the city. The theatre has 514 seats, uses the Mutual service, has indirect lights, a lobby fifty feet wide and fifty feet deep, uses the back wall for a curtain and has a neat little stage. Several of the ideas of the manager were gained by traveling about and seeing the best houses. The extensive lobby, the use of the back wall and the little stage were ideas Winn found in Motion Picture News.

The little stage, he points out, is of great aid should a church or other community organization wish to give an entertainment. Mr. Winn believes it is to the advantage of the motion picture exhibitor to join with these community organizations in public entertainments, as it is a highly desirable form of advertisement.

THE NEXT "REEL" TO "FOLLOW" (ALMOST) "IMMEDIATELY"

MANAGER HARRY COWDROY, of Elite No. 2 in Omaha, Neb., aroused the curiosity of every passer by his place when a life-sized picture of a man's trousered leg was shown in front of his place. The next day the second leg appeared, the third day the body, the fourth day an arm, the fifth day another arm, and the sixth day the head of Charley Chaplin.

By the sixth day everybody's curiosity was aroused, and the advertising scheme was a glorious success, a larger crowd than usual turning out to see the new Chaplin picture.

CONVENTION EXHIBITS OUTSHINE FORMER DISPLAYS

(*Continued from page 42.*)

The booth was ornamented with a large American flag draped around three Kraus oil paintings in gold mountings of popular actresses and many attractive Kraus pictures shown in lobby frames on the walls.

Walter Preddy, expert on projector apparatus, had a number of his new devices on exhibition, and was personally on hand to explain them. Frank Hammer, of the Breck sales staff, assisted by Mr. Waring, was in general charge. Mr. Hammond, in the employ of the Edison company, was especially detailed to explain the Edison projectors. Mr. Smeltzer gave a lecture on the radiant gold screen, which was also on exhibition.

Moving picture exhibitors and operators kept Messrs. Kunzmann and Raffin, representatives of the National Carbon Company, busy at Booth 11, inquiring about the new picture machine carbon put out by this company.

W. C. Kunzmann came direct from the factory to demonstrate to exhibitors that this carbon, "made in America," produces excellent screen results.

Mr. Raffin, salesman for this company, in this territory, assisted Mr. Kunzmann.

An alternating and direct current burning arc was thrown upon a screen at this booth to show the public and picture men the excellent quality of American-made picture machine carbons.

Sizes of all diameter carbons for stereopticon moving picture and searchlight lamps were on display at this booth.

One of the most prominent exhibits at the convention was the Fotoplayer shown by the American Photo Player Sales Company. They demonstrated one of their latest models, a style 45. This style has been recently installed at the New Fillmore theatre, San Francisco, the Empire theatre, Stockton, the Liberty theatre, Sacramento, and the Marquee theatre, Palo Alto.

Simplex Machines on Display

The Simplex machine was on exhibit in space No. 10 on the main aisle. The booth was decorated in a beautiful orange tint.

One of the latest model Simplex projectors was on display, and attracted the attention of the many exhibitors assembled at the convention.

In the miniature theatres there were installed two Simplex De Luxe projectors, with the latest Simplex variable speed control, also equipped with the Arc controller, a new device which caused considerable comment. This was the only complete equipment of this kind on exhibition.

The exhibit was in charge of F. B. Cannock, L. W. Atwater and Fred A. Clark.

W. G. Preddey was busily engaged during the convention demonstrating the Feaster film feed machine, a device for eliminating the rewinding of motion picture films. The machine met with great interest among exhibitors. Those entering or leaving the theatre could not miss this booth, being next the theatre, and it is safe to say that everyone who first saw the Feaster film feed machine brought another man to see it, too. No other exhibit created more interest.

The booth was attractively decorated with bunting and American flags.

Blue and gold were the colors used in the pretty booth of the Charles L. Kiewert Company, distributors of Bio carbons. Here all kinds of carbons for motion picture projecting, miniature, photo-engraving studio and search lights were in stock at the booth, and continuous demonstration given as to proper manner of using each.

This booth also contained a display of Alba studio lamps, which were used Friday evening in photographing the annual ball. The booth was in charge of R. E. Martinez, of the San Francisco office of the company.

S. H. Jones, with his display of the Gold King screen, shared a booth with the Los Angeles Motion Picture Company. A duplicate of the Gold King screen formed the greater part of this exhibit, and cleverly conceived circulars describing the advantages of the Gold King screen were distributed. A number of the exhibitors were very much interested in the screen that is being exploited by the Oklahoma manufacturer.

NYMP Closes Contract with Billie Burke for $40,000

Negotiations, Hanging Fire for Ten Weeks, End with the Actress Agreeing to Let the Company Have Option on Her Services for Next 3 Years

BILLIE BURKE has just concluded negotiations which were entered into ten weeks ago, between the New York Motion Picture corporation and Miss Burke for her appearance in a picture to be taken at the studio in Santa Monica, Cal.



BILLIE BURKE (N. Y. M. P.)

The sum paid to Miss Burke is the largest paid to any artist who has so far appeared in pictures. Her salary is to be $40,000 for five weeks' work, and in conjunction with this Messrs. Kessel and Baumann, president and vice-president of the New York Motion Picture corporation, have agreed to pay all Miss Burke's expenses and furnish her a private car to and from California. They have also agreed to give Miss Burke the exclusive use of an automobile, first-class make, during her stay in California.

Adam Kessel, after Miss Burke had signed the contract, handed her a check for $50,000, which stands as an option on her exclusive services for the next three years at a salary of $150,000 a year, she being required to give the picture company her services for twenty-six weeks of each year.

And as the contract entered into between Miss Burke and the New York Motion Picture corporation calls for consecutive weeks, Messrs. Kessel and Baumann today applied, through William T. Sandall, of 59 John street, New York City, for an insurance policy through Lloyds of London for $50,000, insuring them against rain during Miss Burke's stay in Los Angeles. This will possibly be the second time that Lloyds have issued a policy against rain in this country, the other occasion being on July 4, 1910, a policy being issued to the promoters of the Jeffries-Johnson fight.

Mr. Kessel signed the contract for the New York Motion Picture corporation and among others present were Miss Burke's mother, Flo Ziegfield and John McKeon, of the New York Motion Picture corporation.

THREE FAMOUS COMEDIANS BOOKED FOR KEYSTONE FILMS



EDDIE FOY JOE WEBER LEW FIELDS

AMONG THE EXCHANGES

MIDSUMMER WEATHER BRINGS GOOD BUSINESS TO EXCHANGES IN ST. LOUIS

THE World Film Corporation, 3610 Olive street, St. Louis, has had a new manager since July 5 to take the place of R. L. White, who has resigned as manager of the exchange. E. W. Dustin, who is now in charge of the office, is well known in film circles, having had experience in all stages of the business, from director and producer, to road man, advance agent, and manager of the first Eclectic exchange in St. Louis, when Pathé opened up its exchanges under that name.

Mr. Dustin has also been an exhibitor of motion pictures, being one of the first men to convert a regular theatre to an all-motion picture house and make a howling success of it. The Hopkins theatre in Louisville, Ky., was the theatre which Mr. Dustin raised to the highest degree of prosperity with an all-motion picture bill.

A. S. Abeles, manager of the Pathé exchange at 3210 Locust street, St. Louis, has been in New York to attend a meeting of Pathé exchange managers from all over the country, who gather at the home office periodically to discuss office management and plans for future business. During Mr. Abeles' absence, M. J. Dunne acted as manager of the St. Louis office.

Roy Dickson, former booker in the Mutual exchange, has been appointed assistant manager to J. W. Cotter, who is in charge of the Kriterion exchange at 3217 Locust street, St. Louis. The Kriterion office in that city has made arrangements to distribute the Miller Brothers 101 Ranch releases for the State of Missouri.

The first feature, which has just been received, is called "The Exposition's First Romance," which is a story of the San Francisco Exposition, as the name would indicate.

J. A. Noehrn has been appointed assistant to S. W. Hatch, manager of the St. Louis office of the V-L-S-E at 3630 Olive street, in the building formerly occupied by the Alco exchange. Mr. Noehrn comes here from the Big Four office in Kansas City.

J. J. Jones, of Kansas City, is in St. Louis booking the features, "Three Weeks," "The Spoilers" and "The Christian." Mr. Jones is connected with the house of Martin & Estes, of Kansas City, and his headquarters in St. Louis are at the Astor Hotel. He says the demand for features is good in and around St. Louis, and "The Spoilers" is especially popular.

Sam Werner, who is in charge of the United exchange in Film Row on Olive street, St. Louis, says business is good despite the fact that the weather man has a grudge against St. Louis in general and airdomes in particular. He says this thing of moving back and forth from airdome to theatre, and back again, because the sun shines all day and then just about dark the clouds come up, and a hasty move back into the house must be accomplished so that the prospective audience will think that the exhibitor never intended anything else but to have the show in the house, and then the next day it will rain until 4 p. m., and then clear off so nice that people will not want to go in the theatre, which means another move in a hurry, back to the airdome—all these moves are enough to make the most patient exhibitor lose his temper at last.

GRANDBY GOES TO MAINE TO SIGN CONTRACTS FOR FOX

MANAGER CAMPBELL returned to Boston from the Fox convention in New York with a most enthusiastic belief concerning the immediate future in this territory, and the success of the new Fox one-a-week policy.

One of his road men, Mitchell Grandby, has left for Maine to pave the way for the exhibitors to sign the new Fox contract, the form of which has not yet been received.

The week of July 19 Mr. Grandby will be in New Hampshire and Vermont.

"The Diamond from the Sky" is being extensively advertised in Boston on the billboards. The serial is having a great run in New England.

Manager Bernfeld of the New England Pathé exchange reports an encouraging number of bookings for the Pathé serial, "Neal of the Navy."

STORK PEEPS IN HOME OF DAVE REED

ON July 5, the home of Dave Reed, president of the Metro Picture Corporation of Texas, at Dallas, was visited by the stork, and "Daddy" David now hurries home very early every afternoon to play with the little girl.

Her proud father and mother have not yet named her, but it has been persistently rumored that the reason for this delay is that Dave insists she should be called Metro, while Mrs. Dave says she thinks it would be better to name her Olga, after Mme. Olga Petrova, of Metro Pictures.

Albert Russell, secretary of the Metro, says he is hoping the newness of having a baby in the family, as this is number one for Mr. and Mrs. Reed, will soon wear off, so Mr. Reed will not spend all his time telephoning home "to see how the kid is."

NEW ENGLAND EXHIBITORS GET BIG RETURNS FROM ADVERTISING

EXHIBITORS throughout New England are beginning to realize that a dollar spent in advertising the Big Four way means two or three dollars more in the till.

Manager Balsdon's Boston office is busy sending out the advertising features which are helping the exhibitor to crowd his theater for the Big Four films. Results are not difficult to discover.

One example is the City theater at Brockton, Mass. For "The Island of Regeneration" Manager Cahill took large space in two Brockton papers. He spent $56 in advertising a feature which was to be seen at his house for not more than a few days.

The result was that the City played to capacity houses while "The Island" was on the program. From the time the doors opened for the first afternoon showing, the line of ticket buyers did not break until late in the evening.

This is also an example of the fact that the Big Four is increasing its territory in New England each week. When smaller city theaters, like the Bellevue in St. Albans, Vt., and the Pleasure in St. Johnsbury, can buy a Big Four feature and make money on it, Manager Balsdon says there is no reason why a big house in a big city cannot reap big harvests on the same features.

Out after business in this territory for the Big Four are H. F. Grundy and J. L. Reardon, new men for this branch, and F. A. Grady, who is just now making a clean-up through Vermont and Maine.

COMPANY CONVENTIONS INDICATE PROGRESS OF MIDDLE WEST

IF the activities of middle western exchange managers are samples of what exchange managers all over the country are doing, every big film organization in the country must be holding or planning to hold annual conventions either in New York or Chicago. These conventions are to talk over business, trade ideas and plan business boosts.

Joe Levy, manager of the Omaha branch of the Fox Film Corporation, went to New York to attend the first annual convention of branch managers of his company, held at the Knickerbocker Hotel July 1 to 5. Leola Eckert, his assistant, had charge during his absence.

Manager J. E. Kirk, of the Omaha branch Pathé exchange, went to the first convention of branch exchange managers at Chicago on July 12. This, he says, was for the purpose of getting ready for the big expansion of business when the Gold Rooster releases start this fall.

BACHRACH JOINS WORLD FIELD FORCES

HENRY E. FRIEDMAN has been assigned to the North Carolina territory by the Washington, D. C., office, for it is believed that by having one man in so large a territory better results can be obtained. For this same reason Alan J. Bachrach has been given the State of Virginia, and F. B. Spurrier, assistant manager for this territory, will give special attention to the Maryland business.

Mr. Bachrach is the latest addition to the field forces of the World Film Corporation, for he made his initial visit to the Virginia exhibitors last week. Heretofore he has been engaged in the exhibition rather than the placing of motion picture films. During the past six years he has served as a manager for the Brylawski interests.

He started in the film business in July, 1909, when he gave up the photographic studio he was then conducting at 1331 F street, northwest, to assume the management of the Pastime theatre on Pennsylvania avenue, near Sixth street.

In September, 1912, he was transferred to the Casino theatre, at Seventh and F streets, where he remained until last April, when, upon the expiration of the lease, the house was vacated by his employers.

He then became manager of the organization holding the District of Columbia license for the Spiegell slides, remaining in that capacity until associating himself with the World Film Corporation.

Mr. Bachrach is a native of Baltimore, Md., and was born in that city November 18, 1881. He is a graduate of the Baltimore Polytechnic Institute, class of 1898, and is well known and extremely popular in both cities.

LANDE OF PITTSBURGH WILL HANDLE STANDARD

PITTSBURGH, western Pennsylvania and West Virginia territory for the Standard program has just been acquired by H. A. Lande.

A pioneer in motion picture affairs, Mr. Lande has made an enviable reputation as an exchange expert and successful student of film conditions.

Mr. Lande was associated with Albert and H. M. Warner for several years in the exchange business in Pittsburgh. Three thriving exchanges, all in Pittsburgh, are the outcome of their methods. One is now owned by the General Film Company, one by the Mutual Film Corporation. The third is under the proprietorship of Mr. Lande and will again share in the activities of Albert and H. M. Warner, who are prominent in the affairs of the Standard program.

GOFF WILL SUPERVISE WESTERN V-L-S-E BRANCHES

ANNOUNCEMENT is made by the V-L-S-E of several important changes in its field organization affecting the Cleveland and the San Francisco branches, and the entire western territory.

A. W. Goff, who has done brilliant work as manager of the Big Four branch in Cleveland, has been sent to the coast as division manager of the western territory. In his new position he will supervise the work of all the far western branches and sub-offices.

The place made vacant by Mr. Goff's promotion will be occupied by Sidney E. Abel, who has been prominently identified with the film business for a number of years. Mr. Abel has made arrangements to take immediate charge of the Cleveland branch, and direct the sales force connected with that office.

A change in the management of the San Francisco branch is also reported by the V-L-S-E. R. B. Quive, well known in western film circles, will become branch manager in place of C. B. Price.

Under Mr. Quive's management, great things are looked for from this far western V-L-S-E branch office.

BIG FOX SIGN IS ATTRACTION IN SAN FRANCISCO

THE Tivoli Opera House, San Francisco's largest motion picture theatre, and one of the finest houses devoted to photoplays in the country, has a management that believes it pays to advertise, as exemplified by the immense sign, the largest in San Francisco, erected by



THE TIVOLI THEATRE'S SIGN, MARKET STREET, SAN FRANCISCO

them on Market street, the exposition city's main thoroughfare.

The Tivoli runs William Fox attractions for not less than seven days, at twenty and twenty-five cents. Recently "A Fool There Was" with Theda Bara, played at this house for three weeks solid, with capacity business. W. J. Citron, the San Francisco Manager of the Fox Film Corporation, reports the same success with all William Fox productions.

PATHE OPENS OFFICE IN COLUMBUS

THE Pathé exchange in Cincinnati has opened an office in Columbus with R. E. Brown, Columbus representative in charge, as an advertising branch of the Cincinnati office. The new office is equipped to give exhibitors in the Columbus territory a complete lay-out of all Pathé subjects.

ENTHUSIASM OVER BUSINESS IN BOSTON RESTS ON SOLID BASIS

YOU can't find a manager of a film exchange in Boston just at this time who will tell you that the picture outlook in New England is anything but the rosiest ever. It's their business to be optimistic, of course, but in this case the optimism seems to rest upon a foundation somewhat more solid than enthusiasm.

For the New England theater-going public is crowding into the picture house regardless of the fact that old-time custom would keep them on the back piazza with a fan in one hand and a Y. M. C. A. cocktail in the other.

Recently the film business was tided over part of what usually is the hot season by a lot of cold rainy weather. Now the hot weather is coming along more steadily, but the crowds keep coming to the film shows.

For instance, in Boston "The Birth of a Nation" continues to play to good business. Special advertising stunts around through the country districts are waking the people up and loading them into special trains now and then for a trip to see the Griffith film.

The other theatres in Boston are not lacking in attendance, while reports from the smaller places throughout the district are most encouraging.

Gradually the exhibitor is beginning to feel his oats on the subject of advertising, and all in all there bids to be a merry little time of it next fall and winter.

SURPRISE BANQUET TENDERED YARR IN MILWAUKEE

A SURPRISE banquet was tendered to A. E. Yarr, retiring manager of the Milwaukee office of the Casino Feature Film Company of Detroit, on the evening of July 14, in the Badger room of the Hotel Wisconsin. Plates were set for fifteen.

The table was headed by E. H. Hoyt of the Metro Film Service, Minneapolis, as toastmaster, and he called upon J. Gallagher of the Mid-West Feature Company, Minneapolis, who responded by giving an interesting talk of conditions in his territory. Louis B. Goulden, president of the Goulden Film Corporation, had the table in roars of laughter by his clever imitations of two local film characters. Sam Norville, of the Milwaukee Feature Film Company, responded with his original poem, "Remorse." Walter A. Baier, of the Jacobs Film Booking Offices, responded with an interesting talk on film conditions in Wisconsin and Minnesota.

Mr. Yarr tried to respond but was overcome with emotion, but nevertheless managed to thank those present for their good will. Best wishes were extended to B. C. Smith, who succeeds Mr. Yarr as manager of the local office of the Casino Company.

Others present were S. J. Smith, Princess theatre, Sioux Falls, S. D.; S. R. Clingan and W. Loranger of the Casino Company, Detroit; Max Wiesner, World Film, Chicago; W. Brimmer, M. Kann and V. De Lorenzo of the local Universal office, and Frank T. De Lorenzo of the Badger Poster Mounting Company.

Looking Ahead With The Producers

6 PART PATHE COLORED FEATURE BY SARDOU IS JULY 26 RELEASE

Pathé will release in the week of July 26 a superb six part colored feature "Pro Patria," based upon the famous "Patrie" of Victorian Sardou, the great French dramatist.

This picture stars Henri Kraus, who played Jean Valjean in "Les Miserables," an eminent actor of France, and is especially timely, dealing as it does with that time in the 16th century when Flanders, the modern Belgium, was overrun with Spanish armies of conquest, and when superhuman efforts were made by the despairing Flemish to rid themselves of their oppressors.

"Pro Patria" is magnificently put on and was staged in Louvain, since to meet with such a tragic fate. The old world buildings, now marred and ruined beyond redemption by German shells, are used as backgrounds. The acting is truly great, and the whole picture grips from start to finish.

Sardou, the author, was born in Paris in 1831, and died in 1908. As early as 1877 he was admitted to the "Academy," that goal of the most brilliant Frenchmen. He was a past master in stage effects, and troubled himself but little with psychology.

BUSHMAN PICTURE ON THE METRO PROGRAM READY JULY 26

On July 26, the Quality Pictures Corporation, the most recent of the Metro producing companies, will release its first picture, showing Francis X. Bushman, in the role of Lieutenant Anstruther, of the British army, in Charles Frohman's former stage triumph, "The Second in Command."

In addition to being the first Quality Picture on the Metro program, this release will also mark the first joint appearance of Mr. Bushman and his now permanent leading woman in the person of Marguerite Snow. Keen anticipation marks the attitude of the various Metro exchanges on this coming release.

CORT BEGINS CASTLE SUBJECT

Mr. and Mrs. Vernon Castle, who are appearing in a polite melodrama for the Cort Film Corporation, took part in the first big scene of the picturre when they appeared in a scene staged at their summer home, Castles by the Sea, on the south shore of Long Island.

Many society friends of the dancers took part in the scene and seemed to enjoy the experience immensely. They were all enthusiastically inclined to return and take a hand at some more acting before the picture is finished. The filming of the Castle picture has been going forward for several days on the south shore of Long Island.

Ina Claire Is Cast for "The Puppet Crown," a Coming Lasky Release with Carlyle Blackwell

INA CLAIRE makes her second appearance under the management of the Lasky Feature Play Company in a very elaborate production of Harold MacGrath's famous romance, "The Puppet Crown," with Carlyle Blackwell as the hero of the tale. It will be released through Paramount Pictures Corporation on July 29.

Ina Claire's first picture, "The Wild Goose Chase," will be remembered as a particularly charming American love story. "The Puppet Crown" gives her a still more remarkable opportunity, and also serves to introduce as a Lasky artist Carlyle Blackwell.

"The Puppet Crown" of the story is the crown of the tiniest kingdom in all Europe —the kingdom of Osia—and it is there that all the events of the drama transpire, except some of the opening scenes, which take place in America, where the Princess Alexia is attending an exclusive school.

To get an inkling of the plot, it must be understood that the old King of Osia is an invalid, and that his chancellor has been deliberately undermining his authority with the purpose of crowning the Duchess Sylvia, a rival member of the royal family.

The King has sent his daughter to America incognito in order that she may learn something of freedom, and in this country she has fallen in love with a rich young man by the name of Bob Carewe.

When Alexia is summoned home by her father, Bob for the first time learns that she is a princess and that his love is, therefore, hopeless. Nevertheless, when he hears that uprisings are threatened, he goes to Osia to help if he can. Before he can obtain from home the money necessary to reinstate the authority of the rightful King and the princess, the uprising is brought to a head by the duchess. Brave though he is, Bob cannot defeat the enemies of the King, who dies in the turmoil, but he does succeed in preventing the princess from imprisonment and in carrying her off to be his bride.

In addition to Miss Claire and Carlyle Blackwell, the cast of "The Puppet Crown" includes Cleo Ridgley, Christian Lynton, Horace Carpenter, John Abraham, George Gebhardt, Tom Forman and Marjorie Daw.

MARGUERITE NICHOLS, OF BALBOA, FORGES AHEAD WITH STAGE TRAINING

Marguerite Nichols, who has been playing ingenue leads for the Balboa company at Long Beach, California, has been with the company five months and in that time she has made rapid progress. She never had any stage experience, but she takes to motion pictures as naturally as a duck takes to water.

Her first experience in an important part, was in "The Qaulity of Forgiveness." She did so well in that play that she was cast for "Creola," a very exacting part in "Beulah," the six reel production in which Henry B. Walthall was starred.

In "The Age of Discretion" she interpreted the ingenue role with credit to the play and to herself. Her next part was in "The Witch of the Mountains" which has only just been completed.



REALISTIC STREET SCENE FROM NEW YORK'S EAST SIDE IN "KINDLING" (Lasky—July 12)

DOROTHY BERNARD IS GIFTED FOX PLAYER

Dorothy Bernard, the beautiful and talented leading woman whose stage career was a series of brilliant successes and who has been seen under the William Fox management in such screen triumphs as "Princess Romanoff" and "Dr. Rameau," has been placed under exclusive contract by the Fox Film Corporation, under whose management she made her screen debut.

Miss Bernard, is a woman of exceptionally gifted powers and her work for the screen, since she entered the ranks



DOROTHY BERNARD

of the photoplayers, has surpassed even the notable achievements that she scored upon the spoken stage.

The actress will shortly be seen in "The Song of Hate" in support of Betty Nansen and also appears in support of William Farnum in "The Bondman," being assigned to the important part of Greeva. In speaking of her work for the screen, Miss Bernard said:

"I am delighted with the opportunity the photoplay offers an actress, to express herself with far fuller freedom and a greater latitude of expression than is the case of a so called legitimate drama.

"I am delighted that I have been placed under contract exclusively by Mr. Fox and hope to accomplish great things under his management in the series of photoplays which he is planning for me to appear in."

SYNOPSES OF SELIG PLAYS ARE PRINTED IN COLORS

The "Selig Semi-Monthly Herald," the artistic magazine exploiting Selig productions, has put over a new idea. In the center of the publication the advance stories of the Selig Red Seal plays are printed in colors on heavy plate paper. Exhibitors can remove these inserts for advertising purposes. The "Selig Herald" also contains the clip sheet so much desired by the amusement editor.

One Comedy a Week from Aug. 16 Is Federal's Plan

Productions of the Company Are to Be Released Through Associated Program, Starting with "Nothing but Love," Followed by "The Tailor's Romance," "Love and Install-

THE Federal Film Company has arranged to release one comedy a week on the Associated program, beginning August 16. The franchise was delivered to the Federal on Wednesday, and all arrangements were completed.

The first release on the Associated program will be "Nothing but Love," followed by "The Tailor's Romance," "Love and Installments," and "His Jealous Wife." "The Watery Romance," in which Director General Al Ray, Will Rex, Margaret Burke and Mabel Spade nearly lost their lives by drowning will follow.

So great was the accident that several of the New York papers stated that Ray and Rex had been drowned, but all are most normal at the present time, although they swallowed quite a quantity of the Shrewsberry river.

The Federal company will for the present put on one reel slapstick comedies, which will deal with the adventures of Louie Schmaltz, and Mr. Weak Fish. These characters will appear in all of the pictures. Al Ray, who directs the comedies will be seen as Schmaltz and Will Rex as Fish.

Besides these comedians, has secured the services of Margaret (Fatty) Burke, Mabel Spade, Ned Kennedy, Murray MacCoid, Dave Cowan and Isabelle Rodgers. Elsie Goodwin, who is known from coast to coast as an expert swimmer and fancy diver will also appear in these comedies.

An added feature, that the company thinks is bound to be a huge success, is the signing up of the comedy clown police force of Barnum and Bailey. These men are known as skillful acrobats and fun makers. It is needless to say that they will form the police force of the Federal comedies, and will be seen in every one of the first five pictures. With the exception of "His Jealous Wife."

In every one of the five pictures there have been accidents, some of them very serious. Will Rex leads the list with a broken nose, split lip, and a cut arm, in which Dr. McGowan, the company's physician had to take eleven stitches. Ned Kennedy had his head split open, and six stitches taken in it.

Al Ray ran a nail in his foot while taking a beach scene in "His Jealous Wife." Mabel Spade sprained her ankle, Elsie Goodwin scraped her side in falling off a float, and Murray MacCoid lost two teeth.

The other members of the company escaped with the exception of the police force, whose injuries are too numerous to mention. The Company is hoping to complete the next picture without an accident. All of the above accidents can be seen in the pictures.

Paramount Fixes Releases for 1st Quarter, 2nd Year

Array of Its Subjects Include "The Foundling," a Pickford; "Incorrigible Dukane," with John Barrymore; "White Pearl," Featuring Marie Doro, and "Fatal Card"

IN announcing the list of its releases for the first quarter of its second year, the Paramount Pictures Corporation takes occasion to call attention to some of the factors in its foundation.

The officers and directors of Paramount are all men of wide experience in the film industry. Each was a prosperous exchange man with extensive operations and substantial capital at the time of coming into Paramount.

The most convincing proof of the earning capacity of the Paramount pictures and service is the fact that the finest and largest theatres throughout the United States are using them. The Strand theatre of New York recently issued a public statement, part of which said: "The Strand theatre with Paramount pictures has been an artistic and financial success. We shall therefore continue to give the Strand patrons those features."

The releases of the Famous Players Film Company for the second year of the Paramount program's existence will include such masterpieces as "The Foundling," with Mary Pickford; "The Incorrigible Dukane," with John Barrymore; "The White Pearl," with Marie Doro; "The Fatal Card," with Hazel Dawn and John Mason; "Madam Butterfly," with Mary Pickford; "The Mummy and the Hummimng Bird," with Charles Cherry; "The Three Elks," with John Barrymore; "Dorothy Vernon of Haddon Hall," with Hazel Dawn; "The Prince and the Pauper," with Marguerite Clark; "Twisted Paths," with Mary Pickford; "Poor Schmaltz," with Sam Bernard; "Zaza," with Pauline Frederick; and "Molly Make-Believe," with Marguerite Clark.

The Lasky Company will contribute Geraldine Farrar's production of "Carmen," in which the famous diva appears in the title role; "The Case of Becky," with Blanche Sweet; "Blackbirds," with Laura Hope Crews; "The Voice in the Fog," with Donald Brian; "The Cheat," with Blanche Sweet; "The Revelation," with Charlotte Walker; and "The Explorer," with Lou Tellegen.

From the Oliver Morosco Photoplay Company will come "Peer Gynt" with Cyril Maude.

From the Bosworth studio, Dustin Farnum in "Davy Crockett," and Elsie Janis in "'Twas Ever Thus."

FAVERSHAM IN ANOTHER METRO PICTURE FOR ROLFE

Metro makes the announcement that the services of William Faversham, the distinguished star, who was seen for the first time on the screen in Sir Gilbert Parker's "The Right of Way," at the Strand theatre, New York, week before last, has been secured for another picture to be made by the B. A. Rolfe Company.

The subject has not yet been selected, the directors of the Metro company awaiting the return of Mr. Faversham from his vacation at Mattituck, L. I.

In and Out of Los Angeles Studios

By J. C. Jessen

Special to Motion Picture News

Los Angeles, July 19.

THOUSANDS of Los Angeles people and visitors this week witnessed the filming of parts for photoplays in the Civic stadium, when the 1915 committee of Los Angeles staged three bull fights for the entertainment of visitors.

Saturday was Lasky Day at the stadium when pictures were made for the coming Geraldine Farrar subject, "Carmen." Pedro de Cordoba appeared in but a few scenes, and then his double, Senior Ibarra from Mexico City took up the work.

The cast for this subject is as follows: Carmen, the gypsy, Geraldine Farrar; Don Jose, a young officer, Wallace Reid; Pastia, tavern keeper and smuggler, Horace B. Carpenter; Escamille, the toreador, Pedro de Cordoba, and Morales, an officer, William Elmer. The direction was by Cecil B. DeMille.

The second day was "Griffith Day," when "The Pageant of the Photoplay"



INA CLAIRE AND CARLYLE BLACKWELL IN "THE PUPPET CROWN" (Lasky)

formed the principal feature of the program following the Spanish entertainment. Early in the afternoon all the old Spanish families of southern California entered the stadium en masse. At 3:15 Eddie Dillon directed the production of a burlesque bull fight in which the entire company of the Komic brand players took part.

"The Pageant of the Photoplay" arranged under the personal direction of D. W. Griffith, was the biggest event of the second day. In this, floats showed the various stages of production in the making of motion pictures including all laboratory processes. At the end were allegorical floats representing the six greatest masterpieces produced by Mr. Griffith. The well known director was the guest of honor, and was given a brief ovation by various Los Angeles civic officers, and officers of civic organizations.

The last day was Elks-Keystone Day



LATEST PICTURE OF MACK SENNETT.

when Mack Sennett presided with his comedy makers. Thousands of Elks were present, as the national annual meeting of that order was in session in Los Angeles at the time, and appeared in the pictures.

Mr. Sennett produced a subject featuring Ford Sterling which he has written himself.

In "Fate Takes a Hand" a two-reel Majestic now being produced by F. J. Grantein, a detective crook story is portrayed. Adoni Fovieri appears in the part of the queen of a gang of crooks, and when arrested for shoplifting turns state's evidence revealing the numerous crimes of her former associate.

Thus she brings about the arrest of her pal, Jim Brant, an ex-convict who has tried to reform but is led into a criminal life by the woman he loves. Brant seeks revenge by killing the prosecuting attorney, firing into the lawyer's office. He mistakes the woman



IRENE WALLACE (Selig)

then being examined for the man and kills his sweethart. Francis J. McDonald appears as the crook, W. E. Lawrence the attorney, and Elnora Washington a detective.

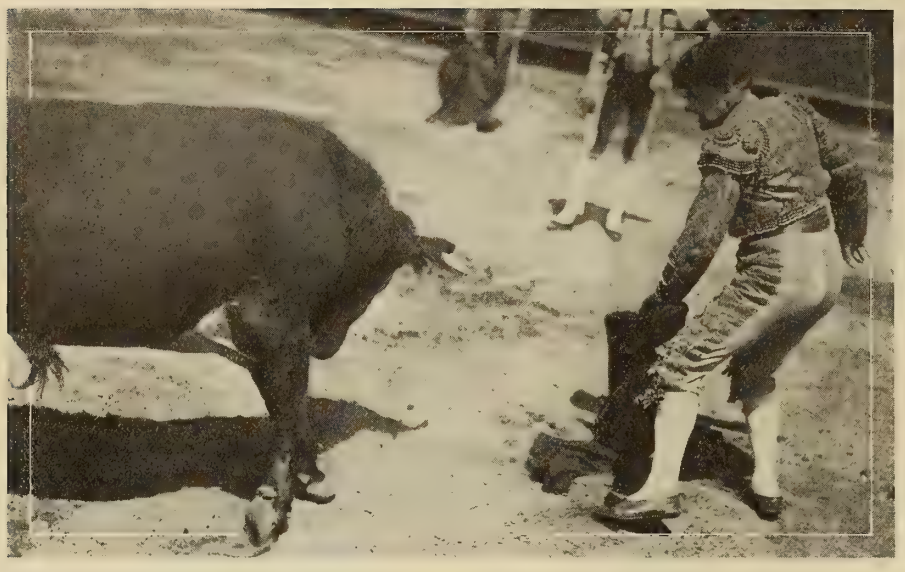
The attempt of a mother from a small village to prevent her son, who has gone to a large city to secure employment, from wedding an actress, and the ultimate infatuation with her son's choice is brought out in the two-reel Reliance picture, "The Way of a Mother" which is being made by Jack Conway. Margaret Marsh appears as the actress, George Walsh the Son, and Josephine Crowell, the mother.

Two orphan children are given a very desirable home by a benefactor when they serve to prevent his home from being robbed and the loss of very valuable jewels which have become internationally famous.

The cast for this, "The Two Little Orphans" a one-reel Reliance is unusually big. The child parts are taken by Harold Goodwin and Violet Wilkey, the benefactor by Richard Cummings.

The production is in charge of Ray Myers.

"The Noon Hour" is a one-reel Reliance of melodramatic nature being made by Joseph Belmont. The atten-



YEBANA, THE FAMOUS MEXICAN BULL-FIGHTER, IN A SCENE FROM THE $20,000 BULL-FIGHT STAGED BY THE LASKY COMPANY FOR THE FARRAR PRODUCTION OF "CARMEN"

tions of a young man to their daughter is distastful to the parents, but an elderly maiden aunt of the girl advises her not to permit her parents to interfer with her love matches, and later serves to aid the lovers by inducing the father, at the point of a gun, to consent to the wedding. Billie West, O. McVirmid, Cora Drew, and Florence Elmore appear in this subject.

That attention to a little tough of the slums often brings unsuspected and very pleasant results is pointed out in the Reliance one-reel subject, "The Big Brother." Here a slum worker induces her sweetheart to care for "Scraps," a trouble maker who is slated for the reform school.

When a dishonest clerk causes the boy's friends books to show a shortage of five hundred dollars, the lad swiftly brings evidence to prove the innocence of his benefactor, and causes the arrest of the real criminal. Bobbie Fuhrar plays the name role with Frank Bennett and Francelia Billington appearing in the other principal parts.

A murder mystery is unraveled in "The Ceremonial Turquoise" a two-reel Reliance being filmed by F. A. Kelsey. The senior member of a firm is found dead, and the last person to be seen with him was his partner. The men had had difficulty regarding the war, following which the senior member had caused his daughter to break off the engagement with the junior member.

Strong Parts in Two Reeler

The daughter of the murdered man however, discovers a clue which results in the arrest of the criminal, an Indian, after investigation which brings out the fact that a turquoise stolen at the time was sacred to the Indians. The girl saves her sweetheart, who has been convicted. Charles West, Irene Hunt and Dark Cloud play the important parts in this two-reel subject by Bernard McConville.

Charley Clarey and Teddy Sampson are being featured in "Big Jim's Heart," a two-reel Reliance being made by Tom B. O'Brien. The sheriff and the pony express driver are in love with the same girl, but she consents to marry the latter. A halfbreed is killed, and circumstantial evidence brings about the conviction of the express driver.

The day of the hanging the sheriff is

Fairbanks at Griffith Studios

called to a camp in the woods where a dying man makes a confession of the crime. The officer keeps this confession a secret until he is handed the rope which will bring about the death of his rival. At that moment the man in him asserts itself, and he tells of the confession.

Douglas Fairbanks has arrived at the Griffith studios for an indefinite engagement following a number of successes of the legitimate stage including, "He Comes Up Smiling," "The Man of The Hour," "The Gentleman from Mississippi," and "A Gentleman of Leisure." Mr. Fairbanks is to appear in original photoplays of a comedy drama nature produced under the direction of Mr. Griffith.

Another recent arrival at the Griffith studio is Tully Marshall who will also appear in Griffith subjects. Mr. Marshall has had a successful legitimate stage career, and no doubt, his work before the camera will prove as successful.

Signe Auen Gives Luncheon

One of the pleasant social events of the past week of filmdom was a luncheon given by Signe Auen, at which the Japanese players who appeared in "The Fox Woman," a Mutual Masterpiece adaptation from the John Luther Long story, were the guests of honor. Everything was provided in Japanese style, a Japanese caterer serving the luncheon. In "The Fox Woman" Miss Auen appeared in the name role, that of a Japanese Siren.

Francelia Billington will enter the annual national tennis tournament which will be held at Long Beach in the near future. This Reliance-Majestic star, according to her friends, has an opportunity of capturing first honors, she being a very successful tennis player. Pictures of the championship series will be made of Miss Billington.

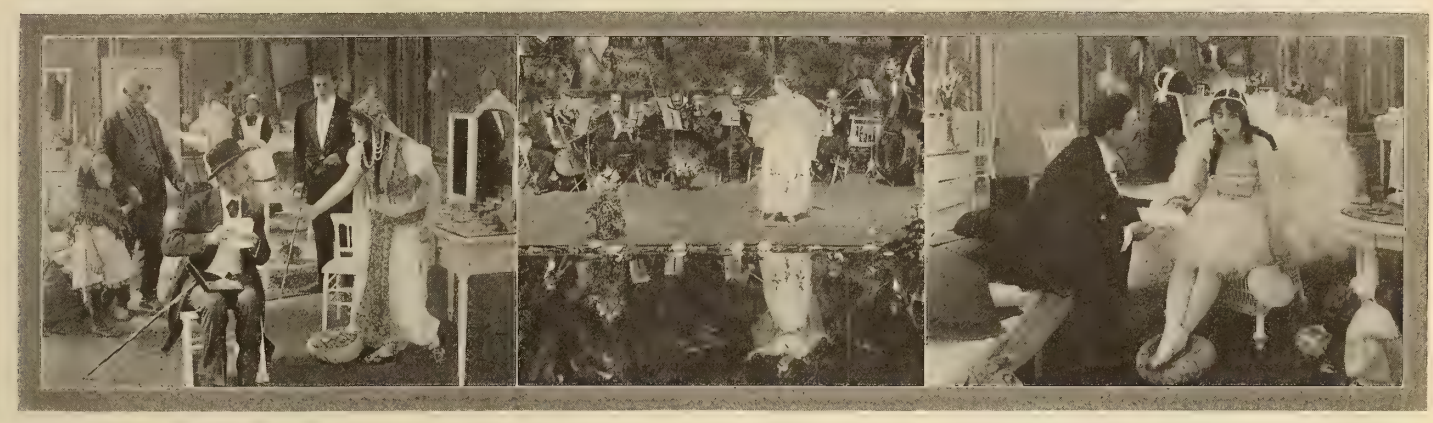
P. D. Tabler, who has been business manager of the Blazon Film Company at San Francisco has accepted a position with the Morosco Feature Play Company as assistant to general manager Charles Eyton, and will take up work in the near future. The Blazon company has closed its studio and ceased production for the present, having sold their last subject "Deadlock" to the World Film Corporation. This is from the story by the same name by Rufus Steel, well-known short story writer of San Francisco.

Director William C. Dowland of the Universal staff is to direct the first subject in which Mr. and Mrs. Carter DeHaven of vaudeville fame will be featured. This week the director, scenario writers, and vaudeville stars are collaborating in the preparation of a four-reel scenario.



BARBECUE TO THE NATIONAL EDITORIAL ASSOCIATION AT INCEVILLE, DURING THE CONVENTION AT LOS ANGELES

THREE STRIKING SCENES FROM A FORTHCOMING AMERICAN-MUTUAL MASTERPIECE, "THE GIRL FROM OUR TOWN"



The Universal west coast scenario department has discovered a new scenario writer in the person of Helen Jonas, daughter of M. G. Jonas, manager of the Universal publicity department. Her first subject, "When Cupid Lost His Teeth" has been filmed by the Al Christie, Eddie Lyons, and Lee Moran aggregation.

"Daddy" Manly in "Last Thirty Minutes"

Director Normand McDonald began the filming of "His Last Thirty," a one-reel subject which will feature Charles "Daddy" Manly.

The first photoplay written by Bess Meridyth since her return to Universal City was taken up last week in the filming of "The Floradelese," by the Rex brand company. This is of two-reels, and was produced under the direction of Joseph DeGrasse. Elsie Jane Wilson is playing the principal role.

The Joker company, under the direction of Al Curtis, is making "Eddie's Debut" a one-reel comedy written by Thomas Del Mar. The Jokerites of the other company are making "Mrs. Innocence," a one-reel comedy written by Clarence G. Badger.

The producing staff of the Universal was increased last week by the addition of Joseph Franz, late director of the St. Louis Motion Picture company at Santa Paula, and Rex D. Rosselli being promoted to the ranks of director. A company was organized and the first production was taken up last week.

Mr. Rosselli has taken up the filming of "George Martin Turns 'Em Loose," an animal comedy featuring the orangutang, which a spinster inherits and turns loose to stop a neighbor from touring her with his trombone. Incidentally the orangutang takes to a circus, and there will be scenes featuring all of the Universal zoo animals being turned loose.

Nat Goodwin Arrives at Studio

Nat Goodwin arrived at the Universal studio the latter part of the week, and this week filming of "Business Is Business," under the direction of Otis Turner was begun. Mr. Turner has had the privilege of selecting from the entire Universal staff, and has attempted to get types for each part of this big feature production.

The other three subjects featuring Broadway legitimate stage stars under the direction of Al E. Christie, Robert Leonard, and William C. Dowlan, directing Marie Tempest, Julia Dean and Mr. and Mrs. Carter DeHaven, respectively, is progressing very satisfactorily. Lulu Glazier is soon to arrive at the studio, and will be featured in comedy production under the direction of Al. E. Christie.

Supporting Julia Dean, are Harry Carey and Harry Carter as principals. The story, "Renunciation" was especially written by Peter B. Kyne, and adapted for the screen by Harvey Gates.

The Harry Matthews company, producing for the Universal, is making a subject which combines comedy, drama and a fairy tale. The title of this is "The Runaway Princess," and Elsie Albert plays the name part supported by Charles Hammond, as the king, Charles Cummings, Seymore Hastings, John Cook, Margaret Fitz Roy, Dorothy Bissell, Anna Brown, and Baby Early.

The princess fearing the king to whom she is betrothed, who is an old, ugly tyrant, runs away. After numerous adventures she secures employment as a dishwasher in the king's palace. By a coincidence she learns the true character of the man she is to wed, and the romance is consummated by a beautiful wedding.

Stretching Her Patience Ten Weeks

To be broke, following an unsuccessful attempt to establish a law practise, and then after hawking all the furniture together with a rented typewriter in order to raise money to entertain two heiresses, forms the skeleton for a one reel comedy being filmed by Fred Hornby for the National Film Corporation, under the title of "Broke."

The roles of the attorneys are taken by "Bill" Parsons and Russ Powell, and the heiresses are Rena Rogers and Constance Johnson. Lillian Byran appears as the stenographer who tells the true lover of one of the heiresses of the intentions of her former employers, when they fail to make payment of ten weeks' salary. The only illogical point in the story is, according to the belief of the writer, that it would be impossible to find a stenographer who would permit ten weeks' salary to become delinquent.

The Major Film Company is making plans to take up the production of "Trawler," adapted from the prize short story by J. C. Connelly, who received twenty-five thousand dollars from "Collier's," and was selected as winner out of eight thousand stories.

Dr. H. G. Stafford, who was promoted from the ranks of scenario writer to that of producer, is filming "The Somnambulist."

Director Normand McDonald, who began work at the Universal studio this week, is making a one-reel subject under the working title of "Martin Lowe, Treasurer."

Capt. Wilbert Melville, director general of the western Lubin company is at San Diego this week superintending the construction of a new studio. Mr. Melville has secured a four acre site for this plant, located on Coronado Point. The studio will have a stage one hundred and fifty by three hundred feet, and especially equipped for the making of military and naval subjects. In many of these the United States warships and soldiers of the fort at San Diego will take part. The studio will be ready for use about the first of August.

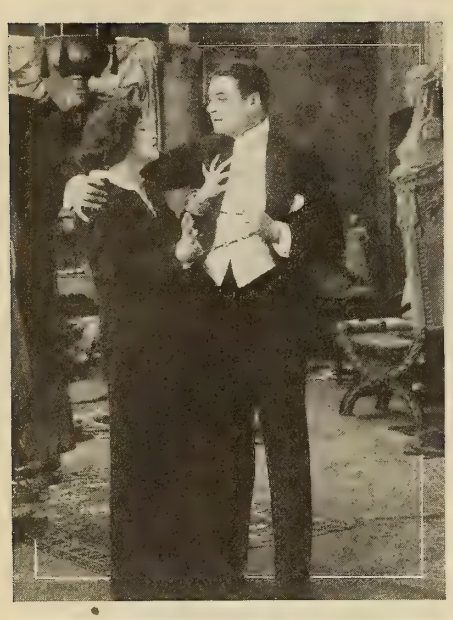
Al. Curtis and his Jokerites have completed "When Hiram Went to the City" featuring Max Asher and Gail Henry. This is a story of a hay rube being picked up as a white hope, and making a miserable failure of the fighting game. Incidentally he turns down his country sweetheart for the dimpled darling waitress, but is glad to return to the arms of the fair one in the tank town.

The Curtis company will soon take up the filming of another series of "Lady Raffles" and "Detective Duck" comedies, they having previously made eight or ten of this series which were so well received, that demands have been made for additional.

Cupid Balks at Compulsion

The William C. Dowlan company has just completed filming the two-reel subject "The Lilt of Love," wherein a stepmother attempts to force an artist to pay her daughter attention when he is really in love with the stepdaughter. The lover is a musician, and when he hears the stepdaughter sing he becomes infatuated, and love finds a way. The principals in the cast are: Marcia Moore, Mildred Adams, Grace Thompson and Ray Gallagher.

A Nestor comedy of the week produced by Horace Davey is, "It Happened While He Fished" a comedy of a summer resort.



PAULINE FREDERICK IN "SOLD" (Famous Players)

Life of Kalem Serial Is Governed by Its Quality

"Hazards of Helen" Railroad Series, Begun in 1914 and Released Weekly Ever Since, Will, According to Public Taste Gauged in Exhibitors' Letters, Run Indefinitely

"HOW long should a series run?" is a question which has evoked considerable discussion in the past and which is sure to pester the producer who has a series up his sleeve. As a matter of fact, there is no reason why a series should last for only fifteen episodes, or whatever number is decided upon, if it possesses the one great essential picture quality.

Kalem's "Hazards of Helen" railroad series is an example of what quality will do for a series. Motion picture series have come and gone, since this form of story was introduced some years ago. Many ran their courses and with the issuance of the final episode, sank into oblivion.

The "Hazards of Helen" railroad series, however, like Tennyson's brook, seems likely to run on forever. Although the first episode was released in November, 1914, and the succeeding episodes at weekly intervals, it is actually increasing its hold upon the public.

As an example of what the average exhibitor thinks of this Kalem railroad series, here is a letter which was written by Thomas M. Thatcher, of the Gem theatre, Somerset, Kentucky. As an exhibitor of fifteen years' experience, Mr. Thatcher is well qualified to pass upon the merits of a production. He wrote:

"Please permit me to add a testimonial to the excellence of the wonderful series you are giving to the public in the 'Hazards of Helen' railroad series. There has never been anything like them for genuine thrills and hairbreadth escapes. My patrons wait with keenest anticipation for the next episodes.

"Aside from Miss Holmes' daring, these films possess an educational value for the thousands of people who are unacquainted with the thrills of modern railroading. For the past fifteen years I have exhibited almost every class of picture that has been filmed, but your railroad series possesses a fascination for me that is simply indescribable."

According to Kalem, the same mail brought a letter from William Hilkemeier, of the Jefferson Photo Show company, Brooklyn, N. Y. Mr. Hilkemeier, who is just as enthusiastic as the Kentucky exhibitor, wrote:

"I want to congratulate you on the 'Hazards of Helen' railroad series. I think they have any so-called feature serial ever made beaten a mile. We're not forced to pay a sandbag price on it, either. I honestly believe the series could last for years. The episodes are short, sweet—and make the patrons come back for more."

All of which would prove that if a series possesses quality it can run indefinitely. At any rate, this seems to be the experience of the Kalem series.

Select Film Furnishes Striking Paper for "Alien"

Company Brings Out Two Styles of One, Three and Six Sheets, Window Cards, Folders and Other Advertising Matter of Unique Design

RARELY are as many publicity and advertising helps furnished to the exhibitor with a film as in the case of "An Alien," in which George Beban appeared so successfully at the Astor theatre, New York. The Select Film Booking Agency has almost broken records in such matters.

Two styles of one, three and six sheets, and an especially striking 24 sheet are included in the list of "paper." Window cards, folders, a beautiful advertising novelty—a fan in the form of an American Beauty rose, a special press sheet, large hand-colored photographs and an oil painting for lobby display have also been made up for the exhibitor.

"An Alien" has been described by the New York papers as "A play that makes dimples to catch the tears." It is an adaptation of "The Sign of the Rose," produced by Thomas H. Ince with an excellent cast including, beside Mr. Beban, Andrea Lynne, Heyward Ginn, Blanche Schwed, Thelma Salter, W. J. Kane, Edith MacBride and others.

After five big weeks at the Astor theatre, New York, it has now been released in the territories covered by the list of Paramount exchanges given below, and is playing with great success at the largest and most important theatres throughout the country, where its powerful appeal is responsible for its ever growing popularity.

The exchanges through which "An Alien" may be booked are: Famous Players Film Company of New England, 31 Beach street, Boston, Mass., and 19 Congress street, New Haven, Conn.; William L. Sherry Feature Film Company, 126 West Forty-sixth street, New York; Famous Players Exchange, 71 West Twenty-third street, New York, and 1321 Vine street, Philadelphia, Pa.; Famous Players Exchange, Second National Bank building, Washington, D. C.; Famous Players Film Service, Inc., Paramount Pictures building, Pennsylvania avenue, at Twelfth street, Pittsburg, Pa., 37 South Wabash avenue, Chicago, Ill., and 532 Walnut street, Cincinnati, Ohio; Casino Feature Film Co., Dime Bank building, Detroit, Mich.; Kansas City Feature Film Company, Gayety Theatre building, Twelfth and Wyandotte streets, Kansas City, Mo.; Famous Star Feature Film Service, Produce Exchange building, 608 First avenue, N., Minneapolis, Minn.; Notable Features Film Company, 133 East Second South street, Salt Lake City, Utah, and 1749 Welton street, Denver, Colo.; Progressive Motion Picture Company, 645 Pacific building, San Francisco, Cal.; Central building, Seattle, Wash., and Marsh-Strong building, Los Angeles, Cal.

SCREEN VERSION OF "DESTINY" WILL APPEAR BEFORE "LEGIT" VERSION

"Destiny" is the title of a new play, by Anthony P. Kelley, secured for the Metro program. The B. A. Rolfe Company will make the screen production. It is an allegorical study. "Destiny" is an original play that has never been staged. Its screen presentation will mark one of the very few instances where an original play has been utilized for moving pictures before being produced on the regular dramatic stage.

Emily Stevens will be seen in the leading role. This production will mark her second appearance under Metro auspices. Her last engagement was in the Rolfe production of "Cora." "Destiny" will be a Metro release for September.

EDWIN STEVENS IS CAST FOR SCREEN DEBUT ON AUGUST 15

Commencing about August 15, Edwin Stevens, "the devil" of the legitimate stage, will start his screen debut in "The Crime Syndicate," a five-reel drama by Raymond L. Schrock and Hugh Weir, both well-known playwrights. John Adolfi will direct the piece.



TOM HOLDING (Famous Players)

New Laws And Court Decisions

This department is designed to keep the industry informed on all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

26 CASES OF SUNDAY VIOLATION IN DALLAS COURTS

Twenty-six cases have been filed in the courts at Dallas, Texas, by the Council of Churches against managers of moving picture theatres, alleging violations of the state Sunday law, and one arrest has been made at every motion picture theatre in Dallas.

The managers of the film theatres are vigorously fighting for their rights, claiming that the showing of pictures on Sunday is not a violation of the law.

Whether motion picture shows on Sunday are morally right or wrong is not the issue, but that they are run in violation of the laws of Texas and should be suppressed for this reason, is the gist of an official statement issued by the Dallas Council of Churches.

Many of the prominent citizens of Dallas have been interviewed on the question whether or not they favored Sunday pictures. Many said that they favor Sunday pictures, but that they did not favor Sunday pictures in violation of law or any other violation of law.

Should the Sunday law be enforced, several of the picture theatres in Dallas, Texas, will have to go out of business, as Sunday is the best day in the week for business and the deficits on week days is more than made up on Sundays. The cases are to be tried soon in the district court.

OMAHA THEATRES UNDER FIRE FROM ATTACK ON ONE HOUSE

A sensational newspaper of Omaha, Neb., has started a big-type attack on motion picture theatres that show vaudeville. Lower town theatres, it was charged, not only showed indecent pictures, but staged vaudeville shows that were almost obscene. Children, it was charged, were allowed to attend and listen to and see such plays, and young girls attended in numbers.

The matter was before the juvenile department of the county government, and before the police. The city commissioners were also lined up on the proposition. The newspaper, not satisfied with the tirade against all picture theatres in general and this one in particular, began an attack on the officials for not closing it up.

The theatre, which has been called to the attention of the authorities before, was visited and a warning given the proprietor. Other exhibitors disliked the demands that strict censorship ordinances be passed. They were in favor of closing the objectionable house, because it is not a true type of Omaha theatre, but they did not believe all picture houses should be made to suffer.

The demands of the sensational daily continue from time to time, but the exhibitors are quietly awaiting until they die away. In the meantime, the exhibitors themselves may take a hand in telling the one under attack what he should and should not do.

Pennsylvania Censors Find Films Exhibited With "Cuts" Retained Following Investigation

THREATS to prosecute motion picture exhibitors in several sections of Pennsylvania for alleged violation of the new censorship law are being made from the Harrisburg, Pa., office of the State Board of Censors. In a statement given out at the censor's office it was alleged that eighteen cases of violation have been discovereed in Pittsburgh and six in Scranton and that smaller numbers have been reported in several other cities of the State.

Joseph Berrier, chief clerk of the board, recently returned from a tour of investigation during which he visited Pittsburgh, Scranton, Wilkes-Barre and smaller places in the vicinity of those cities. The purpose of his trip, he said, was to learn whether uncensored films are being shown. Berrier asserted that in every city he visited he found the law is being violated by some of the exhibitors and that pictures that have been censored and from which certain parts have been ordered eliminated are being displayed with the censored parts not removed.

He said that in some cases it has been discovered that persons submitting films for the approval of the censors have been in the habit, first of making four or five sets of duplicate films, and have been sending these duplicates out without eliminations, after some parts have been ordered removed by the board.

The parts ordered removed, he said, are cut out of the original film and the film thus emasculated is shown in Philadelphia and other cities where a picture is most likely to come under the eyes of a censor when offered by an exhibitor. The other, or duplicate films, with the censored features still in, said Berrier, are then sold throughout the state and placed on exhibition.

Indianapolis Attorney Refuses to File Affidavits for Sunday Opening; No Arrests at Anderson

FIVE moving picture theatres were opened Sunday, July 11, at Anderson, Ind., for regular business with admission fee. There were no arrests. It is understood that the same theatres will also give night performances next Sunday.

During the last two Sundays the theatres decided to avoid a conflict with church hours, and were open only between 1:30 p. m. and 6:30 p. m. There has been no prosecution of the two theatre men arrested three weeks ago, when a Sunday performance was given in a local theatre.

The two men gave cash bonds of fifty dollars each for appearance in a city court. Since that time they have not been summoned to appear in court, for the reason that S. L. Brooks, prosecutor of Madison county, has refused to file affidavits against theatre men for Sunday performances. Churches have protested by resolutions and by standing vote of congregation, but the prosecutor remains unchanged in his attitude.

He says it is not his duty to file affidavits, but that he will prosecute theatre men provided other persons file affidavits and obtain the evidence.

PROPOSED OMAHA LAW FIXES AGE OF OPERATORS ABOVE 21

Dave Clifford, proprietor of a downtown theatre in Omaha, Neb., was fined fifty dollars in a police court on a charge of employing a 15-year-old girl, in violation of the child labor law.

This resulted in an ordinance introduced before the city commission prohibiting boys under twenty-one years of age from working as motion picture machine operators, and forbidding all tobacco smoking in the projection machine booths.

REINE DAVIES WILL BE SEEN IN "SUNDAY"

Reine Davies, a popular beauty of the stage, has capitulated to the lure of the camera, and is making her motion picture debut in the George W. Lederer Filmotion Corporation's picturization of the famous drama "Sunday," in which Ethel Barrymore scored such a triumph in this country and England, and which will be released through the World Film.

Miss Davies won much favor as leading woman for Willie Collier, in "Love Among the Lions," also "Madame Sherry," "The Girl Rangers" and "The Southerners," and has been one of the most popular headliners in vaudeville playing the "big time."



REINE DAVIS (World Film)

She is supported by Montagu Love, who came to this country to play in "Grumpy" with Sir Cyril Maude; Adolph Link, for years the leading comedian at the Berlin comedy theatres; Charles Dickson, the author and actor, who has just returned from England, where he played in "Potash and Perlmutter"; William H. Tooker, one of the best known portrayers of heavy roles, both in the legitimate and silent dramas; Charles Trowbridge, whose Teddy in the New York Gaiety theatre production of "Daddy Long Legs" gained him much fame; Al Hart, Dick Dead Eye of the star revival of "Pinafore," and Barney McPhee, the celebrated daredevil.

AUTHOR OF VITAGRAPH'S "DUST OF EGYPT" IS AT THE FRONT

Alan Campbell, son of Mrs. Patrick Campbell, the celebrated English actress and author of one of the Vitagraph company's biggest pictures, "The Dust of Egypt," is now at the Dardanelles as first lieutenant, fighting with "The Ansons," a crack London regiment.

"The Dust of Egypt," whose early scenes are laid about 1500 B. C., which will be released in the near future as a Blue Ribbon feature, is a seven-part comedy from the well-known English farce of the same name.

"The Witch," Based on Sardou's "The Sorceress," Is Next Fox Medium for Nance O'Neil

IT is announced by William Fox that the title of the next release, in which Nance O'Neil is to be starred is "The Witch," based upon Sardou's celebrated drama, "The Sorceress," in which Miss O'Neil scored a great stage success.

Frank Powell, who is directing the production, is authority for the statement that "The Witch" will exceed in spectacular effects and thrilling drama anything in which Miss O'Neil has yet been seen. On Monday eight hundred people took part in a terrific battle in a "village," constructed especially for "The Witch" at a cost of more than $10,000.

The village is the result of the joint efforts of Mr. Powell himself, J. Alan Turner, who is noted as a builder of expositions, and William Bach, the technical director of the Fox studios in Jersey City.

The photograph reproduced with this story shows the three collaborators in conference over the models for the village. Every detail was carefully mapped out, as though the village was intended to be a permanent affair.

"The Witch" deals with modern conditions in troubled Mexico and provides Miss O'Neil as Zoraya with a splendid part. In her support appear Alfred Hickman, the creator of Little Billy in "Trilby"; Harry Kendall, Jane Miller, Henry Leoni, Stuart Holmes and others equally well known, it is predicted that "The Witch" will cause a big sensation when it is projected upon the screen.



Left to right: FRANK POWELL, J. ALAN TURNER AND WILLIAM BACH LOOKING OVER THE MODEL VILLAGE

Pavlowa's Advent in Film Drama Creates Stir



ANNA PAVLOWA, LOIS WEBER, PHILLIPS SMALLEY AND THE UNIVERSAL COMPANY NOW PRODUCING "THE DUMB GIRL OF PORTICI"

PROBABLY not one in fifty of present day photoplaygoers comprehend the significance of Pavlowa's forthcoming advent in the realm of the silent drama.

To the majority she is known as a classical dancer whose art may be enjoyed only by the wealthy who pay five dollars with alacrity for the privilege of sitting entranced at an exhibition of choreography which would be wholly "over the heads" of that tremendous public which flocks to the thousands of "neighborhood" theatres day and night.

This viewpoint is greatly due to the indifference with which famous dancers in the past have been received. Perhaps it is just as well that the ninety per cent. of mankind who have never been held spellbound through the art of Pavlowa should liken her to the "phenoms" in the field of terpsichorean endeavor.

But when the awakening does come, the new public, to whom she is but a celebrity, will witness a triumph which will echo the world over. For, though Pavlowa stands absolutely alone as an exponent of classical dancing, she will come to the screen as an actress of the same grade as Ristori and Duse, with a complete mastery of the art of pantomime.

No one dreamed that Pavlowa would capitulate to the camera man—at least not in this decade. Excepting Caruso, the famous Russian artiste is the only individual star who could fill the Metropolitan Opera House at five dollars a seat. Fourteen times in one season Pavlowa sold out the big auditorium, and to this day she is the only attraction to test the capacity of the Century Opera House.

JUST TO MAKE TALK

By George D. Proctor

SO the theatrical and vaudeville managers and magnates think their stars are naughty children when they play in pictures. At least the United Booking Offices, Klaw & Erlanger and the Charles Frohman interests think so.

This is highly reminiscent of the days when vaudeville was beginning to attract legitimate players. An actor went to his manager and said:

"Will it hurt me as a drawing card if I go into vaudeville?"

"Not if you make good," said the manager.

And he said it all in five words.

There are two good reasons, and any number of poor ones, why motion picture producers engage stage stars. The first is because the motion picture man thinks the legitimate player has the making of a good picture player and the second is to get a big name, a name which means box office receipts.

In this connection it is noticeable that the stage players who make good as screen players are the good pantomimists, the players who work by gesture and use their hands and body as well as their facial expressions. The players who don't make good are the "readers," the players who relied on their vocal cords and their ability to "read lines" when on the stage. "Reading lines" is a great big asset on the stage, but it goes for old Cap Sweeney and his submarines on the screen.

For a concrete instance take the case of Charlie Chaplin. He was a pantomimist on the stage, appearing solely in "dumb" acts in vaudeville. Folks rate Chaplin a comedian and do so rightly. But he is also a master of pantomime. He uses his face, hands, arms, body, legs and feet. The Chaplin feet are already famous. Some time somebody will notice the way Chaplin uses his elbows, too, and they'll be as noted as his feet.

The photodrama is a dumb show and the player who expresses thoughts in pantomime is the player who "gets over." Think, for instance, of the wonderful "readers" who have come from the stage, players with sobbing, throaty tones and a quiver in every syllable, but who have NOT made good as picture players.

George Kleine knows well the value of intelligent pantomime in pictures and has engaged, as the stars of a coming comedy series, Bickel and Watson. These two players are vaudevillians and not well known just now outside of their own precinct. But they are excellent pantomimists and have appeared in numberless very funny "dumb" acts. They may not eclipse Charlie Chaplin, but it's a safe wager that the least they will do is to prove the value of a good grounding in pantomime for picture work.

Not nefariously engaged, it is seen, but in health giving exercise on the water, M. E. Hoffman, the popular and respected untitled World Film executive, is dimly suspected of occasionally ceasing work, and the photograph is evidence of the fact that he occasionally halts in his twenty-four hour a day devotion to the interests of the film corporation in which he is so much a factor.



HOW M. E. HOFFMAN OF WORLD FILM TAKES A VACATION

The picture was surreptitiously snapped at Cleveland, Ohio, on Independence Day. The ladies are Mr. Hoffman's mother and his wife.

J. Parker Read, Jr., doesn't care how much the newspapers print about Harry Thaw. He has his original Thaw pictures and the demand for them has been revived by recent events.

After considerable work a list has been compiled of the boys who wear these decollette shirts round the city with the collars flapping in the breeze outside of the coats. The list includes: Julian M. Solomon, Edwin August, John White Noble (Jazbo), Edward Brennan, Irving Cummings, Hugh Hoffman, William Frederick Haddock (Silent Bill), Edward Carewe and David Thompson.

Of course there are gradations, even to crime. To classify the offenders let it be added that Julian Solomon will carry his coat over his arm when the sun is hot and that Jack Noble and Hugh Hoffman add to their degradation by wearing wrist watches.

Here's a line for Ed Brennan, actor.

Now that the smoke has cleared away at San Francisco it is plain that a good, aggressive bunch of officers will head the Motion Picture Exhibitors' League of America during the coming year. A league that is a league is needed. Remember that the word "league" carries the idea of standing together for the common good and protection.

Woof, woof, here comes the Vitagraph leopard, Tommy, by name. Tommy got a splinter in his eye recently and had it taken out by a regular doctor, Phil Kohnstamm, director of the Prospect Park Zoo. So any one getting a splinter in his eye can imitate a leopard if he wants it removed.

Postals received from Benjamin P. Schulberg, vacationist pro tem, and Harry Reichenbach, tourist pro tem.

David Horsley and his pictures have been welcomed onto the Mutual program. Mr. Horsley will release a two-reeler and a single each week, besides making Mutual masterpictures. Thus does an old-timer take his seat at the table along with two other veterans, S. S. Hutchinson and Edwin Thanhouser.

No more Horsley pictures will go through the General Film after the expiration of the present contract, though the brand name MinA is owned by the General Film Company.

Speaking of the Mutual reminds one that J. C. Graham, J. C. meaning John Cecil, is now with the Mutual as assistant to John R. Freuler, the president. Thus the Mutual acquires the services of a gentleman, a scholar and good film man, all in one.

N. B.—It may be exclusively and authoritatively stated that Mr. Graham used to be a printer. No, that doesn't make any difference, but what good is a secret if it can't be told?

OSCAR EAGLE GETTING READY FOR "THE COTTON KING"

In joining the band of World Film's efficient directors, Oscar Eagle chose William A. Brady's success, "The Cotton King," as his first production. At this season of the year, outdoor settings and al fresco lunches are very much in order.

The view shows Mr. Eagle, script in hand, discussing the action with George Nash (the Cotton King). The lady in the group at the right side of the group is Julia Hay, who plays Hetty Grayson in the film play. The little children on the ground are, it will be seen, attentive listeners to Mr. Eagle, and—who knows—may one day develop into stars and directors themselves.

World Film plans to release "The Cotton King" at an early date. It is expected to form a powerful offering.

ICE CAKE MAKES FUN IN MINA FILM

An outstanding point in "He's in Again," a comedy in one reel to be released July 29, by MinA films, on the General program, is the great number of unsual comedy bits obtained by Director Milton H. Fahrney.



SCENE FROM "HE'S IN AGAIN" (MinA—July 29)

For instance one of the characters, Sergeant Kelly, to escape detection by a superior officer while feasting in the kitchen presided over by Betty, secretes himself in a refrigerator.

Throughout the remaining scenes flashes show Sergeant Kelly seated on a block of ice, each time nearer advanced to the freezing point than before. The effect of a frozen body, as conceived by Mr. Fahrney, is striking and extremely funny and is sure to cause many laughs.

The comedy is excellently played by George Ovey, Louis Fitzroy, Jefferson Osborne, Arthur Mund, Joe Rickson, Goldie Colwell and Janet Sully.

Popular Plays and Players Is Most Active of Metro Companies at Present

ONE of the Metro Picture Corporation's most active producing companies at the present time is the Popular Plays and Players Company. This concern has just completed a fine picture with Madame Petrova, called "The Vampire," an original play by Lee Morrison.

After a short rest, Madame Petrova will begin work again for Popular Plays and Players. Her next picture will be "My Madonna," taken from Robert W. Service's classic poem of the same name. It tells the story of an artist who picked a beautiful woman of the street for his subject for a painting with a child at her breast, and he painted her as she should have been.

A connoisseur sees the picture and notes its striking resemblance to the Madonna and than the artist paints a halo around her hair. The woman laughs at the picture, not understanding its significance. Eventually this beautiful study finds its way into a church, where the model sees it hanging and it reforms her.

Following "My Madonna," Madame Petrova will be seen in an original play by Aaron Hoffman entitled "Go and Sin No More." This production, it is understood, will show Madame Petrova more prominently than in any emotional role in which she has thus far been pictured for the screen.

Edmund Breese, last seen on the Metro program in "The Shooting of Dan McGrew," will soon be under way in another of the Service poems called "The Song of the Wage Slave." The title amply suggests that this will be a story so powerful that Mr. Breese will find that his quality of acting will have full sway for vigorous and heart-pulling appeal.

Popular Plays and Players will retain the services of Mr. Breese for a production to follow "The Song of the Wage Slave."

It will be entitled "The Way of the Strong" and is founded upon an original play by Ridgewell Cullum.



GAIL KANE

The first appearance of Gail Kane on the Metro program will be made in "Her Great Match," a Clyde Fitch play, written expressly for Maxine Elliott by that author, in which she starred most successfully. The picture is nearly finished and it will be released some time in August.

After a short rest, Miss Kane will start work again for Popular Plays and Players, in a production of another Clyde Fitch play, entitled "The Girl with the Green Eyes." This play was produced by Charles Frohman at the Savoy theatre, New York, with the late Clara Bloodgood in the role that Miss Kane will assume.

What will prove to be one of the biggest productions ever made for the screen will be an elaborate version by Popular Plays and Players of Clyde Fitch's "Barbara Fritchie." An important star has already been secured for this work, but at this time, for certain business reasons, it is thought best to hold back her name for future announcement.

In depicting the incidents in the life of Barbara Fritchie, most of the scenes will be taken at the actual places where they occurred. The Mayor of Frederickstown, Md., has already invited the Popular Plays and Players to come to Frederickstown for its work and has promised to throw the town wide open for any kind of picturization that may be necessary.

MacGregor, "Legit" Juvenile, with Knickerbocker

"The Tides of Time," in Production at Long Island Studios, Is Medium Selected for Young Actor, Who Supports Mary Nash in This Three-Part Drama

THE latest recruit from the legitimate stage to act before the camera is Harmon MacGregor, one of the best known juvenile actors of today.

Mr. MacGregor makes his silent drama debut in supporting Mary Nash in the three-part feature drama "The Tides of Time," which is to be released shortly by Knickerbocker Star Features. The picture is now in course of production at the studios on Long Island, and Mr. actors, has developed into a remarkably clever silent actor.

There are few actors on the stage today with the youth and experience credited to Mr. MacGregor. He has acted with the most notable repertoire companies of the United States; indeed, his activities have stretched clear across the American continent, his first engagement having been with the Baldwin-Melville company in the west, and was one of the popular members of this successful and popular company when they developed a healthy demand for good stock acting in the important western and eastern cities.

Elita Proctor Otis had the support of Mr. MacGregor when she made her vaudeville debut, and when Henry Miller and Margaret Anglin made their production.

He was the juvenile comedian for a long while.

It was at the time this interesting pair were presenting their excellent repertoire, and in these days, which marked their last joint appearance, Mr. MacGregor was a conspicuous member of the company.

One of the longest engagements ever played by a member of the dramatic profession was that enjoyed at the Harlem Opera House and later, the Prospect theatre. For nearly two years he appeared in every play presented by the companies at these houses, which fostered stock companies which have not since been equaled for cleverness, talent and popularity.

During the past two years he has been enjoying his long deferred vacation, touring the European countries until the outbreak of the war.

TRIANGLE FILM CORPORATION IS FORMED

At a meeting held July 20 in La Junta, Col., the Triangle Film Corporation, a $5,000,000 company with some of America's foremost motion picture men as its officers, was formed. A wire received from J. J. McCarthy and Harry E. Aitken announced that the papers had been signed and the formalities completed. The officers of the new concern are: President, H. E. Aitken; vice-presidents, C. O. Baumann, D. W. Griffith, Thomas H. Ince and Mack Sennett; secretary, Adam Kessel; auditor, Charles Kessel.

La Junta was chosen as the meeting place because of its location approximately half-way between the two sea-



CHARLES KESSEL

boards, some of the men interested making the trip to the Colorado city from New York and others from California. Mr. Griffith, Mr. Ince and Mr. Sennett will be the art directors of the new company.

"THOU SHALT NOT KILL" PREACHES AGAINST CAPITAL PUNISHMENT

Hal Reid, the well-known playwright, who is strongly in favor of national abolition of capital punishment, has succeeded through letters of introduction, given him by prominent government officials, in securing some remarkable motion pictures posed for him by all of the principal characters connected with the celebrated Frank case.

Governor Slaton, Leo Frank and the others posed for these pictures when it was pointed out to them that they would greatly aid in this campaign. They had up to that time refused countless offers made to them by various motion picture companies, who had only in mind a purely commercial proposition.

This film is to be used in connection with a five-part photo feature entitled "Thou Shalt Not Kill," which is a reproduction of an authentic and celebrated legal case, in which a man was convicted through a net of circumstantial evidence woven around him and who was executed by due process of law, and on the afternoon of the day on which he was executed, another man met with an accident and when told that he would die, confessed to the murder that was committed.

This feature has been booked over the Marcus Loew Circuit, and J. Parker Read, Jr., who has been appointed exclusive sales agent and manager of this campaign, reports a flood of inquiries from every state in the Union, and the feature is being booked up rapidly by leading circuits of theatres.

Mr. Read states that the feature is owned by the Circle Film Corporation, with offices in the Long Acre building, and that in most territory the bookings will be handled direct from New York headquarters, although it is possible that exclusive territory will be sold for certain states.

"A MOTHER'S CONFESSION" IS IVAN RELEASE FOR AUGUST 15

The Ivan Film Productions, Inc., producer of "Sins of the Parents," "Should a Woman Divorce?" and "The Unwelcome Wife," is now filming "A Mother's Confession," written by Ivan Abramson, general director of the Ivan Film Productions, Inc., featuring Carrie Reynolds, Christine Mayo, Austin Webb, and supported by an all star cast.

The management is sparing no expense to spring a strong sensational and gripping surprise on the exhibitors and public by portraying a story full of dramatic climaxes and startling situations, mirroring the scenes true to life. The feature will be released about August 15.

LENORE ULRICH WILL APPEAR IN KNICKERBOCKER FILM

Lenore Ulrich, the popular "legitimate" actress, has just signed with Knickerbocker Star Features, to appear in a release of August 18. Its title will be announced in due course.

Miss Ulrich, although scarcely twen-



LENORE ULRICH

ty-one years of age, is probably as well known throughout the country as many an actress with twice her experience on the stage. Her popularity was gained in her splendid rendition of the role of Luana in the "Bird of Paradise," a role she played for three seasons with great success.

Great things are expected of her in the picture released on the General Film program.

Pauline Frederick Is Cast for Emotional Part in "Sold," Famous Players Feature

PAULINE FREDERICK, the stage favorite, who won a triumph in her initial screen characterization as Donna Roma in the Famous Players Film Company's production, "The Eternal City," and who, as a result of her success, was induced by the Famous Players to devote her exclusive film services to that company, returns to the screen in a five-part adaptation of the celebrated drama "Sold."

Containing all the elements for vigorous emotional portrayal, "Sold," the great drama of woman's devotion, adapted from the Russian of George Erastov, provides Miss Frederick with a role as fully adapted to her finely developed dramatic talents as was that of Donna Roma in her first engagement before the camera.

In "Sold" Miss Frederick portrays the sacrificing young wife of a struggling artist who refuses to commercialize his art for his financial betterment. Through a series of powerful climaxes, the story reaches the point where the wife arranges to pose for her husband's successful rival in a sensational painting, in order to save him from the destitution which threatens him.

The husband, hearing of her act, comes to the studio of the other artist, and in a mad fury shoots at the painting of his rival, striking his wife, who is hiding behind the easel.

Miss Frederick delineates all the broken-heartedness and despair of the crushed wife with appealing pantomime.

Another point of interest in connection with the production is the unusually important supporting cast which has been gathered about the star, including Thomas Holding, who achieved distinction with Pauline Frederick in his first screen impersonation in "The Eternal City" as David Rossi, and Julian L'Estrange, one of the most prominent actors on the American stage, who has already been introduced to the motion picture public by the Famous Players Film Company in its production "The Morals of Marcus."

ROW ENGAGED FOR ROLE OF PITT CROWLEY IN "VANITY FAIR"

Arthur Row, who has been especially engaged by Edison to play Pitt Crawley in "Vanity Fair," the part which he played with Mrs. Fiske, who is to be starred, in her stage presentation a few years ago, has succeeded equally well in such seemingly diverse fields as actor, writer and producer. For Mr. Row, who has made considerable of a name as a student of Greek theatres and plays, recently produced at the New York University Maeterlinck's "Aglavaine and Selysette," and has appeared often as a reader before distinguished bodies.

Though a youth in appearance, he has a record of four seasons' engagement under Charles Frohman and two seasons with Mrs. Fiske, appearing also with Richard Mansfield, Otis Skinner, Frank Keenan and Francis Wilson.

As a writer he has contributed articles on the Greek theatres to the magazines. His recent engagement in "Milestones" earned for him considerable notice and commendation. His first engagement was with Mrs. Fiske, who engaged Mr. Row upon his completing a special course of study at Tuft's College. Mr. Row is now at work at the Edison studio, where the production of "Vanity Fair" is making rapid progress.

KNICKERBOCKER FILM, "TIDES OF TIME," SHOWS EVERYTHING

"What is this all about?" ask the many actors who are participating in the latest drama of Knickerbocker Star Features. Many dozen people are taking part in "The Tides of Time," and in reply to the queries of the inquisitive artists they are told it is about everything.

In fact the "Tides of Time" gives us a peep into life before birth, when two souls are launched on the river of life, and it shows us two souls returning after eighty years of life, with a suggestion of heaven and a picture of hell.

Harmon MacGregor is proving himself equal to a most difficult role, in which he shows the final degradation of selfishness and greed and makes a strong hit in his fight with the fires of hell.

Mary Nash, the charming Broadway favorite, leads in the drama in a character which shows the inner rewards of character and truth whether in poverty or wealth.

ESSANAY SENDS CAMERA MEN FOR PICTURES IN NORTHWEST

The Essanay company has sent a corps of photographers through the northwest to get scenic pictures. The photographers went first to Toronto, Canada. From there they left on the Canadian Pacific for Vancouver, British Columbia. Many stops are being made en route to get the very best scenic pictures of this district.

Their itinerary carries them through the Rocky Mountains, where there is some of the most picturesque scenery in the country. Already some wonderful pictures have been taken and shipped back for the Essanay studios at Chicago.



THE NEW LUBIN STUDIO, 16th STREET AND GLENWOOD AVENUE, PHILADELPHIA (AREA, 50,000 SQUARE FEET)

The picture takers will be gone for more than a month and will get a large variety of scenes. The Essanay company now is releasing two scenic productions a month.

These are five hundred feet in length and are shown in connection with five hundred feet of animated cartoons. The cartoons are the "Dreamy Dud" series, drawn by Wallace A. Carlson.

ALBANY CENSOR BILL IS DEAD AS A DOOR NAIL

The Eisner proposal to prohibit all legalized censorship, over which there was an extended hearing two or three weeks ago, is dead in the committee on bill of rights of the Constitutional convention in Albany, N. Y. The consensus of opinon among the members was that the bill should not be reported to the convention, and it will not be unless some member moves to discharge the committee from further consideration of the proposal.

From the very first it was known that Chairman Louis Marshall was opposed to the proposal. At a recent meeting a test vote was taken, after which the measure was laid on the table, there to meet a peaceful death.

KLEINE'S PICTURES SIGNED FOR CHAUTAUQUA SCHOOLS

A unique contract was signed last week by George Kleine's Pittsburgh office when it completed negotiations with the social science and history department of the Chautauqua school, Chautauqua, N. Y., where a complete line of Kleine features will be exhibited for the benefit of the big summer schools of that institution.

That the Chautauqua schools are renting film is indicative of the ever-increasing interest on the part of pedagogic organizations in education motion pictures.

THREE COMIC OPERA STARS ARE IN ESSANAY'S "BUNCH OF KEYS"

Essanay's next feature release through the V-L-S-E will be "A Bunch of Keys," the comedy by Charles Hoyt, which made such a hit on the speaking stage several years ago.

Outside of "The Slim Princess," George Ade's coemdy-drama, this is the first play that could be classed as purely comedy, that has been released by Essanay through this service. Essanay has spared no expense to make this a successful comedy. Several comedians were engaged specially to take part in it. John Slavin, June Keith and William Burress, the well known comic opera stars of the legitimate stage, took the leading parts.

MORGAN BREAKS TIME RECORD FOR MAKING 1-SHEET LITHO

The Morgan Lithograph Company, of Cleveland, Ohio, recently broke the world's time record in making a one-sheet lithograph. The record for a one-sheet had been two hours and forty minutes, made in Cincinnati during the visit of a distinguished personage

The Morgan experts turned out 100 one-sheets in just one hour and twenty-five minutes. Copy was received at 9:25 a. m., the negative for tracing was finished at 9:40, the black drawing and letter were completed at 10:20 a. m., etching and make-ready for printing were done at 10:30, and 100 copies were run off before 10:40 a. m.

NEW SELIG ZOO STAGES NOW READY

The new set of stages at the Selig-jungle-zoo are now in use. They measure 160 feet in length by 60 feet in width.

The frame is of steel throughout. The increased stage room was found necessary with the employment of new directors.

"HERITAGE"

(Laemmle-Universal—Four Reels)

REVIEWED BY PETER MILNE

GIVEN a subject in which character delineations count largely for the strength of the picture, Robert Leonard is practically certain of making a success of it. "Heritage" is the best feature that Mr. Leonard has produced, and its many merits may be laid mainly to the characterizations and the little incidental touches rendered by the principals of the cast.

In behalf of the story itself it cannot be called original, but it is so smoothly developed that mere conventionality counts for little. As the title implies, the picture has to do with certain inherent characteristics.

A girl of the slums possesses her father's temper. Through circumstances, she becomes acquainted with a rich family and later marries the son of the house. Society of his class does not agree with her. She becomes furiously angry with him and returns to her home, seeking comfort from her old neighbor, formerly her lover.

He goes to her husband and tells him to use just a little force, and he, acting on this advice, returns to her and makes her come home with him.

As the girl, Ella Hall appears to excellent advantage. She is a fitting type, and renders her part with an obvious appreciation of its possibilties. Bob Leonard himself is her first lover, a most suitable role, being of the apparently ignoramus type, in which he is thoroughly at home. Alan Forest, the exact opposite of Big Bill, is seen as the husband, while the role of his sister is carried by Anne Lehr, who plays the part to perfection. Others are Helen Wright, May Talbot and Marc Fenton.

An evenly introduced thrill appears in the first half of the picture, when Mr. Leonard and his companion are thrown from a wagon when it is struck by an automobile. As regards photography and realistic atmosphere hardly a fault can be detected. The contrasts between the homes of the rich and the poor is striking, while the settings in both instances are subsantial.



THE GIRL OF THE SLUMS EMBARRASSED

All things considered, "Heritage" is a very fine picture that should certainly prove valuable to the exhibitor in search of a feature of this kind.

"KILMENY"

(Morosco-Paramount—Five Reels)

REVIEWED BY PETER MILNE

"KILMENY" embodies one of the most charming varieties of romantic fiction that has yet made its way into the realm of the motion picture. The theme has for a long time been the basis of both opera, drama and novel, and yet instead of becoming aggravatingly tiresome with each successive appearance it seems in this particular instance to take on new life.

But the picture is particularly noticeable for the excellent manner in which it has been treated, and this applies to every point both important and incidental throughout the five reels. The expressions registered by the players have that seldom achieved effect of conveying to the spectator the very thought in the character's mind. Every action is significant, in other words the acting is masterful.

In particular does this apply to Lenore Ulrich and Marshall Mackaye. Miss Ulrich, besides being a most fitting type for the name part, performs in a delightfully refreshing manner in all her scenes. In both the humorous and the dramatic moments she exhibits an equal amount of histrionic ability, that stamps her as a finished actress.



MEREDITH PROPOSES TO KILMENY

We mistake not in venturing that if Miss Ulrich remains before the camera she will soon earn herself a prominent place in the ranks of screen stars. As for Mr. Mackaye, who plays Pierre, the crippled gypsy, he acquits himself so creditably in every one of his scenes that he deserves unstinted praise.

William Desmond appears opposite Miss Ulrich as Bob Meredith, while Myrtle Stedman as Lady Leigh, Frederick Wilson as her husband and Herbert Standing and Howard Davies as gypsies, complete the remarkably well balanced cast.

Oscar Apfel, the director, both for his arrangement and handling of the scenes as well as his selection of locations—for we presume that he is responsible for these—deserves to be heartily congratulated for the success he had made of the picture. The photography is perfect.

The general tenor of the production is comedy-drama. The greater part of the humorous scenes come when Kilmeny is introduced into the luxuries of an English home after spending the greater part of her life in the camp of the gypsies. Her love affair and the great sacrifice made for her by one of her gypsy pals furnish some pathetic and absorbing situations. In fact "Kilmeny" is such an evenly balanced picture and so perfect in detail that its success is a certainty.

"PRO PATRIA"

(Pathé—Six Reels)

REVIEWED BY PETER MILNE

THE beauty of Victorien Sardou's drama, "Patrie," on which this picture of Pathe is based, lies in the fact that it combines actual historical happenings with perfect dramatic construction, a combination of essentials that is difficult to surpass.

The visualized offering of Sardou's great work seems destined to last indefinitely, for the reason that its educational and dramatic value lend to it a double purpose, to instruct and to entertain. To the seeker after knowledge concerning the suffering of the Netherlands while under the Spanish yoke, "Pro Patria" will paint vividly and truthfully all that can be demanded. On the other hand, a story of absorbing qualities will provide a thrilling enough two hours for those who seek merely dramatic entertainment.

It is most fitting that the production is in color, as the striking costumes are materially enhanced as to beauty and effect by the process of hand coloring. The color process, too, creates that

much desired optical illusion causing the figures to stand out in relief from the backgrounds.

As for the settings themselves, they conform well with the high standard of the rest of the production. The picture was photographed in Louvain, Belgium, before it was ravaged by war, so in many cases actual scenes taken in old parts of the city serve as backgrounds to the action.

Photographically the entire six reels are unusually good. The back lighting in a number of scenes is particularly noticeable for the realistic effect it creates.

The principal roles are handled by a cast of remarkable ability. Henri Krauss, who gained fame by his impersonation of Jean Valjean in "Les Miserables," appears in the part of the native patriot who sacrifices his all in guarding his country against the Spanish. His performance is one of decided merit in all his scenes. Another in the cast is Paul Capellani, since killed in the war. The rest of the cast, principals and supernumeraries alike give the finished performances that we have become accustomed to expect from foreign players.

As for the story, it chiefly concerns the deceit of the wife of the patriot. She is in love with another man, a great friend of her husband. That she may make enemies of them she informs her husband that his supposed friend is a partisan of the enemy. The ending is tragic, as the patriot and all his standbys die at the stake while the woman is left with ambition unfulfilled.

"MILESTONES OF LIFE"

(Thanhouser Mutual Masterpicture—Four Reels)

REVIEWED BY PETER MILNE

"MILESTONES OF LIFE," which portrays the happiness and sorrow in the four seasons of two lives, spring, summer, autumn and winter, is based on the familiar theme of a woman's unfounded jealousy. The plot derives its interest from the misunderstanding of a loving couple over the eternal other woman, who the wife believes receives all her husband's love.

While familiar in plot, the picture is most original in treatment, as the changes in each reel brought about by time are very interesting to note. In the first reel we have the two little children, Helen Badgley and Leland Benham, just learning how to love each other.

Then after this comes summer, the two lovers now impersonated by Mignon Anderson and Harris Gordon, are married. Enter the other woman and with her jealousy. The man loved the other



THE HUSBAND'S OLD LOVE LETTER

woman when he was still a little fellow and warmly renews his friendship to the distress of his wife.

In the autumn of life they quarrel and separate through a misunderstanding, but when winter comes they are again united and all differences buried forever. A fire scene paves the way for the reconciliation.

It is noticeably appropriate that each season of the lives is depicted in the actual corresponding time of year. The scenes in each instance well convey to the mind the correct time. Photographically the offering is very good. Louise Rutter appears as the other woman and Arthur Bauer as her husband.

"JUNE FRIDAY"

(Edison—Four Reels)

REVIEWED BY GEORGE D. PROCTOR

JUNE FRIDAY is the name given a foundling girl by persons who find her on a Friday in June. The girl's father, who abandoned her, is Blake, a drug addict.

After June grows up, the father, not knowing her identity, plays the parson at the mock marriage of the girl to Paul Duncan, whose servant he is. Duncan deserts June and sails for South America. Blake, sent out to pawn June's valuables, sees his own picture in her locket, and realizes that she is his daughter. He tells the girl of the mock marriage and that he wants to make amends for the wrong he has done, but she spurns him.



THE PARTING

June marries VanEst, a friend of Duncan's, not knowing that he knows Duncan. Four years later the VanEsts are a happy family of three when Duncan returns from South America and is invited to the house by VanEst. Duncan and June recognize each other, but keep silent.

VanEst attends a banquet that night. Duncan tells June to meet him at his rooms. Fearing exposure, she meets him. Duncan wants to return to their old relationship. June prepares to defend herself when her father breaks in. The old man atones for his past sins by killing Duncan and leaving a note of confession which effectually clears June when the investigation comes.

Gertrude McCoy is June, and a very good June, too. Duncan McRae, who did well with the production end, plays Blake. Robert Conness is VanEst and Augustus Phillips is Duncan. Robert Brower and Mabel Dwight are also in the cast.

The work of the players is excellent and the production good. But the story—aye, there's the rub.

"WHEN THE LIGHT CAME IN"

(Lubin—Two Reels)

REVIEWED BY IRENE PAGE SOLOMON

JOSEPH KAUFMAN has made a touching and interesting picture of this subject, adapted from the story of Mildred Goodal by Lawrence McCloskey.

Kaufman also plays in his usual creditable manner the part of Tom, the man who first loves Julia, but later turns to May. The latter part is well taken by Justina Huff, but to Ethel Clayton belongs the greatest meed of praise. Her characterization of the sad, lonely Julia is marked by force and feeling.

The death of Julia's mother so saddens her that she keeps postponing her marriage to Tom. He gradually finds himself drawn to May, Julia's friend, but both agree to sacrifice themselves for honor's sake. Julia, accidentally learning their secret, gives them their happiness and goes into morbid retirement.

When both Tom and May die, leaving a small orphaned boy, the child manages to so entwine himself around Julia's heart that she adopts him, thus letting "the light come in" and thereby saving her own soul.

Little Jack McCloskey as the boy will make a strong appeal.

"THE NEWER WAY"

(American—Two Reels)

REVIEWED BY T. S. MEAD

AS a demonstration of the possibilities of electrical labor-saving devices in general and of what they can do for run-down farms in particular, this picture will prove both an interesting and instructive offering.

The plot has been subordinated. Ross, a wealthy man in a nearby city, undertakes to run the heavily mortgaged farm belonging to John Bates, a farmer of the old type. Immediately upon taking possession, he installs every kind of electrical devices



ROSS AND HIS LITTLE FRIEND

with a result that at the end of a year the farm is transformed from a losing to a paying proposition.

Meanwhile, a strong friendship has grown up between Ross and Petty, a sweet little country girl. In the end he discovers that Petty is his own daughter, and, through her, he is re-united with his wife, from whom he had long been estranged.

The cast, including Joseph Galbraith as Ross, Vivian Rich as Petty, Jock Richardson as the old farmer, and Louise Lester as the farmer's wife, do good work.

"THE DEAD SOUL"

(Lubin—Three Reels)

REVIEWED BY IRENE PAGE SOLOMON

AT first glance, many will find in this photo drama, by Wilbert Melville, a striking resemblance to Jack London's "Sea Wolf," but the similarity extends only to the sea setting of most of the scenes. Even the brutal captain, Red Carson, is brutal in a different way.



THE CAPTAIN'S USUAL DIVERSION

Real oriental atmosphere is imparted to the Algerian episodes; the elements of excitement and suspense, so necessary to the successful picture, are ever present, and altogether this is a well acted, well conceived play and abounding in numerous original touches.

The idea of shanghaing a parson appeals to the sardonic humor of cruel Captain Carson. By fraud he induces the Reverend Paul Stoddard to come aboard the ship, bound to Algeria. Caught in this awful trap, the parson rises to the occasion and proceeds to help all on board physically as well as spiritually. His efforts to resurrect the dead soul of Carson are only attended with success after dying that his enemy might live.

Many interesting episodes lead up to this climax, including the buying by the Captain of Zulieka, the beautiful Algerian. An absorbing moment comes when it is found that there is only one dose of bubonic plague serum left while both minister and Captain are stricken with the dread disease.

L. C. Shumway, George Routh, Melvin Mayo, Riccardo Espino, Eleanor Blevins, Adelaide Bronti, George Berrell, J. J. Colby, Jr., Julian Lamothe comprise the creditable cast.

"THE SKY HUNTERS"

(Essanay—Three Reels)

REVIEWED BY T. S. MEAD

"THE SKY HUNTERS" is an unusual and interesting story, and one which supplies Edna Mayo with an opportunity to again masquerade most attractively in a masculine role. Bryant Washburn plays the part of a fearless secret service agent.

John Cossar is the stern Walt Benton, leader of a mysterious band of moonshiners and thieves, who call themselves "The Sky



THE LITTLE CHIEF AND HER PRISONER

Hunters." He is much disappointed that his only heir is a girl and resolves to raise her as a boy to perpetuate the Benton reign among his mountain band.

When Walt Benton dies, his daughter, known as "Little Chief," has gained the devotion of every one of the rough mountaineers. She dresses as a boy and leads them in their daring raids. Steve Jackson is sent from Washington to rout out the "Sky Hunters."

One evening he comes upon the cabin of "Little Chief" and asks for shelter. The "Little Chief's" suspicions are aroused and in the struggle that follows Jackson realizes that she is a girl.

The woman in her is awakened by this attractive stranger from the city, and she later saves him from being hanged after the moonshiners have captured him. Love conquers, and she leaves her band of heartbroken "Sky Hunters" to become Jackson's wife.

CHATTANOOGA COMPANY OF ESSANAY PLAYERS RETURN

THE Essanay troupe of motion picture actors has returned to Chicago by Capt. E. H. Calvert, the director, where two six-reel photo-dramas will be produced by them in the Essanay studios.

Within a few weeks the company will return here to produce an elaborate photo-drama, "The Man Trail."

"JANE EYRE"

(Biograph—Three Reels)

REVIEWED BY PETER MILNE

"JANE EYRE," Charlotte Bronte's celebrated novel, lends an unusual story to Biograph's coming three-reel release. The producers have done wisely in not attempting to stretch the plot out to four or five reels. As it stands as here presented it makes a concise, quick moving and intense story, the like of which is not often seen in productions of equal footage.

As other concerns have done with old stories—that is, taken the liberty to modernize their material—so has Biograph done with "Jane Eyre." This fact, however, seems not to detract from the dramatic qualities of the offering and as the English atmosphere is particularly well brought out it is safe to state that none will find serious fault with the modernized version.



ROCHESTER LEARNS A DIVORCE IS IMPOSSIBLE

Director Vale has arranged some artistic settings for those scenes supposed to transpire in the old English home, while the exteriors have been honored with very good photography. Mr. Vale has also displayed considerable skill in handling the scenes in which the insane wife (Gretchen Hartman) is the center of attraction.

The story is so well known that a brief outline will suffice. Shortly after his marriage Rochester discovers that his wife has inherited her mother's insanity. In the seclusion of his home he secrets her in a padded cell.

To care for his little ward he employs Jane Eyre and after a while he finds that he loves her. He attempts to obtain a divorce but cannot. Then he decides to marry Jane and conceal his sorrow from her. But his wife's brother stops the proceedings and on learning the truth Jane departs.

But that night the wife escapes from her cell and sets fire to the house. In his unsuccessful attempt to rescue her Rochester is blinded. Jane hears of his plight and sees her way clear to return to him.

Franklin Ritchie does some very good work as Rochester, while the title role is capably handled by Louise Vale. It is really a fine picture, handled in a manner that brings out every possible atom of suspense that lies in the story itself.

"MARSE COVINGTON"

(Rolfe-Metro—Five Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

EDWARD CONNELLY had a rare opportunity in "Marse Covington" to bring out the chivalrous traits of an elderly southern gentleman—the typical "befo' the wah" kind, who have been endeared to the hearts of readers through characters like F. Hopkinson Smith's Colonel Carter of Cartersville.

The same high sense of honor, the consideration for others, the same pardonable pride in the achievements of his race—and the same discriminating taste in mint juleps—are found in the gentleman from "ole Vergini, suh." And the captain (he failed to get the usual rank, generally attributed to military men of the old school below the Mason and Dixon line by northern novelists)—the captain also loved a horse.

Indeed, the old gentleman's undoing was caused by this very love of good horse flesh. But it was not the horse or Marse Covington's judgment that failed in the crucial moment when the family fortunes depended upon Bess coming under the wire before the other animals.

The captain had picked the right horse to win with the same unerring judgment he had exercised years and years before in deciding upon the only woman to make him happy.

All his troubles were due to the fact that two scoundrels (thanks to the director for seeing that such villains got all that was due them for plotting against this harmless old man) "fixed" the race. And in performing this detestable piece of work, knowing that Marse Covington had an abiding faith in the horse to win, the old gentleman lost even the roof over his head.

The captain would not have been in so much danger of losing—only he was like so many other people with a "hunch" when a horse is concerned—he just naturally bet all he had—except, of course, his soft felt hat and the mint juleps.

Then the colonel (no we mustn't forget; he was only a captain, but a mighty good one, suh, when he had the Yankees on the run, back in '61) decided to go north and start life anew.

It was a struggle, painful to relate, and things got so bad that once if his faithful servant, careful not to hurt his pride, had not prevented the captain's wallet from being completely empty, the game old soldier might have starved. But Marse Covington was such a fine old man, everybody in the audience know that the producer would not be so hard-hearted as to let him starve—and he didn't, thank you.

The colonel (no, the captain) got back the old plantation, and, as it is to be expected, his sweet granddaughter—the apple of his eye—got *him*—for there was a *him* (somebody besides grandpa) all along, although *he* wasn't mentioned till now.

"THE SCAR"

(Vitagraph—Three Reels)

REVIEWED BY PETER MILNE

"THE SCAR" is one of those very interesting dramas that no one could imagine happening in reality, but that at the same time is most powerful. Its situations are tense and effectively brought about, the acting is in every sense fitting, while the subdued lighting in many of the night scenes creates an added touch of suspense.

Harry T. Morey appearing as Stanley, the drug fiend gives a powerful characterization of this part, which is easily the most important and difficult. Stanley is infuriated because Morton married the girl of his heart. One night deep under the influence of cocaine he takes a dead man who was killed in a bar-room fight, and brings him to Morton's house. He chloroforms Morton



THE CONFESSION OF THE DOPE FIEND

and then arranges the room so that it appears that he committed the crime. But there is a flaw in his fine scheme and that flaw comes up at the trial with the result that Morton is exonerated.

Gladden James appears as Morton, while Estelle Mardo plays his wife. William Humphrey produced the picture from a scenario by Donald I. Buchanan.

"THE CLUE"

(Lasky—Five Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

"THE Clue" is a pleasing medium for the acting of Blanche Sweet, and cannot fail to make a strong appeal. The plot is developed by a series of short scenes showing in detail every stage of the story.

The nature of the subject made this necessary. "The Clue" is a detective story, and it attempts, with success, to show crime detection by the aid of pictures. All the detective's endeavors are



THE RUSSIAN SPY CONFRONTS HIS ENEMY

visualized, and corresponding sub-titles reveal the deductions he makes after the discovery of each new clue.

The results are convincing, so much care has been exercised by the director in providing for everything. The effect of witnessing the picture is to feel as if one were watching Sherlock Holmes at work, with the privilege of watching the analytical processes of his mind.

The unraveling of the mystery, with its peculiar fascination exercised on the beholders during the detective's patient search, does not take place until a love interest, well sustained, is considerably under way.

In the first reels a number of scenes appear in which the reason for the action is not apparent to the audience. In some cases it might seem quite irrelevant. However, as the plot advances, it becomes evident that each scene of this character has been skillfully "planted" for a purpose.

Two Russian adventurers, brothers, possess a map showing the coast defenses of Japan, and are planning to sell the document to Germany. One of the men schemes to marry the sister of a wealthy inventor, who objects to the proposed match. The inventor employs a Japanese servant, who in reality is a spy waiting an opportunity to lay hands on the valuable drawing.

In a fight between the Russian and the brother at night the inventor gets the best of his opponent, and leaves the defeated man unconscious on the ground. The spy, who has been following the Russian, attempts to get the map. In a terrific fight the Russian is killed by the Jap.

Upon the discovery of the body the next morning suspicion falls upon the inventor, who, when accused of the crime, imagines that he was really responsible for the death of the victim. By the successive discovery of important clues by a detective who ferrets out the real agent by clever deductive methods, the inventor's name is cleared.

The cast was excellent, each contributing an intelligent understanding to the needs of their roles.

"HIS DOUBLE" FOR UNIVERSAL BASED ON FRENCH NOVEL

MARGARET HAVEY, for two years a celebrated photo playwright and now a Universal scenario writer, has scenariozed a French novel, the play in which Wilton Lackaye will appear. "His Double" promises to be a strong play, full of intensely interesting scenes.

"THE SCARLET SIN"

(Broadway Universal Features—Four Reels)

REVIEWED BY PETER MILNE

IT is this kind of a production that scores instantaneous success before any class of audience. It contains a tremendous appeal as a result of its red-blooded story, which shows a minister fighting against monstrous odds both in his family and amongst his diocese, a hard and crude collection of miners. In both instances he faces seemingly inevitable failure, but by continual perseverance he wins success.

Herbert Bosworth, exhibiting his usual amazing versatility, has adapted himself to the role of the minister in a most gratifying style. He is continually the center of attraction, endowing his part wth a magnetism that cannot be disregarded. His manly physique is another asset in his behalf, as Eric is a minister that does not hesitate to use his fists at the right moment.

The power of the story lies in the compelling influence exercised by the minister over the horde of rough and drunken miners. He succeeds at length in bringing them to terms with their employer. On the other hand, his wife becomes unspeakably bored with her humdrum existence and elopes with an old lover. She returns to see her husband marry his ward. Her last act is to save her child from the burning house, and by so doing she is mortally injured.

The mining camp scenes of the picture are stirringly realistic. The street scene is good, and also those supposed to be below the earth. The scenes about the mouth of the mine after the explosion are very well handled. In photography, too, the reels are all very good.

The support furnished Mr. Bosworth is especially fine. Jane Novak, as his wife, plays exceedingly well, while his ward is taken



EDITH REFUSES THE MINE OWNER'S SON

by Grace Thompson. Frank Elliot is the lover, while the remainder of the roles are handled with care. Otis Turner produced the picture, so its merits of direction can easily be imagined.

It is a safe assertion to make that from the time the minister commences his unequal fight with the ruffians of the mining town, continuing, even though his wife deserts him, until at last he restores peace to the town and happiness to his home, no witness of the picture will be at all disinterested. The writer, Olga Printzen Clark, has well brought out the salient heart-interest features of the story, and as produced it makes a feature not to be missed.

CHILDREN'S FEATURE LEASED STUDIO IN LOUISVILLE

Special to MOTION PICTURE NEWS

Louisville, Ky., July 14.

THE Children's Feature Film Corporation, which will produce motion pictures under the trade mark Alladin has leased a studio at Louisville.

Charles M. Seay will be producing manager and R. W. Conant, general manager. The officers of the corporation are: President, Thomas J. Morrow Jr.; vice-president, A. T. Macdonald; secretary and treasurer, Norman M. Sweet.

"SUNDAY"

(Lederer-World Film—Five Reels)

REVIEWED BY PETER MILNE

GEORGE W. LEDERER, producer, director and adaptor of "Sunday," has deftly managed to instill into his work some human and at times very humorous touches. These combined with the original trend of the story cause it to be a most pleasing and creditable production.

Viewing it from the point of dramatic construction the picture is a creditable example of logical and convincing work. The story amuses and entertains us over its entire length, suspense is practically always retained, while interest in the various characters grows as the picture advances.

Most of the comedy is furnished by the quartette of lumbermen who are left as protectors for an orphaned girl. Charles Trowbridge, William H. Tooker, Albert Hart and Adolph Link comprise this comedy four and their gyrations while attempting to cater to the wants of their ward are truly laughable.

On the other hand, two daring falls taken by Barney McPhee, who plays the villain, constitute a short series of very thrilling scenes. Then, too, the development of the plot creates not a few intense moments, and the climax, which occupies practically all of the last reel is well worked up.

In the leading roles Reine Davies and Montagu Love render most acceptable performances, while others in the cast are Charles Dixon and Jeanette Bageard.

Photographically the picture is very good, while the exteriors, some of them filmed in the environs of a lumber camp, are quite realistic. The interiors are entirely fitting.

The plot outlines the important phases in the life of the orphaned girl. Her lover kills a man that thought to betray her. Later when she is staying with her aunt in England she meets and falls in love with dead man's brother. Thinking that she can never marry him she returns to her former home. But the Englishman follows her and after learning the truth of the matter is eager to pardon the man who did the killing.

"THE FIGHTING HOPE"

(Lasky—Five Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

"THE FIGHTING HOPE" tells the pathetic story of a woman's faith in a man thoroughly unprincipled. Laura Hope Crews portrays the trusting wife with naturalness and conviction. Anna Granger is a part calling for an actress' best moments.



ANN GRANGER, THE TRUSTING WIFE, AT THE PARTING.

It requires a tender conception of a sensitive character, deeply in love with her husband, and ready to make sacrifices for him and her children. Other traits of the character are determination, an indomitable purpose, and a willingness to exercise self-sacrifice.

These qualities are accentuated in the acting of Laura Hope Crews, whose opposite in the cast is Gerald Ward, in the "thankless" role of a bad husband, Robert Harold Granger. Thankless, for the playing of a despicable character well does not always get the recognition it should from an audience.

Granger is almost a melodrama type, as he has no redeeming qualities. Sympathy is completely alienated from the man in the absence of the slightest touch of human feeling. Not once, for instance, does he show a momentary interest in his children, for whose future his wife is ready to make great sacrifices.

Not a cent of the money he gains by dishonest means does he use for the comfort of his family. He spends it all on the "adventuress," a character assumed with ability by Cleo Ridgeley, an actress whose beauty and cleverness creates a desire to see her cast for more agreeable ingenue parts.

Billy Elmer, as Detective Fletcher, was subordinated to a minor role, in strong contrast to the prominent role played by him in the recent production of "The Clue."

Numerous scenes tinted green, notably in the part showing Granger, shot by the prison guards, falling over the garden wall of the Temple mansion, added pleasing color contrast to the other parts of the film.

Robert Granger, cashier of a bank, certifies a check of an old depositor, Brady, for $700,000, after the president of the institution, Temple, refuses on account of the man's lack of funds to cover the amount. Granger is bribed by the offer of a bonus of $100,000.

The check is presented, and the bank is obliged to cash the paper. The next day in a panic there is a run on the trust company, and it is compelled to go out of business.

Granger's wife believes her husband has been made a scapegoat for the president, and enters the bank official's office as a secretary, after Granger is sent to prison, in hopes of finding evidence of Temple's guilt.

Shortly after this she learns the real state of affairs. The husband is killed in an effort to escape an armed posse, and she is free to marry Temple whose good qualities have not failed to impress her.

"DR. RAMEAU"

(Fox Film—Five Reels)

REVIEWED BY H. S. FULD

DIRECTOR WILL S. DAVIS, of the Fox Film Corporation has scored another triumph. Perhaps the greatest achievement is this, his latest, and with Frederick Perry in the title role of Dr. Rameau, there is a combination hard to beat.

The entire cast in this master work, is made up of principals that are alive to their respective parts and to single out any of them would not be fair to the rest, they are all so good. And yet special mention might be made of the director for such attention to detail, such painstaking care in the small matters, such masterly handling of the interior settings, and perhaps the greatest feat of all—a storm scene or series of storm scenes that are probably unparalleled even in this present day of "big things."

The character of Dr. Rameau in the story of the same name, by George Ohnet, is certainly a complex one, and its interpretation by Frederick Perry leaves nothing to be desired from any standpoint. Too much credit, however, cannot be given Mr. Perry for his representation of a man going suddenly insane, when he, in the character of Dr. Rameau, touching a secret spring in his departed wife's escritoire releases a panel that discloses a packet of letters tied with a faded ribbon.

Reading one of the letters, a note from her lover, discloses to his distorted mind the fact that Adrian (Jean Sothern) is not his daughter. His subsequent acting, coupled with Miss Sothern's, when in his raving he drives her out into the raging storm outside, certainly holds the observer in a tense grip that is sustained till the climax. In fact, these storm scenes would seem almost too real, if such a condition could be.

Others included in the cast are, George Alison as Dr. Talavanne, Stuart Holmes as Munzell the artist, and Dorothy Bernard as Conchita, Dr. Rameau's wife.

A good interesting story for the plot, a splendid cast for the respective principals, masterly acting, excellent photography, settings realistic in the extreme, such is "Dr. Rameau."

NOTABLE FILM PEOPLE AT SHOWING OF FIRST FARRAR FILM IN ISIS THEATRE, HOLLYWOOD

Special to Motion Picture News

Los Angeles, July 19.

THE showing of a portion of the first Geraldine Farrar-Lasky subject made was the cause of a very notable gathering of film industry people at the Isis theatre, Hollywood, a week or so ago. During the showing of the five reels extemporaneous music was furnished by Melville Ellis the celebrated pianist. The title of this subject has not been announced, but the showing brought out that there is very little in the name, for all who saw the picture were wild with enthusiasm regarding its merits.

Supporting Miss Farrar in this subject is Wallace Reid as the lover, Pedro De Cordoba, his rival, H. B. Carpenter, as a market man, Ernest Joy as the father, and Anita King, the sister.

Among those present at this were Mr. and Mrs. Jesse L. Lasky, Mr. and Mrs. C. B. de Mille, Mr. and Mrs. William de Mille, Mr. and Mrs. Raymond Hitchcock, Laura Hope Crews, Donald Bryan, Flora Zabelle, Morris Gest, Mrs. David Belasco, Fannie Ward, Charlotte Walker, Mr. and Mrs. Sidney Farrar, parents of Miss Farrar, Mr. and Mrs. Frank Reicher, Mr. and Mrs. George Melford, Blanche Ring, Mrs. Fred Kley, Mrs. Samuel Goldfish, Tom Meighan, James Sullivan, Wallace Reid, Dorathy Davenport, Camille Astor, Pedro De Cordoba, Jack Dean, and many others.

MELVILLE GOES TO SAN DIEGO TO ARRANGE FOR FEATURES

CAPTAIN WILBERT MELVILLE, of the western Lubin company, has been spending several days in San Diego, where he is arranging for the staging of several feature productions which he intends to put on in the near future.

He is spending much time in arranging for these productions, and judging by the results obtained from expenditure of time, money and energy, he will be able to produce something which will even surpass the high standard of this studio.

SHUMWAY BREAKS DOWN FROM OVERWORK

L. C. SHUMWAY, the leading man of the western Lubin studio, has been spending several days of this week in bed at his summer home at Santa Monica, at the earnest request of his physician.

Mr. Shumway has been working unusually hard for the past year and the strenuous effort which he has put forth has been very telling on his energy.

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THIS is our final reference to the Six Cent price for Features at outright sale. Our next announcement will be August 14th, giving Title of Picture and general information of our Releases starting September 15th. Price will be Six Cents. No strings, jokers or advancements. This is an out-and-out business proposition, with plenty of capital to back it. Pictures of merit on their merit. Screen examination in New York City. No contracts have been closed for Zones. Exchanges handling first release will have preference on all following Releases. If you have not already written for your Zone, do so at once. This is the Last Call.

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INTERESTING FILM REVIEWS

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"The Goddess." (Vitagraph. Chapter Eleven. Two reels.)—This is one of the most thrilling and powerful numbers of "The Goddess" that has yet been released. A series of vivid battles between the strikers at the coal mine and the non-strikers consume a large portion of the two reels.

Instead of growing tiresome as they go on, they gather in interest until at last the strikers are victorious. The plot continues interesting, and all things considered, "The Goddess" is keeping up the fine pace it measured at the start.

"A Letter to Daddy." (Biograph. Monday, July 26.)—The little girl abstracts an envelope from her father's desk and mails it, addressing it "To my daddy." The envelope contained a large sum of money which the father believed his son had stolen to finance his marriage. But when the letter came back stamped "return to sender" everything was straightened out. Zoe Bech is the little girl. Irma Dawkins and Jack Mulhall are the sweethearts and Gus Pixley is the father. Edward Morrissey directed.

"The Wanderer's Pledge." (Biograph. Thursday, July 29.)—A backwoods story. A wanderer, in his attempt to protect the trapper's daughter from the attentions of a half-breed, draws the father's anger The wanderer comes back after killing the trapper. The father is about to shoot when he daughter explains matters happily. Frank Newberg is the wanderer; Hector V. Sarno, the half-breed, and Isabel Rea, the daughter.

"More Than Friends." (Biograph. Saturday, July 31.)—Two secret service men are rivals for the chief's daughter. The favored suitor's life is saved by the other in a melee which is part of a raid. The unfavored suitor dies, giving his life for his friend. Charles Perley and Charles Fuller are the rivals. Augusta Anderson is the daughter and W. J. Butler the chief. George E. Rheems directed.

"The Call of Yesterday." (Essanay. Mon., July 26.)—A well-educated young man rather down-and-out is mistaken for another and welcomed into a family. The mistake and subsequent events act so upon the man that he braces up and makes a new start in life. This is a very good drama novelty developed with Bryant Washburn and Ruth Stonehouse playing the leading parts. A. M. Burrage prepared the script.

"Boys Will Be Boys." (Essanay. Three reels. Tuesday, July 27.)—This story by Joseph Byron Totten makes a nice comedy-drama, interesting practically all the time. The old man refuses to help his nephew because he persists in writing for a living, when he can't sell anything he writes.

The uncle bribes a friend to rid his persevering nephew of the habit, but instead the young man fools his uncle by becoming quite prosperous through his writings. The love story is clever. The author, June Keith, and Alfred Gronel are the principals.

"Dreamy Dud Goes Bear Hunting." (Essanay. Wed., July 28.—Another of the animated cartoon series by Wallace A. Carlson in which Dud has all manner of weird and funny experiences while hunting. A very good comedy of its kind.

"Snakeville's Twins." (Essanay. Thurs., July 29.)—A lively comedy which has to do with hair tonic being replaced by turpentine. Great is the commotion that follows when the tupentine makes one bald and another very hairy. This should please, as the cast is popular. Vic Potel, Harry Todd, Margaret Joselin and Ben Turpin head the cast.

"A Man Afraid." (Essanay. Sat., July 31.)—A blow on the head causes Ted to grow to manhood a coward. Learning of this his fiancee breaks the engagement.

When struck by a baseball Ted regains his lost mental faculties. To prove that he is no longer a coward he enters an automobile race. The mechanic being bribed, by Ted's rival in love, refuses to race and so the girl, who once more loves him, takes his place

While driving the car Ted is struck in the head by a stone. He becomes a coward again, but he refuses to give up the race, overcoming his weakness and proving himself a hero. In this interesting drama Richard Travers, Renee Noel and Herbert Heyes are featured.

"The Earl's Adventure." (Lubin. Mon., July 26.)—The good looks as well as the good acting of Ethel Clayton and Thurston Hall, one of the new leading men at the Lubin studio, will increase the popularity of this film, produced by Joseph Kaufman and written by Adrian Gil-Spear.

The Earl of Carnavon, in search of his ideal, journeys to America His adventures lead him to become a burglar, temporarily, in order to win the favor of an unknown girl whom he meets on the train, and who demands a certain pearl necklace as the price of her friendship. 'Tis not hard to imagine that the girl herself was the owner of the necklace in question, so it all turns out as the most romantic would wish.

"An African Hunt." (Lubin. Split reel. Tues., July 27.)—The weekly cartoon by Vincent Whitman shows this time the adventures of an African explorer who must needs travel around in a balloon. Arrived at his destination, he gets tangled up with the pyramids, the Sphinx, and all sorts of jungle beasts, thus keeping the audience highly amused and interested.

"Susie's Suitors." (Lubin. Split reel. Mon., July 27.—On the same reel with "An African Hunt." Of the usual variety yclept slapstick, the usual audience demanding this form of entertainment will be pleased by this comedy written by Epes W. Sargent and produced by J. A. Murphy, Eva Bell, Eloise Willard, Will Hopkins, C. W. Ritchie form the cast.

The stoy tells how Sue and her mother, falling heir to a fortune, frown on Jed and welcome a lot of worthless suitors, mistaking them for men in society.

Jed invokes the aid of Sue's uncle, a prison warden, who soon proves the true character of the suitor's by blowing a whistle, at which they all fall into lock step. Jed then gets the girl.

"The Call of Motherhood." (Lubin. Fri., July 30.)—Sweetly touching plays, such as this, well acted by artists like Crane Wilbur, and Mary Charleson, are always sure of a wide appeal. In this instance the appeal is made stronger by the presence in the cast of two charming little girl stars, each only four years old, Lewis and Dorothy DeWolff, both of whom do their parts well.

The story is of a young widow who, losing her own madly loved little one, while insane from grief, steals the child of a neighboring physician, a widower. The doctor not only cures Nan, but falls in love with her, so she satisfies her longing for love, while the designing society woman (Rosetta Brice) gets left.

"Billie's Heiress." (Lubin. Sat., July 31.—Billy Reeves tries a few new stunts in this latest of Epes Sargent comedies produced by Arthur Hotaling. He mistakes the maid of Miss Millions for the heiress herself. His comical pursuit of the supposed heiress leads him a merry dance. Before the episode is over, Bill has troubles galore.

Even a trip in an airship does not end them, for the maid catches him in the end, and unlucky Bill has to marry her to avoid a term in prison. The usual cast of Billie Reeves, Mae Hotely, and Patsy DeForest are seen in this fun maker.

"The Unfinished Portrait." (Selig. Two Reels. Mon., July 26.)—A tragic number written by Joseph Alden. It introduces some novel situations which, together with the usual Selig casting, should make the picture one of great power.

The wife resolves to have her portrait painted as a surprise to her husband. Her refusal to reveal the identity of the unknown man leads to estrangement. The wife is thought to have died. The artist shows the husband the unfinished portrait and is ordered to find the double of his wife, that he may finish it. He finds the wife herself, and she is posing for him when the husband comes in. He rushes to her side, but, to his horror, she has died from weakness.

"The Child, the Dog and the Villain." (Selig. Tues., July 27.)—A western drama produced by Tom Mix from a scenario by Campbell MacCulloch. The story is full of action and should provide ample entertainment for the admirers of Westerns.

"Jimmy." (Selig. Wed, July 28.)—A clever drama, portraying the method in which a little messenger patched up a quarrel between two estranged yet loving lovers. It was produced by Guy Oliver from a scenario by Dave Martin.

"The Quest." (Selig. Sat., July 31.)—This comes from the Selig jungle-zoo, the scene of action being East India. The story is good, chiefly concerning a romance between an Indian boy and an American girl. The wild animals are, as usual, responsible for quite a bit of excitement. Emma Bell is the author.

"The Isle of Content." (Selig. Three reels. Thurs., July 29.)—This drama concerns persons of different generations and so easily consumes the three reels. The scenes, which are laid on the desolate island, are very realistic.

His wife proving faithless, an old seaman takes his daughter and lives alone with her on an otherwise uninhabited island. On his death she is left alone. A ship is wrecked and a man, formerly rich, is cast on the island. He discovers a bag of diamonds that the girl had been saving.

Finally, the two signal a ship and are taken back to civilization. Married, their life is unhappy, because the man cares more for bachelor life than a married existence. Finally she has him drugged and takes him back to the island, where they resolve to remain for the rest of their lives.

MUTUAL PROGRAM

"The Diamond from the Sky." (North American. Chapter Twelve. Two reels.)—Stanlet hall being placed on auction, Arthur commissions his lawyer to buy it for him. Blair also wants it but loses out. Arthur has become immensely rich through his oil wells, and at a dinner he gives to his associates meets Vivian again. The atmosphere continues on as realistic as ever. Esther has been attempting to locate Arthur but has met with no success in her mission as yet.

"Dirty Work in a Laundry." (Keystone. Two reels. Mon., July 19.)—Ford Sterling again, going as strong as ever. Ford loves the laundryman's daughter, but loves money more. His vile schemes are utterly frustrated, and finally he is thrown into the boiler and boiled.

New devices for creating laughter are introduced in the laundry, where the actors often get tangled up in the washing and drying machines. It is a very good subject, full of laughs with nothing risque. Harry McCoy and Minta Durfee also appear.

"The College Wife." (Beauty. Tues., July 20.)—An enjoyable comedy produced by Archer MacMackin and featuring Webster Campbell and Neva Gerber. The son is married secretly and then discovers that his father has picked another woman for his wife. Father is a flirt besides and great is the commotion, until finally the son keeps his own wife, while father resolves not to flirt again.

"Wait and See." (American. Wed., July 21.)—Just a plain romance that is very pleasing and well acted. Ed Coxen and Winnifred Greenwood are cast in the principal roles. The scenes and photography are very good. The picture should succeed in any class of house.

"The Play of the Season." (Kay-Bee. Two reels. Fri., July 23.)—Mary, a farmer's daughter, elopes with an actor, leaving behind Jack Gordon whom her parents wished her to marry to protect them against the foreclosure of the mortgage. David Aubrey, the actor, writes a play on Mary's life. The play is a hit. The old folks are reconciled and the play makes enough money to pay the doggone old mortgage. Estelle Allen is Mary and Howard Hickman is the actor. Walter Whitman and Gertrude Claire are the parents and George Fisher is Jack Gordon.

"The Pretender." (Reliance. Two reels. Sat., July 24.)—This is a complicated love story. Henry, after a trip to the South Seas and many adventures, finally marries Winnifred. This marriage was requested in the father's will, so it makes them both rich. Felix Modjeska is Henry and Elsie DeWolf is Winnifred. George Walsh and Vesper Perry are adventurers.

"Making Over Grandpa" (Royal. Sat., July 24.)—Harry and his sweetheart win the old gentleman over to their marriage. An average comedy.

"A Message Through Flames." (Thanhouser. Sun., July 25.)—The blind girl telegrapher smells smoke. The station is on fire. But she fights her way to the key and averts a terrible collision. Mignon Anderson in the lead.

"Safety First." (Komic. Sun., July 25.)—A Fay Tincher-Max Davidson comedy, the two funmakers exposing a bogus duke who is about to dynamite a safe.

"His Two Patients." (Thanhouser. Sun., July 25.)—A pretty romance concerning a specialist and a lame girl. The sub-plot, demonstrating how the specialist proved the society woman a hypocrite is rather strained. The scenes and photography in this are very good, while the principal story will highly entertain. Harry Benham is the doctor.

"Her Fairy Prince." (Reliance. Mon., July 26.)—An escaped convict is the fairy prince and saves the life of the little girl when a crooked lawyer theatens to kill the girl to swing the judge, her father, his way. Violet Wilkey is the little girl and Maxfield Stanley the convict.

"The Newer Way." (American. Two reels. Mon., July 26.)—Reviewed at length in another part of this issue.

"Outcasts of Society." (Thanhouser. Two reels. Tues., July 27.)—Meg, in prison, meets a woman crook who is proud of the fact that she has raised her daughter, Marianna, as a lady, innocent. So Marianna arrives in the prison, having been convicted of shoplifting. The three stand together, on their release, and win their way back to reputable society. Mignon Anderson is Meg, M. Dupont is the mother and Ethel Jewett is Marianna.

"The Phantom Extra." (Broncho. Two reels. Tues., July 27.)—The editor's daughter gets out a fake extra edition of the newspaper and thereby brings to his senses her sweetheart, a young politician who was near becoming a grafter. The fake extra said the bill which he was aiding would result in the loss of many lives. Rhea Mitchell is the girl and Richard Stanton her sweetheart.

"Billie's Rescue." (Reliance. Wed., July 28.)—A pre-arranged rescue by Billie, the young son, re-unites two brothers, who have become estranged. Chandler House is Billie. Bert Hadley and Joseph Henaberry are the brothers. Irene Hunt is the wife, Billie's mother.

"Betty's First Sponge Cake." (Beauty. Tues., July 27.)—An amusing comedy, showing the effect of a sponge cake made of sponges upon a country parson. The farmer's young wife knows nothing of cooking, but infers that if a nut cake is made of nuts, which information she obtained from cooking school, a sponge cake should be made of sponges. Webster Campbell and Beva Gerber play the leads.

"The Deception." (American. Wed., July 28.)—The beauty of the mountain scenery is accentuated by attractive tinting. A girl and a man, each staying in the mountains for their health, meet and fall in love.

Both pose as being mountain bred and born. Thei mutual doctor arrives, sees the humor of their common deception and agrees to keep the secret. Winifred Greenwood, Ed Coxen and George Steppling take the principal parts.

"When Love Leads." (Domino. Two reels. Thurs., July 29.)—The elder sister tries to save her younger sister who had married the employer when the younger sister had stolen enough money from her husband to elope with a new suitor. The husband realizes the elder sister's worth and his love turns to her, when he gets his wife's note explaining her flight. Clara Williams is the elder sister and Margaret Gibson the younger. Harry Keenan is the husband.

"The Straw Man." (Majestic. Thurs., July 29.)—One of the Majestic kid pictures with George Stone, Violet Radcliffe and Carmen De-Rue. The older players are Augustus Carney, Carl Formes, Jack Hull and Charles Gorman.

"Getting the Gardener's Goat." (Falstaff. Fri., July 30.)—The gardener is the Cupid who brings together Eulalie and Joe Rawson, cutting out Tom Bridge. Riley Chamberlain is the gardener. Lorraine Huling is the girl. Bert Delaney is the successful suitor and Leo Post is the other.

"When the Tide Comes in." (Kay-Bee. Two reels. Fri., July 30.)—The fisher girl, the city girl and the fisher lad. The city girl spurns the fisher lad, after taking him away from his sweetheart. The fisher lad comes to his senses just as the sea washes up the body of the former sweetheart, the fisher girl. Thomas Chatterton, Estella Allen and Louise Glaum are the principals.

PATHE EXCHANGE INC.

"Pathe News," No. 54.—Scenes around the departure of the Liberty Bell from Philadelphia for San Francisco and around the capture of Frank Holt, who tried to assassinate J. P. Morgan, lead off this issue. Then there are the fashion views, scenes at the New York police athletic carnival, feats by the mounted police and the damage done by an earthquake near El Centro, Cal. The eye-witness at the front sees the entrance of the Allies' fleet into the Dardanelles.

"Pathe News," No. 55.—A view of the Sayville, N. Y., wireless station; a picture of the liner "Minnehaha," recently ablaze after an explosion; a mermaid automobile parade at Los Angeles, Cal., exhibiting some striking costumes; and the old Liberty Bell being shipped from Philadelphia to California are the main events of this number. Only one item pertaining to the war is shown. The animated cartoon by C. W. Morris, of the Bray studios, is clever.

Pathe News No. 57. (Pathe.)—Water sports form the most prominent part of this number. There is yacht racing, very pretty scenes, and swimming. Harry K. Thaw is shown in three scenes, a good topical subject.

"The Romance of Elaine." (Pathe. Number Five. Two reels.)—The action of this chapter is as exciting as ever, and although Elaine is still ignorant of the true character of the villainous Marcus Del Mar, this gentleman continues to plot against her. Pearl White takes a very nice dive from a ship, while another thrilling scene is the bombardment of the boat by United States soldiers.

Marcus Del Mar plans to cut the Atlantic cable. Elaine prying about the shore in the early morning is captured by his hirelings and made prisoner on the ship, which then puts out to sea. The soldiers prevent the cutting of the cable and after Elaine's dive into the water she is rescued by one of her admirers who has followed her in an aeroplane.

"Romance of Elaine." (Pathe.)—This sixth episode is subtitled "The Wireless Detective." A professor runs down the special wireless apparatus by which Marcus Del Mar has been communicating with a foreign power. The pursuit is as exciting as all the "Elaine" series have been Pearl White does some fine character work as a tough, a man. Creighton Hale as Jameson and Maurice Barrymore as Del Mar.

"Police Dog Gets Piffles in Bad." (Pathe.)—A good one of these animated cartoons. The police dog gets in trouble with the colored owner of a meat market and involves his owner, the policeman. On the same reel with "An Intimate Study of Birds No. 3."

"In the Mesh of the Net." (Pathe-Balboa. Three reels.)—Gordon Sackville plays an officer who is a member of a band of law-breakers. Joyce Moore is the wife who is entangled in the meshes of the net woven by her husband's crime. This is a very exciting drama produced with many beautiful sea cliff locations and several unusually thrilling deeds of daring.

"Bold, Bad Boys." (Pathe-Starlight. One reel.)—A Heine and Louie comedy. The comedians get into a chase which takes them through mud and water several times; finally they climb a tree, one of them clad only in a nightgown, and so get away.

"Whiffles at the Front." (Pathe. Two reels.)—An imported comedy but one which coincides very well with the American conception of humor. Whiffles is the comic lover who goes to the front. The girl follows him there to marry him only to find that he has fallen in love with one of the nurses. So the girl marries the man who was really her first choice. The scenes are laid in war times. One very good stunt is Whiffles bringing down an aeroplane with a rifle shot. Whiffles is an excellent comedian.

"Col. Heeza Liar at the Bat." (Pathe.)—Another of the "Heeza Liar" animated cartoons, always funny. On the same reel with "Intimate Study of Birds No. 4."

"Kangaroo." (Pathe.)—A good educational. On the same reel with "In Pekalongon," which is part of the "In Java" travel series.

"Ima Simp on the Job." (One reel).—There is much roughhouse in this comedy but very few laughs. The slavey inherits a fortune and great is the scramble for her hand, but her old lover wins out.

"How Eggs Are Tested." (Pathe. Split reel.)—An unusual educational, offered in a concise manner. On the same reel with "The Mongoose" and "The Spider Monkey."

"The Spider Monkey." (Pathe. Split reel.)—Another instructive piece of film in color showing the habits of this queer South American monkey. On the same reel with "How Eggs Are Tested" and "The Mongoose."

"The Mongoose" was reviewed in the issue of July 17 and was credited as being on the same reel with "Moorish Granada" and "On the Banks of the Creuse." It now divides the reel with the two subjects above.

"Spitball Sadie." (Pathe-Rolin.)—This isn't very funny and some of its scenes are slightly repelling. A man dresses up as a woman and pitches for the female nine. His disguise is penetrated and he is forced to run. The actions of the leading man, although not original, are somewhat humorous.

"The House Divided." (Pathe-Balboa. Two reels.)—A society drama produced in this country and colored in France. A divorced couple are reunited through their little children, who, ignorant of their relationship with one another, become great friends. A fairly good story. Perhaps it contains a few original situations, although we were not able to grasp these due to the lack of substitles when viewed.

UNIVERSAL PROGRAM

"Animated Weekly," No. 176. (Wed., July 21.)—Of special interest are the pictures concerning Harry K. Thaw; the results of a heavy cyclone in St. Charles, Mo.; an active gas geyser at McKeesport, Pa., and the destruction of two engines for the amusement of the crowds at Oakland, Cal. The war news is interesting.

"The Broken Coin" (Universal Special. Two reels. Week of July 26.)—This, the sixth chapter of the serial, contains two big thrills in addition to the usual exciting assortment of fights. A horse and its rider plunge through a bridge into a stream below and soon after an automobile follows the same course.

At the end of the second reel Kitty is in possession of both halves of the broken coin, but she is menaced the next moment by a pistol which is poked under her nose by an unknown hand.

"The Earl of Pawtucket." (Broadway Universal Feature. Five reels. Mon., July 26.)—Reviewed at length in issue of July 24.

"The Tale of His Pants." (Nestor. Mon., July 26.)—While laughable in places this Christie comedy written by Homer Croy is not up to the producer's standard. Lee Moran experiences in a one-horse town, and disastrously for him, for he sits on taffy, loses the seat of his pants, and is obliged to marry the old maid who sews them up. Laura Oakley and the usual Nestor cast lends support.

"The Flight of the Night Bird." (Gold Seal. Two reels. Tues., July 27.)—The young millionaire bored by his humdrum existence, enters the employ of an iron smelting establishment as a common workman Associating with the struggling people he finds much that interests him. He becomes acquainted with a stenographer in the concern and the romance comes to a happy end

A light but very engaging and well worked out production featuring Cleo Madison and Hobart Henley. The factory scenes are decidedly realistic as they were photographed in an actual establishment.

"One on Mother." (Rex, Tues., July 27.)—While the society woman is attending a "mother's" meeting and telling a lot of poor women how to care for their children, her own little girl is running amuck, so to speak, among the ill-bred children. At the end of the lecture she is brought in with other hoydens as an example of motherly neglect. The shock that this causes the lecturer is stunning This is a humorous offering that will without a doubt register in any theatre.

"The New Jitney in Town" (Imp. Tues, July 27.)—King Baggot, Jane Gail and Ned Reardon in a jitney mix-up, released as a comedy. The amount of humor in the picture is not great, the story is hardly coherent enough to create any interest and there are no scenes that stand out as funny by themselves.

"Life and Moving Pictures." (L-Ko. Two reels. Wed., July 28.)—After marriage the wife meets an old sweetheart and calls him her cousin to quell the jealousy of her better half. He will not be quelled, however, and repairs to a picture show where he sees a wife working the same stunt on her hubby He reprimands his wife, threatens to leave her, but she weeps bitterly and his heart is touched.

This contains more laughs than the average

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ouput of this concern. Alice Howell as the boarding house slavey, is good for a laugh every time she appears, while others in the cast are Billie Ritchie, Henry Lehreman, Gertude Selby, May Emory and Harry Gribbon, quite an aggregation of good comedians.

"The Double Standard." (Victor. Wed., July 28.)—From the title it may be gleaned that this picture deals with very familiar situations. The husband adheres to his double code of morals until his wife adopts the same tactics. William Dowlan and Violet McMillan are the principals. Dowlan renders a finished and pleasing performance as the husband.

"Heritage." (Laemmle. Four reels. Thurs., July 29.)—Reviewed at length elsewhere in this issue.

"The Hunchback's Romance" (Imp. Two reels Fri., July 30)—A story of the Ghetto, enacted by a cast comprised mainly of Hebrews. The acting is sincere in every case, yet some of the principals overdo their parts.

The makeups on some of the extras are bad. The factory fire intended to constitute a thrill in the story is handled poorly, except for the scenes of the employees escaping via the fire escape. Those scenes laid in Russia are the most interesting.

The story deals with the great love of a hunchback for a girl who was given into his care at her parents' death. He explains his love for her, yet she prefers to marry her previously accepted lover. No familiar faces appear.

"The Rise and Fall of Officer 13." (Nestor. Fri., July 30.—A very fine mirth-provoking offering, witten by Smith Addison and produced with a cast including Lee Moran, Laura Oakley, Billie Rhodes and Jack Dillon. Lee becomes a cop and while visiting his sweetheart he leaves his coat on the back porch railing Twice it is stolen and returned, once a deed of heroism is performed in it and once, alas, an act of robbery, so Lee takes the consequences in each case.

"A Daughter of the Jungle" (Bison. Two reels. Sat., July 31.)—Reviewed at length in issue of July 17.

"Mein Freindt Sneider." (Big U. Sat., July 31.)—A money lender is thought to be harsh and exacting on the poor and consequently the business man will not allow his son to marry the other's daughter. However, it develops that the money lender is kind hearted and all ends well. Murdock MacQuarrie is the money lender, while Anne Lehr and Mark Fenton complete the cast. The picture is fair.

"The Village Smithy." (Joker. Sat., July 31.)—This is slightly too full of literal dirt to amuse, although a number of scenes in the blacksmith shop are laughable. To excite the blacksmith's jealousy the old maid dresses a hobo up in evening clothes and passes him off as an earl. The ruse has the desired effect, as the blacksmith half kills his bogus rival. A Badger-Curtis release with Max Asher, Gale Henry, William Franey and the usual supporting cast appearing.

"Jealousy—What Art Thou?" (Rex. Two reels. Sun., Aug. 1.)—In this the trials and tribulations that a loving but jealous pair go through are made interestingly funny by the pleasing acting of Ben Wilson and Dorothy Phillips. The situations throughout are well handled and capably interpreted and the laughs are many.

The masquerade ball scenes set forth a gorgeous array of costumes and it is only to be regretted that the dancing and general carriage of the people present conforms not with the good standard of the rest of the production.

"Paternal Love." (Laemmle. Sun., Aug. 1.)—The wife of the convict divorces him and marries a rich man more to benefit her child than for love. On the convict's release he enters his former wife's house with intent to rob. He meets his own daughter and discovers her identity through the picture of her mother.

He is about to leave when the married pair enter. He leaves never to return after seeing his wife for the last time. This is good up to the climax, which is rather weak and indistinctly conveyed to the spectator. William Wolbert and Frank Lloyd prepared the scenario, Frank Lloyd produced it with a cast including Gretchen Lederer, Millard Wilson and Marc Robbins.

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WARDIN COMPANY, INC., Manhattan. Motion pictures. Capital, $5,000. Directors: Jacob Falter, John Schenberg and Fannie Newman, 989 Jefferson avenue, Brooklyn, N. Y.

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TABLE OF CONTENTS

The Growth of the Theatre House Organ..... 35

Editorials 36
The San Francisco Convention.....37-40
Exhibits Outshine Former Convention Displays..... 41
Freuler Makes Double Play in New Mutual Policy..... 43
Edison and Kleine Combine to Make Five-Reelers..... 45
Banquet Ends Pathé Exchange Convention..... 47
Prepare Against Invasion, Is Vitagraph Film Lesson..... 49
Waterloo Is In Sight for Picture Throttlers..... 51
William N. Selig Perfects Strong Organization..... 55
John C. Graham Made Assistant to Freuler..... 44
Central Eye On Scripts for Standard Studios..... 44
Lubin Signs Goodman for $60,000..... 46
Syracuse Solves Absurd Competition by Organization..... 46
Raver's "Cabiria" Sequel Is Completed..... 46
Selig News Pictorial Gets Award at World's Fair.....48
18 Chicago Exhibitors Discuss Trade Conditions..... 48
Accidents Put More Thrills in "Diamond From Sky"..... 48
4 Months' Essanay Stay in Chattanooga Is Productive..... 50
Little Miss Minter, Dainty Child Star, for Metro..... 51
11 of 22 Vitagraph Directors at Work on Features..... 52
Lasky Stages Bull-Fight in Los Angeles..... 52
V-L-S-E Offers 2 Comedies and 3 Dramas for August..... 53
Tucker Returns to Edison in "Vanity Fair" Role..... 54
Morosco Gives Luncheon in Honor of Lenore Ulrich..... 54
Metro Releases for Midsummer Are Announced..... 56
Only 4-Reel Pictures Can Be Free from Art Flaws..... 56
N A M P Closes Contract with Billie Burke..... 58
One Comedy a Week from August 16 Is Federal's Plan..... 62
Paramount Fixes Releases for First Quarter, 2d Year..... 62
Life of Kalem Serial Governed by Quality..... 66
Select Furnishes Striking Paper for "Alien"..... 66

DEPARTMENTS

Live Wire Exhibitors..... 57
In and Out of Los Angeles Studios..... 63
Among the Exchanges..... 59
Looking Ahead with the Producers..... 61
New Laws and Court Decisions..... 67
Just to Make Talk..... 69

REVIEWS

Clue, The (Lasky)..... 77
Dead Soul, The (Lubin)..... 75
Dr. Rameau (Fox) 78
Fighting Hope, The (Lasky)..... 78
Heritage (Universal) 73
Kilmeny (Morosco) 73
Jane Eyre (Biograph) 76
June Friday (Edison) 74
Marse Covington (Metro)..... 76
Milestones of Life (Mutual Masterpicture)..... 74
Newer Way, The (American)..... 75
Pro Patria (Pathé)..... 73
Scarlet Sin (Universal)..... 77
Scar (Vitagraph) 76
Sky Hunters (Essanay)..... 75
Sunday (World Film)..... 78
When the Light Came In (Lubin)..... 74

RELEASE CHARTS

Calendar of Current and Coming Releases.....88, 90
Release Dates for Ready Reference.....92, 94
Feature Releases, Current and Coming..... 96

ACCESSORY NEWS SECTION

Motion Picture Projection Simplified (J. H. Hallberg) 117
Hoboken Operators Hold Banquet..... 119
Hallberg Helps 120
Building and Furnishing..... 124
Directory of New Theatres..... 126
Music and the Picture..... 130

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SOME OF THE MOST VALUABLE TERRITORY IN THE UNITED STATES IS STILL OPEN BUT IT WILL SOON BE ADDED TO THE LIST OF CONTRACTS CLOSED

A Golden Opportunity Is Knocking at YOUR Door if YOUR Territory Is Still Open.

FIRST RELEASE AUGUST 30! **ACT QUICKLY!**

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TIMES BLDG. NEW YORK

Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES OF NEXT WEEK

Monday, July 26, 1915.

BIOGRAPH—A Letter to Daddy, Com.-D., 1000..... 18453
ESSANAY—The Call of Yesterday, D., 1000..... 18462
LUBIN—The Earl's Adventure, D., 1000..... 18463
KALEM—Don Caesar De Bazan, D., 4000..... 18454
SELIG—The Unfinished Portrait, D., 2000..... 18458
***SELIG**—Hearst-Selig News Pictorial, No. 59, N., 1000. 18461
VITAGRAPH—Mr. Jarr's Big Vacation, C., 1000..... 18460

Tuesday, July 27, 1915.

BIOGRAPH—Reapers of the Whirlwind, D., 2000..... 18472
ESSANAY—Boys Will Be Boys, Com.-D., 3000..... 18464
LUBIN—Susie's Suitors, C., and African Hunt, Comic Cartoon, Split Reel 18470
KALEM—The Toilers, C., 1000..... 18471
SELIG—The Child, the Dog and the Villain, D., 1000.. 18467
VITAGRAPH—The Red Stephano, D., 2000..... 18468

Wednesday, July 28, 1915.

EDISON—Poor Baby! C., 1000..... 18474
ESSANAY—Dreamy Dud (Living Cartoon), C., 1000... 18477
LUBIN—The Dead Soul, D., 3000..... 18480
KALEM—The Disappearing Necklace, D., 2000..... 18475
SELIG—Jimmy, D., 1000..... 18479
VITAGRAPH—The Missing Clue, C., 1000..... 18478

Thursday, July 29, 1915.

BIOGRAPH—The Wanderer's Pledge, D., 1000..... 18483
ESSANAY—Snakeville's Twins, W. C., 1000..... 18484
LUBIN—The Gold in the Crock, D., 2000..... 18485
MINA—He's in Again, C., 1000..... 18489
SELIG—The Isle of Content, D., 3000..... 18490
***SELIG**—Hearst-Selig News Pictorial, No. 60, N., 1000. 18488
VITAGRAPH—Cutey Fortune Hunting, C., 1000..... 18487

Friday, July 30, 1915.

BIOGRAPH—The Battle at Elderbush Gulch, D. (Reissue) 18500
EDISON—The Girl of the Gypsy Camp, D., 3000..... 18493
ESSANAY—Broncho Billy's Surrender, W. D., 1000.... 18496
LUBIN—The Call of Motherhood, D., 1000..... 18499
KALEM—A Business Buccaneer, D. (Reissue)..... 18497
VITAGRAPH—Some Duel, C., 1000..... 18498

Saturday, July 31, 1915.

BIOGRAPH—More Than Friends, D., 1000..... 18510
EDISON—The Bedouin's Sacrifice, D., 1000..... 18502
ESSANAY—A Man Afraid, D., 2000..... 18503
LUBIN—Billie's Heiress, C., 1000..... 18505
KALEM—The Fate of Number 1, D. (An Episode of the Hazards of Helen Series)..... 18509
SELIG—The Quest, D., 1000..... 18511
VITAGRAPH—The Mystery of Mary, D., 3000..... 18506

RELEASES OF THE WEEK AFTER

Monday, August 2, 1915.

BIOGRAPH—Love's Rescue, D., 1000.....
ESSANAY—The Kiss, D., 1000.....
LUBIN—The Taunt, D., 1000.....
KALEM—The Maker of Dreams, D., 3000.....
SELIG—The Melody of Doom, D., 2000.....
***SELIG**—Hearst-Selig News Pictorial, No. 61, N., 1000.
VITAGRAPH—The Serpent's Tooth, C., 1000.....

Tuesday, August 3, 1915.

BIOGRAPH—The Drab Sister, D., 2000.....
ESSANAY—Business Rivals, D., 2000.....
LUBIN—The Rakoon Hose Company, C., and A One-Reel Feature, C., Split Reel.....
KALEM—The Hypnotic Monkey, C., 1000.....
SELIG—The Taking of Mustang Pete, D., 1000.....
VITAGRAPH—The Scar, D., 3000.....

Wednesday, August 4, 1915.

BIOGRAPH—Jane Eyre, D., 3000.....
EDISON—Not Much Force, C., 1000.....
ESSANAY—Dreamy Dud—A Visit to His Uncle Dudley's Farm, Cartoon, 1000.....
LUBIN—Country Blood, D., 2000.....
KALEM—The Secret Code, D., 2000.....
KNICKERBOCKER STAR FEATURE—The Tides of Time, D., 3000.....
SELIG—The Prima Donna's Mother, D., 1000.....
VITAGRAPH—The Repentance of Dr. Blinn, D., 1000.

Thursday, August 5, 1915.

BIOGRAPH—The Fixer, Com.-D., 1000.....
ESSANAY—Street Fakers, C., 1000.....
LUBIN—The Witness, D., 3000.....
MINA—Waking Up Father, C., 1000.....
SELIG—The Scarlet Lady, D., 3000.....
***SELIG**—Hearst-Selig News Pictorial, No. 62, N., 1000.
VITAGRAPH—A Disciple of Plato, C., 1000.....

Friday, August 6, 1915.

BIOGRAPH—Her Mother's Oath, D. (Reissue), 1000..
EDISON—June Friday, D., 4000.....
ESSANAY—Broncho Billy's Protege, W. D., 1000.....
LUBIN—A Day of Havoc, D., 1000.....
KALEM—For High Stakes, D., 2000.....
VITAGRAPH—Dimples and the Ring, C., 1000.....

Saturday, August 7, 1915.

BIOGRAPH—Frederick Holmes' Ward, Com.-D., 1000.
EDISON—Not Wanted, D., 1000.....
ESSANAY—Eyes That See Not, C., 3000.....
LUBIN—Billie's Debut, C., 1000.....
KALEM—The Substitute Fireman, D., 1000 (Hazards of Helen) .....
SELIG—The Black Leopard, D., 1000.....
VITAGRAPH—Pat Hogan Deceased, C., 2000.....

*Hearst-Selig News Monday's release in the East is Thursday's release in the West; Thursday's release in the East is the following Monday's in the West.

For Table of Contents See Page 86.



Hearst-Selig News Pictorial Wins Highest Award at Panama Exposition!

Shown in all First-Class Theaters



Calendar of Current and Coming Releases

MUTUAL PROGRAM

RELEASES OF NEXT WEEK

Monday, July 26, 1915.

AMERICAN—The Newer Way, D., 2000 03700
RELIANCE—Her Fairy Prince, D., 1000 03702
Brand and Title Not Reported, C., 1000 03703
Brand and Title Not Reported 03704
KEYSTONE—Fido's Tin Type Tangle, C., 2000 .....Special

Tuesday, July 27, 1915.

THANHOUSER—Outcasts of Society, D., 2000 03705
MAJESTIC—The Straw Man, Com.-D., 1000 03707
BEAUTY—Betty's First Sponge Cake, C., 1000 03708

Wednesday, July 28, 1915.

BRONCHO—The Phantom Extra, D., 2000 03710
AMERICAN—The Deception, D., 1000 03712
RELIANCE—Billie's Rescue, D., 1000 03713

Thursday, July 29, 1915.

DOMINO—When Love Leads, D., 2000 03715
Brand and Title Not Reported, C., 1000 03717
MUTUAL WEEKLY—No. 30, N., 1000 03718

Friday, July 30, 1915.

KAY-BEE—When the Tide Came In D., 2000 03720
FALSTAFF—Getting the Gardener's Goat, C., 1000 03722
AMERICAN—After the Storm, D., 1000 03723

Saturday, July 31, 1915.

RELIANCE—Fate Takes a Hand, D., 2000 03724
Brand and Title Not Reported, C., 1000 03726
Brand and Title Not Reported 03727

Sunday, August 1, 1915.

MAJESTIC—Victorine, Com.-D., 2000 03728
KOMIC—The Deacon's Whiskers, C., 1000 03730
THANHOUSER—The Game, D., 1000 03731

RELEASES OF THE WEEK AFTER

Monday, August 2, 1915.

AMERICAN—Detective Blinn, D., 2000 03732
RELIANCE—The Bride of the Sea, D., 1000 03734
Brand and Title Not Reported 03735
KEYSTONE—Lovers Lost Control, C., 2000 .....Special

Tuesday, August 3, 1915.

THANHOUSER—When the Fleet Sailed, D., 2000 03736
MAJESTIC—Billie Goat, C., 1000 03738
BEAUTY—Cupid Takes a Taxi, C., 1000 03739

Wednesday, August 4, 1915.

BRONCHO—The Golden Trail, D., 2000 03740
AMERICAN—The Mighty Hold, D., 1000 03742
RELIANCE—The Little Boy That Once Was He, D., 03743

Thursday, August 5, 1915.

DOMINO—The Promoter, D., 2000 03744
Brand and Title Not Reported 03746
MUTUAL WEEKLY—No. 31, N., 1000 03747

Friday, August 6, 1915.

KAY-BEE—The Heart of Jabez Flint, D., 2000 03748
FALSTAFF—A Plugged Nickel, C., 1000 03750
RELIANCE—A Woman of Nerve, D., 1000 03751

Saturday, August 7, 1915.

RELIANCE—The Ceremonial Turquoise, D., 2000 03752
Brand and Title Not Reported 03754
Brand and Title Not Reported 03755

Sunday, August 8, 1915.

MAJESTIC—Big Jim's Heart, D., 2000 03756
KOMIC—Father Love, C., 1000 03758
THANHOUSER—The Revenge of the Steeple Jack, D., 03759

UNIVERSAL PROGRAM

RELEASES OF NEXT WEEK

UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode 6), "A Startling Discovery," D., 2000 0708

Monday, July 26, 1915.

BROADWAY UNIVERSAL FEATURES—The Earl of Pawtucket (Lawrence D'Orsay), C., 5000 0691
NESTOR—The Tale of His Pants, C., 1000 0692

Tuesday, July 27, 1915.

GOLD SEAL—The Flight of a Night Bird, D., 2000 0693
REX—One on Mother, Com.-D., 1000 0694
IMP—The New Jitney in Town, C., 1000 0695

Wednesday, July 28, 1915.

VICTOR—The Double Standard, D., 1000 0696
L-KO—Life and Moving Pictures, C., 2000 0697
ANIMATED WEEKLY—No. 177, N., 1000 0698

Thursday, July 29, 1915.

LAEMMLE—Heritage, D., 4000 0699
BIG U—No Release This Week .....
POWERS—"The Jap Phenoms," Vaud., and Strange Mammals at Home, Ed., Split Reel 0700

Friday, July 30, 1915.

IMP—The Hunchback's Romance, D., 2000 0701
VICTOR—No Release This Week .....
NESTOR—The Rise and Fall of Officer 13, C., 1000 ... 0702

Saturday, July 31, 1915.

BISON—A Daughter of the Jungles, D., 2000 0703
BIG U—Mein Friendt Schneider, D., 1000 0704
JOKER—The Village Smithy, C., 1000 0705

Sunday, August 1, 1915.

REX—Jealousy, What Art Thou? Com.-D., 2000 0706
LAEMMLE—Paternal Love, D., 1000 0707
L-KO—No Release This Week .....

RELEASES OF THE WEEK AFTER

UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode 7), "Between Two Fires," D., 2000 0727

Monday, August 2, 1915.

BROADWAY UNIVERSAL FEATURE—The Scarlet Sin, D., 4000 0709
NESTOR—It Happened While He Fished, C., 1000 0710

Tuesday, August 3, 1915.

GOLD SEAL—The Great Ruby Mystery, D., 2000 0711
REX—The Proof, C., 1000 0712
IMP—Her Wonderful Day, D., 1000 0713

Wednesday, August 4, 1915.

VICTOR—My Tomboy Girl, C., 2000 0714
L-KO—In the Claw of the Law, C., 1000 0715
ANIMATED WEEKLY—No. 178, N., 1000 0716

Thursday, August 5, 1915.

LAEMMLE—No Release This Week .....
BIG U—Out of the Flames, D., 2000 0717
POWERS—Saved by a Scent (Baffles and Duck), C... 0718

Friday, August 6, 1915.

IMP—Leah, the Forsaken, D., 3000 (Reissue) 0719
VICTOR—No Release This Week .....
NESTOR—Little Egypt Malone, C., 1000 0720

Saturday, August 7, 1915.

BISON—Gene of the Northlands, D., 2000 0721
POWERS—Around the Corner, D., 1000 0722
JOKER—Their Bewitched Elopement, C., 1000 0723

Sunday, August 8, 1915.

REX—Betty's Bondage, D., 2000 0724
LAEMMLE—The Source of Happiness, D., 1000 0725
L-KO—Shot in a Barroom, C., 1000 0726

For Table of Contents See Page 86

OF GREAT IMPORTANCE

to exhibitors is the arrangement, just perfected, whereby the Mutual Film Corporation will offer through its branches the entire output of

DAVID HORSLEY,

to include a one-reel comedy release each Friday, beginning the middle of August; a two-reel animal picture to be released each Saturday, beginning early in September; and a series of Mutual Masterpictures. In these productions will be used the wonderful new

HORSLEY DOUBLE EXPOSURE CAMERA,

capable of accomplishing photographic illusions of the most startling and mystifying nature. In the animal pictures, which are absolutely new in conception, will appear the incomparable

BOSTOCK ANIMALS,

famed as the largest and most magnificent collection of performing animals extant, together with the original Bostock trainers, including Capt. Jack Bonavita. These productions will be made at the remarkably equipped new Horsley studio in Los Angeles, and the Centaur Studio in Bayonne, N. J.

The brand names under which the Horsley productions are to be released will be announced shortly.

MUTUAL FILM CORPORATION

RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

7—23. Man's Genesis, D. (Re-issue).....1000
7—24. His Criminal Career, Com. D.....1000
7—26. A Letter to Daddy, Com.-D.....1000
7—27. Reapers of the Whirlwind, D.....2000
7—29. The Wanderer's Pledge, D.....1000
7—30. The Battle at Elderbush Gulch, D. (Re-issue).....2000
7—31. More Than Friends, D.....1000
8— 2. Love's Rescue, D.....1000
8— 3. The Drab Sister, D.....2000
8— 4. Jane Eyre, D.....3000
8— 5. The Fixer, Com.-D.....1000
8— 6. Her Mother's Oath, D. (Re-issue).....1000
8— 7. Frederick Holmes' Ward, Com.-D.....1000

EDISON

7—10. The Brand of Cain, D.....1000
7—14. Cartoons in the Laundry, C.....1000
7—16. Her Vocation, D.....3000
7—17. For His Mother, D.....1000
7—21. A Change for the Better, C.....1000
7—23. On Dangerous Paths, D.....4000
7—24. The Secret of the Cellar, D.....1000
7—28. Poor Baby! C.....1000
7—30. The Girl of the Gypsy Camp, D.....3000
7—31. The Bedouin's Sacrifice, D.....1000
8— 4. Not Much Force, C.....1000
8— 6. June Friday, D.....4000
8— 7. Not Wanted, D.....1000

ESSANAY

7—14. The Fable of the Scoffer Who Fell Hard, C.....1000
7—15. The Pipe Dream, C.....1000
7—16. The Bachelor's Baby, W.-D.....1000
7—17. Jane of the Soil, D.....2000
7—19. A Bag of Gold, D.....1000
7—20. Jabez's Conquest, D.....2000
7—21. The Fable of "The Home Treatment and the Sure Cure," C.....1000
7—22. Others Started It But Sophie Finished, W. C.....1000
7—23. Broncho Billy and the Pose, W. D...1000
7—24. The Sky Hunters, D.....3000
7—26. The Call of Yesterday, D.....1000
7—27. Boys Will Be Boys, Com.-D.....3000
7—28. Dreamy Dud, Living Cartoon, C.....1000
7—29. Snakeville's Twins, W. C.....1000
7—30. Broncho Billy's Surrender, W. D.....1000
7—31. A Man Afraid, D.....2000
8— 2. The Kiss, D.....1000
8— 3. Business Rivals, D.....2000
8— 4. Dreamy Dud—A Visit to His Uncle Dudley's Farm. Cartoon.....1000
8— 7. Eyes That See Not, C.....3000

KALEM

7—19. The Crooked Path, D.....3000
7—20. The Spook Raisers, C.....1000
7—21. The Stangler's Cord, D.....2000
7—23. In Double Harness, C.....2000
7—24. The Girl on the Engine, D.....1000
7—26. Don Caesar De Bazan, D.....4000
7—27. The Toilers, C.....1000
7—28. The Disappearing Necklace, D.....2000
7—30. A Business Buccaneer (Re-issue), D..1000
7—31. The Fate of Number 1, D.....1000
8— 2. The Maker of Dreams, D.....3000
8— 3. The Hypnotic Monkey, C.....1000
8— 4. The Secret Code, D.....2000
8— 6. For High Stakes, Com.-D.....2000
8— 7. The Substitute Fireman, D.....1000

KNICKERBOCKER STAR FEATURES

6—23. The Kick-Out, D.....3000
7— 7. Hamlet, D.....3000
7—21. The Cup of Chance, D.....3000
8— 4. The Tides of Time, D.....3000

LUBIN

7—20. A New Way to Win, C., and A Barn-Yard Mixup, C.....Split reel
7—21. When the Light Came in, D.....2000
7—22. Destiny's Skein, D.....3000
7—23. Her Idol, D.....1000
7—24. When Wife Sleeps, C.....1000
7—26. The Earl's Adventure, D.....1000
7—27. Susie's Suitors, C., and African Hunt, Cartoon .....Split reel
7—28. The Dead Soul, D.....3000
7—29. The Gold in the Crock, D.....2000
7—30. The Call of Motherhood, D.....1000
7—31. Billie's Heiress, C.....1000
8— 2. The Taunt, D.....1000
8— 3. The Rakoon Hose Company, C., and A One Reel Feature, C.....Split reel
8— 4. Country Blood, D.....2000
8— 5. The Witness, D.....3000
8— 6. A Day of Havoc, D.....1000
8— 7. Billie's Debut, C.....1000

MINA

6—24. The Stolen Case.....
7— 1. A Harmless Flirtation, C.....1000
7— 8. A Night's Lodging, C.....1000
7—15. The Fighting Kid, C.....1000
7—22. On the Job, C.....1000
7—29. He's In Again, C.....1000
8— 5. Waking Up Father, C.....1000

HEARST-SELIG NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

7— 6. The Coyote, W. D.....1000
7— 7. The Adventure Hunter, D.....1000
7— 8. Ebb Tide, D.....3000
7—10. Bound by the Leopard's Love, D.....1000
7—12. The Smouldering, D.....2000
7—13. The Parson Who Fled West, W.-D....1000
7—14. Pup, the Peacemaker, D.....1000
7—15. The Octopus, D.....3000
7—17. Lives of the Jungle, D.....1000
7—19. The Shadow and the Shade, D.....2000
7—20. The Foeman of Bar Z Ranch, W. D..1000
7—21. At the Flood Tide, D.....1000
7—22. Motherhood, D.....3000
7—24. Jungle Zoo Animal Drama.....1000
7—26. The Unfinished Portrait, D.....2000
7—27. The Child, the Dog and the Villain, D.1000
7—28. Jimmy, D.....1000
7—29. The Isle of Content, D.....3000
7—31. The Quest, D.....1000
8— 2. The Melody of Doom, D.....2000
8— 3. The Taking of Mustang Pete, W.-D...1000
8— 4. The Prima Donna's Mother, D.....1000
8— 5. The Scarlet Lady, D.....3000
8— 7. The Black Leopard, D.....1000

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Biograph, Essanay, Hearst-Selig News Pictorial, Kalem, Selig, Vitagraph.
Tuesday—Biograph, Essanay, Lubin, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph, Knickerbocker Star Features E. O. W.
Thursday—Biograph, Essanay, Hearst-Selig News Pictorial, Lubin, Mina, Selig, Vitagraph.
Friday—Biograph, Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph, Selig.

MUTUAL PROGRAM

Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual, Weekly.
Friday—Kay Bee, Princess, American, Reliance, Thanhouser or Majestic.
Saturday—Keystone, Reliance, Royal.
Sunday—Majestic, Komic, Thanhouser.

UNITED PROGRAM

Monday—Ideal.
Tuesday—Luna, and Superba or Premier.
Wednesday—Premier, Grandin.
Thursday—Superba, and Starlight or Luna.
Friday—Lariat, Empress.
Saturday—Regent, Lariat.
Sunday—Starlight, United, Jupiter.

UNIVERSAL PROGRAM

Monday—Broadway Universal Feature, Nestor.
Tuesday—Gold Seal, Rex, Imp.
Wednesday—Victor, L-Ko, Animated Weekly.
Thursday—Laemmle, Big U, Powers.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Rex, Laemmle, L-Ko.

VITAGRAPH

7—17. The Confession of Madame Barastoff, D.....3000
7—19. The Highwayman, C.....1000
7—20. The Lorelei Madonna, D.....3000
7—21. Following the Scent, C.....1000
7—22. All on Account of Towser, C.....1000
7—23. Mr. Bixbie's Dilemma, C.....1000
7—24. A Pair of Queens, C.....2000
7—26. Mr. Jarr's Big Vacation, C.....1000
7—27. The Red Stephano, D.....2000
7—28. The Missing Clue, C.....1000
7—29. Cutey, Fortune Hunting, C.....1000
7—30. Some Duel, C.....1000
7—31. The Mystery of Mary, D.....3000
8— 2. The Serpent's Tooth, C.....1000
8— 3. The Scar, D.....3000
8— 4. The Repentance of Dr. Blinn, D.....1000
8— 5. A Disciple of Plato, C.....1000
8— 6. Dimples and the Ring, C.....1000
8— 7. Pat Hogan Deceased, C.....2000

KRITERION SERVICE

C K

Steve's Steadfast Steed, C.....1 reel
When You and I Were Young, C...1 reel
A Mother's Awakening, D.....2 reels
Irresponsible Syd, C.....1 reel
A Railroad Holdup, D.....1 reel

KRITERION

The Border Runner, D.....2 reels
The Two-Gun Bad Man, C.....1 reel
The Cowboy's Sweetheart, D.....2 reels
Cattle Queen Rancher, D.....2 reels

NOLEGE-PYRAMID

Printing U. S. Money.....Split reel
Ruins, Ed. .....Split reel
All On Account of a Sneeze, C.....500 ft.
Kriterion Komic Kartoons.....500 ft.
Kriterion Komic Kartoons.....Split reel
Kriterion Komic Kartoons.....Split reel

PARAGON

The Skein of Life, D.....2 reels
A Voice From the Sea, D.....2 reels
The Hawk and the Hermit, D.....2 reels
The Heritage of a Century, D.....2 reels

PUNCHINELLO

A Terrible Tragedy, C.....1 reel
Cy's Triumph, C.....1 reel
An Amateur Burglar, C.....1 reel
A Rube Conductor, C.....1 reel

THISTLE

A Devilish Dream, C.....1 reel
Taming Father, C.....1 reel
Rena's Pet Pirate, C.....1 reel
A Family Mixup, C.....1 reel

TRUMP

Love's Tribunal, D.....2 reels
Broken Vows, D.....2 reels
The Only Son, D.....2 reels
The Accusing Finger, D.....2 reels

MUTUAL FILM PROGRAM

AMERICAN

7— 2. A Woman Scorned, D.....1000
7— 5. Mountain Mary, D.....2000
7— 7. The High Cost of Flirting.....1000
7—12. Zaca Lake Mystery, D.....2000
7—14. To Melody a Soul Responds, D.....1000
7—19. The Hour of the District Attorney, D.2000
7—21. Wait and See, D.....1000
7—26. The Newer Way, D.....2000
7—28. The Deception, D.....1000
7—30. After the Storm, D.....1000

BEAUTY

6—15. The Mollycoddle, C.-D.....1000
6—22. A Deal in Diamonds, Com.-D.....1000
6—29. The Madonna, D.....1000
7— 6. The Guy Upstairs, Com. D.....1000
7—13. Applied Romance, Com. D.....1000
7—20. His College Wife, C.....1000
7—27. Betty's First Sponge Cake, C.....1000

BRONCHO

7— 7. Tools of Providence, D.....2000
7—14. The Ruse, D. 2000
7—21. Cash Parish's Pal, D.....2000
7—28. The Phantom Extra, D.....2000
8— 4. The Golden Trail, D.....2000
8—11. Shorty Inherits a Harem, Com.-D....2000
8—18. The Girl from the East, D.....2000

DOMINO

6—24. Hearts and Swords, D.....2000
7— 1. The Failure, D. 2000
7— 8. The Ace of Hearts, D.....2000
7—15. The Burglar's Baby, D.....2000
7—22. The Man Who Went Out, D.....2000
7—29. When Love Leads, D.....2000
8— 5. The Promoter 2000
8—12. The $100,000 Bill.....2000

For Table of Contents See Page 68

LUBIN FILMS
Will Fill Your Theatres!

LUBIN LUBIN LUBIN LUBIN LUBIN LUBIN LUBIN LUBIN LUBIN LUBIN LUBIN LUBIN LUBIN

Coming Releases:—

August 2—THE TAUNT, a stirring Western drama in one act with **Blanche Light** and **C. C. Miller.**

August 3—THE RAKOON HOSE COMPANY and A ONE-REEL FEATURE (Cartoon Comedy) two films screams.

August 4—COUNTRY BLOOD, drama in two acts, with **Arthur V. Johnson, Lottie Briscoe, Eleanor Blanchard** and **Bernard Siegel.**

August 5—THE WITNESS, sensational drama in three acts by **Clay M. Greene** featuring **Lilie Leslie** and **Joseph Smiley.**

August 6—A DAY OF HAVOC, one act drama, intensely powerful, with **Ethel Clayton, Thurston Hall** and **Francis Joyner.**

August 7—BILLIE'S DEBUT, another one of those howling farces in which **Billie Reeves,** the famous English comedian does not care what is done to him by **Mae Hotely** and **Patsy DeForest.**

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RELEASE DATES FOR READY REFERENCE

FALSTAFF

6—25. The Stolen Anthurium, C.....1000
7— 2. The Silent Co-ed, C.....1000
7— 9. Mme. Blanche, Beauty Doctor, C.....1000
7—16. Dot on the Dayline Boat, D.....1000
7—23. P. Henry Jenkins and Mars, C.....1000
7—30. Getting the Gardener's Goat, C.....1000
8— 6. A Plugged Nickel, C.....1000

KAY-BEE

6—11. The Pathway from the Past, D.....2000
6—18. The Secret of Lost River, D.....2000
6—25. The Floating Death, D.....2000
7— 2. His Mother's Portrait, D.....2000
7— 9. The Hammer, D.....2000
7—16. The Tide of Fortune, D.....2000
7—23. The Play of the Season, D.....2000
7—30. When the Tide Came In, D.....2000

KEYSTONE

6—12. Nearly a Married Man, C.....1000
6—14. The Cannon Ball, C.....2000
6—14. A Home-Breaking Hound, C.....1000
6—21. The Little Teacher, C.....2000
6—21. (Special) The Little Teacher, C.....2000
6—28. (Special) Fatty's Plucky Pup, C.....2000
7— 5. (Special) Court House Crooks, C.....2000
7—12. (Special) When Ambrose Dared Walrus, C.....2000
7—19. (Special) Dirty Work in a Laundry, C.2000
7—26. (Special) Fido's Tin Type Tangle, C..2000
8— 8. (Special) Lovers Lost Control, C...2000

KOMIC

6—13. Unwinding It, C.....1000
6—20. Where Breezes Blow, C.....1000
6—27. Beautiful Love, C.....1000
7— 4. Mr. Wallack's Wallet, C.....1000
7—11. Beppo, the Barber, C.....1000
7—18. A Chase by Moonlight, C.....1000
7—25. Safety First, C.....1000
8— 1. The Deacon's Whiskers, C.....1000

MAJESTIC

7— 4. The Old High Chair, D.....2000
7— 6. The Hired Girl, D.....1000
7—11. The Mountain Girl, D.....2000
7—13. A Ten Cent Adventure, C.....1000
7—18. The Mystic Jewel, D.....2000
7—20. The Runaways, C.....1000
7—23. The Little Catamount, D.....1000
7—25. Tangled Paths, D.....2000
7—27. The Straw Man, Com.-D.....1000
8— 1. Victorine, D.....2000
8— 8. Big Jim's Heart, D.....2000

MUTUAL WEEKLY

Issued every Thursday.

RELIANCE

7—21. Old Mother Grey, D.....1000
7—24. The Pretender, D.....2000
7—26. Her Fairy Prince, D.....1000
7—28. Billie's Rescue, D.....1000
7—31. Fate Takes a Hand, D.....2000
8— 2. The Bride of the Sea, D.....1000
8— 4. The Little Boy That Once Was He, D.1000
8— 6. A Woman of Nerve, D.....1000

ROYAL

6—12. An Unlucky Suitor, C.....1000
6—19. Not a Ghost of a Show, C.....1000
6—26. When the House Divided, C.....1000
7— 3. One Good Cook, C.....1000
7—10. They Ran for Mayor, C.....1000
7—17. Your Half and My Half, C.....1000
7—24. Making Over Grandpa, C.....1000

THANHOUSER

7—16. His I. O. U., D.....1000
7—18. Old Jane of the Gaiety, D.....1000
7—20. The Picture of Dorian Gray, D.....2000
7—25. A Message Through Flames, D.....1000
7—27. Outcasts of Society, D.....2000
8— 1. The Game, D.....1000
8— 3. When the Fleet Sailed, D.....2000

PATHE EXCHANGE, INC.

The Pathé News—Issued Twice Every Week.

Week of July 19.

Romance of Elaine, No. 30, D., 2000.....Pathe
Where the Trail Led, D., 1000.....Jumbo
Police Dog Gets Piffles in Bad, Cartoon....Pathe
An Intimate Study of Birds—Part III—Ed.....Globe
Moorish Granada, Sc.....Globe
On the Banks of the Creuse, Col. Sc..Photocolor
The Mongoose, Col. Sc.....Photocolor
The Isolated House, D., 3000.....Victory
Safety First, C., 1000.....Starlight

Week of July 26.

Romance of Elaine, No. 31, D., 2000.....Pathe
The House Divided, Col., D., 2000....Pathecolor
Ima Simp on the Job, C., 1000.....Balboa
Eggs, and Some Tests, Ed.....Globe
The Spider-Monkey, Col. Ed.....Photocolor
The Mongoose, Col. Ed.....Photocolor
Pro Patria, Col., D., 1000.....Pathecolor
Spiti-Ball Sadie, C., 1000.....Phunphilms

Week of August 2.

Romance of Elaine, No. 32, D., 2000.....Pathe
Whiffies at the Front, C., 2000.....Punch
Colonel Heeza Liar Fools the Enemy, Cartoon, Pathe, and An Intimate Study of Birds—Part IV.—Ed., Split reel.....Globe
The Kangaroo, Ed., and In Pekalongan (Picturesque Java), Sc., Split reel.....Globe
The Righted Wrong, D., 3000.....Victory
Bold, Bad Boys, C., 1000.....Starlight

Week of August 9.

Romance of Elaine, No. 33, D., 2000.....Pathe
Max and His Mother-in-Law, C., 2000....Punch
In Old "Ile de France," Colored, Sc., Photocolor, and Native Venders, Calcutta, India, Ed., Split reel.....Globe
Soaking the Clothes, C., 1000.....Phunphilms
The Dawn of Freedom, D., 3000.....Victory
Amateur Night, C., 1000.....Starlight

UNITED FILM SERVICE

CAMEO

4—29. Can a Man Fool His Wife? C.....1 reel
5— 9. Can Love Grow Cold? C.....1 reel
5—16. Where Can I Get a Wife? C.....1 reel
5—23. Can a Jealous Wife Be Cured? C..1 reel

EMPRESS

5—19. The Spender, D.....2 reels
6— 2. The Vivisectionist, D.....2 reels
6—16. The Turning Point, D.....2 reels

FEATURES IDEAL

5—31. Man in the Law, D.....2 reels
6— 7. Stepping Westward, D.....2 reels
6—14. Brand Blotters, D.....2 reels
5—21. When the Call Came, D.....2 reels

GRANDIN

5—12. In Her Daddy's Footsteps, C.....2 reels
5—26. War at Home, D.....2 reels

LUNA

6— 3. Aunt Matilda Outwitted, C.....1 reel
6—10. The Near Capture of Jesse James, C.1 reel
6—17. The Rube Sleep Producer, C.....1 reel
6—24. An Accidental Parson, C.....1 reel

LARIAT

5—22. Alias Holland Jim, D.....2 reels
6— 5. The Word, D.....2 reels
6—19. Out of the Silence, D.....2 reels

PREMIER

6— 4. The Picture on the Wall, D.....2 reels
6—11. At Twelve O'clock, D.....2 reels
6—18. Lilly of the Valley, D.....2 reels
6—25. When the Tide Turned, D.....2 reels

STARLIGHT

6— 3. Amateur Night, C.....1 reel
6—10. Heinie's Millions, C.....1 reel
6—17. The Hungry Boarders, C.....1 reel
6—24. The Black Statue, C.....1 reel

SUPERBA

6— 1. O, You Mule, C., and Copped, C..Split reel
6— 8. Almost Luck, C., and Mixing the Cards, C.....Split reel
6—15. The New Photographer, C.....1 reel
5—22. The Dime Novel Hero, C.....1 reel

UNITED

6— 6. The Mystic Well, C.....1 reel
6—13. Love's Strategy, C.....1 reel
6—20. Horseshoe Luck, C.....1 reel
6—27. Somebody's Baby, C.....1 reel

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued every Wednesday.

BIG U

7— 1. The Old Grouch, D.....1000
7— 4. The Adviser, D.....1000
7—11. The Closing Chapter, D.....3000
7—15. The Opening Night, D.....2000
7—22. The Burden Bearer D.....1000
7—31. Mein Friendt Sneider, D.....1000
8— 5. Out of the Flames, D.....2000

BISON

7—17. The Toll of the Sea, D.....2000
7—24 The Mad Maid of the Forest, D.....2000
7—31. A Daughter of the Jungle, D.....2000
8— 7. Gene of the Northlands, D.....2000

BROADWAY UNIVERSAL FEATURES

7—12. The Garden of Lies, D.....5000
7—19. Scandal, D.....5000
7—26. The Earl of Pawtucket, C.....5000
8— 2. The Scarlet Sin, D.....4000

GOLD SEAL

6—28. (Adv. 5) "In the Name of the King," D.....2000
7— 6. (Adv. 6) "The Crown of Death," D..2000
7—13. The People of the Pit, D.....2000
7—20. Homage, D.....2000
7—27. The Flight of the Night Bird, D.....2000
8— 3. The Great Ruby Mystery, D.....2000

IMP

7—16. The Eleventh Dimension, D.....2000
7—20. What Might Have Been, D.....1000
7—22. Thou Shalt Not Lie, D.....2000
7—27. The New Jitney in Town, C.....1000
7—30. The Hunchback's Romance, D.....2000
8— 3. Her Wonderful Day, D.....1000
8— 6. Leah, the Forsaken, D.....3000

JOKER

7— 3. A Skin Game, C.....1000
7— 5. Right Off the Reel, C.....1000
7—10. Bobby Bumps Gets Pa's Goat, C., and A Trip to the Pyramids, Ed...Split reel
7—17. Freaks, C.....1000
7—24. A Duel at Dawn, C.....1000
7—31. The Village Smithy, C.....1000
8— 7. Their Bewitched Elopement, C.....1000

LAEMMLE

7—15. Dear Little Old Time Girl, D.....1000
7—18. For His Superior's Honor, D.....1000
7—25. According to Value, D.....1000
7—29. Heritage, D.....4000
8— 1. Paternal Love, D.....1000
8— 8. The Source of Happiness, D.....1000

L-KO

7—18. A Doomed Hero, C.....2000
7—21. The Curse of a Name, D.....1000
7—28. Life and Moving Pictures, C.....2000
8— 4. In the Claw of the Law, C.....1000
8— 8. Shot in a Barroom, C.....1000

NESTOR

7—12. When Father Had the Gout, C.....1000
7—16. Her Rustic Hero, C.....1000
7—19. There's Many a Slip, C.....1000
7—23. Behind the Screen, C.....2000
7—26. The Tale of His Pants, C.....1000
7—30. The Rise and Fall of Officer 13, C...1000
8— 2. It Happened When He Fished, C....1000
8— 6. Little Egypt Malone, C.....1000

POWERS

7—22. Lady Baffles and Detective Duck in "The Signal of the Three Socks," C.1000
7—24. The Honor of Kenneth McGrath, D...1000
7—29. The Jap Phenoms, Vaud., and Strange Mammals at Home, Ed., Split reel..1000
8— 5. Saved by a Scent, C. (Baffles and Duck).....1000
8— 7. Around the Corner, D.....1000

REX

7—20. A Happy Pair, C.....1000
7—25. Bound on the Wheel, D.....3000
7—27. One on Mother, Com.-D.....1000
8— 1. Jealousy, What Art Thou? Com.-D..2000
8— 3. The Proof, C.....1000
8— 8. Betty's Bondage, D.....2000

VICTOR

7— 9. The Violin Maker, D.....1000
7—14. His Prize Story, D.....3000
7—16. The Trust, D.....1000
7—21. The Weird Nemesis, D.....2000
7—23. Jeanne of the Woods (Mary Fuller), D.....1000
7—28. The Double Standard, D.....1000
8— 4. My Tomboy Girl, C.....2000

For Table of Contents See Page 86.

AN ADVERTISEMENT WRITTEN FOR

States' Rights Buyers Independent Exchanges

AND WRITTEN BY THE TRADE PRESS REVIEWERS

"'JUST OUT OF COLLEGE' is a real comedy. You are not obliged to look at the producer's announcement to discover the fact. Naturally one might suppose that a George Ade comedy could not help being a laugh-maker, but even his farcical efforts would be lost without skillful picturization."

"Nothing important was overlooked in this screen version of a well known stage hit. The cast is good, the settings are splendid, the photography leaves nothing to be desired. Altogether the feature is a creditable piece of work."

"There is a certain indescribable charm about a George Ade comedy, with its fresh, clean humor, that is particularly delightful, and the screen version of this justly popular offering is as replete with this elusive quality as the play was. There can be little doubt but what it will meet with as much success as the play."

"A good five-reel comedy is a hard thing to put over, and this film has been so well handled that it does go over. Nobody but a cigar store Indian or a professional lecturer on the psycological aspects of laughter could sit through the picture without smiling in complete enjoyment of its uproarious fun."

MOTION PICTURE NEWS
MOVING PICTURE WORLD
DRAMATIC MIRROR
N. Y. EVENING TELEGRAM

GEORGE ADE'S "JUST OUT OF COLLEGE"

with a splendid cast, including Eugene O'Brien, Amelia Summerville, Marie Edith Wells, Ben Hendricks and Jack Sherrill

For release through the Independent Film Exchanges who best represent their territories

THE ATTRACTIVE HIGH QUALITY
PAPER WILL BACK UP YOUR SALES

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WILLIAM L. SHERRILL, President

18 EAST FORTY-FIRST STREET - - NEW YORK CITY

FEATURE RELEASES—CURRENT AND COMING

ALLIANCE FILMS CORPORATION

BALBOA
Beulah .....6 parts

CLIMAX COMPANY
The Lone Star Rush.....5 parts

COSMOS FEATURE FILM CORPORATION
Hearts and Flowers, D.....5 parts

FAVORITE PLAYERS
The Last Chapter .....5 parts
The High Hand.....5 parts
The Man Who Could Not Lose.....5 parts

MASTERPIECE FILM COMPANY
Hoosier School Master.....5 parts
The Truth Wagon.....5 parts
Jack Chanty .....5 parts

PAGEANT FILM COMPANY
Pageant of San Francisco.....5 parts

OZ FILM COMPANY
The Last Egyptian.....5 parts
The New Wizard of Oz.....5 parts

F. C. WHITNEY
The Chocolate Soldier.....5 parts

CONTINENTAL FEATURES

MAJESTIC
Ruy Blas .....

MUTUAL SPECIAL
Mexican War Pictures.....

NEW MAJESTIC
Sapho .....

N. Y. MOTION PICTURE
The Battle of Gettysburg.....
The Wrath of the Gods.....
Zu Zu, the Band Leader.....

R & M
The Battle of the Sexes.....
The Floor Above.....
The Dishonored Medal.....
The Mountain Rat.....
Home, Sweet Home.....

THANHOUSER
A Legend of Provence.....
Joseph in the Land of Egypt.....
Cardinal Richelieu's Ward.....
Dope .....

CORT FILM CORPORATION
The Melting Pot.....5 reels

COSMOFOTOFILM COMPANY
Incomparable Mistress Bellairs.....4 parts
"1914" by "Rita".....2 parts
Liberty Hall .....3 parts
Lil o' London.....4 parts
The King's Minister.....3 parts
Two Little Britons.....3 parts
The Middleman .....5 parts

FOX FILM CORPORATION

A Fool There Was.....6 reels
The Girl I Left Behind Me.....5 reels
A Gilded Fool.....5 reels
Children of the Ghetto.....5 reels
Celebrated Scandal (Betty Nansen)..5 reels
The Kreutzer Sonata .....5 reels
The Nigger .....5 reels
Anna Karenina (Betty Nansen).....5 reels
Valley of the Missing.....5 reels
Clemenceau Case .....5 reels
Princess Romanoff .....5 parts
A Woman's Resurrection.....5 reels
The Plunderer .....5 reels
Wormwood .....5 reels
The Devil's Daughter.....5 reels
Should a Mother Tell?.....5 reels

GEORGE KLEINE ATTRACTIONS
Stop, Thief! .....5 parts
The Woman Who Dared.....5 parts
The Commuters .....5 parts
Who's Who in Society.....3 parts
The Spendthrift .....5 parts

GOTHAM FILM COMPANY, INC.
6— 1. The Man Who Beat Dan Dolan.....4 parts
7— 1—A Trade Secret.....5 parts

GREAT NORTHERN FILM COMPANY
A Deal with the Devil.....3 reels
Through the Enemy's Lines.....4 reels
The Evangelist (*W. Psilander*).....4 reels
The Heart of Lady Alaine.....4 reels

ITALA FILM COMPANY
Cabiria .....
Treasure of the Louzats.....4 parts
Jules Porel—Serpent .....3 parts

LEWIS, WOLFF
Billy Sunday .....1 reel

LIFE PHOTO FILM CORPORATION
Strange Conduct of Judge Legarre...5 reels
The Unbroken Road.....5 reels

LADY MACKENZIE FILM COMPANY
Big Game Pictures.....

METRO PICTURES CORPORATION

DYREDA FILM CORPORATION
Always In the Way.....

POPULAR PLAYS & PLAYERS
Heart of a Painted Woman.....
The Shooting of Dan McGrew.....
The Spell of the Yukon.....
Vampire .....
Greater Love Hath No Man.....

B. A. ROLFE PHOTOPLAYS, INC.
Satan Sanderson .....
The Cowboy and the Lady.....
The High Road.....
The Right of Way.....
The Purple Lady.....
The Liars .....
A Royal Family .....

TIFFANY FILMS CORPORATION
Heart of Maryland.....

QUALITY PICTURES
The Second in Command.....

MUTUAL MASTER PICTURES
9. Man's Prerogative (*Reliance*).....4 reels
10. Captain Macklin (*Majestic*).....4 reels
11. The Cup of Life (*N. Y. Motion*).....5 reels
12. Child of God (*Reliance*).....4 reels
13. The Absentee (*Majestic*).....5 reels
14. The Victim (*Majestic*).....3 reels
15. Rumpelstiltskin (*N. Y. Motion*).....4 reels
16. Strathmore (*Reliance*) .....4 reels
17. Lure of the Mask (*American*).....4 reels
18. God's Witness (*Thanhouser*).....4 reels
19. Ghosts (*Majestic*) .....4 reels
20. The Failure (*Reliance*).....4 reels
21. The Darkening Trail (*N. Y. Motion*)...4 reels
22. The Lonesome Heart (*American*).....4 reels
23. Patriot and Spy (*Thanhouser*).....4 reels
24. Her Shattered Idol (*Majestic*).....4 reels
25. Up from the Depths (*Reliance*).....4 reels
26. The Reward (*N. Y. Motion*).....5 reels
27. The Flying Twins (*Thanhouser*).....4 reels
28. The Secretary of Frivolous Affairs (*Am.*) 4 reels
29. The Fox-Woman (*Majestic*).....4 reels
30. The Mating (*N. Y. Motion*).....4 reels

F. O. NIELSEN
Guarding Old Glory .....5 reels

PARAMOUNT PICTURES

BOSWORTH
5—17. Betty in Search of a Thrill.....5 reels
7— 5. Rugmaker's Daughter .....5 reels

EDISON
5— 6. House of the Lost Court.....5 reels

FAMOUS PLAYERS
6— 7. Dawn of Tomorrow.....5 reels
6—17. Clarissa .....4 reels
6—21. The Dictator.....
7— 1. Little Pal .....5 reels
7—26. Seven Sisters .....5 reels
8— 2. Rags .....5 reels
8— 5. Mice and Men.....
8—12. Sold .....5 reels
8—23. The Dainty Boss.....

JESSE LASKY COMPANY
5— 3. The Woman .....5 reels
5—24. Stolen Goods .....
5—27. Wild Good Chase.....4 reels
6—14. The Arab .....5 reels
6—28. Chimmie Fadden.....
7— 8. The Clue .....5 reels
7—12. Kindling .....5 reels
7—19. The Fighting Hope.....5 reels
7—29. Puppet Crown .....5 reels
8— 9. Secret Orchard .....
8—16. Marriage of Kitty.....5 reels

MOROSCO PHOTOPLAY COMPANY
6—24. Wild Olive .....5 reels
7—22. Kilmeny .....5 reels
8—19. Nearly a Lady.....5 reels
8—26. Majesty of the Law.....

PARAMOUNT
5—20. Bootles Baby, and Man on the Case.5 reels
6—10. Brother Officers .....5 reels
7—15. The Running Fight.....5 reels

PROHIBITION FILM CORPORATION
Prohibition .....5 parts

STANDARD NEWSFILM, INC.
Are We Ready?.....4 reels

SUN PHOTOPLAY CO., Inc.
The Princess of India .....5 reels

UNITED PHOTOPLAYS
Japan .....6 reels
China .....6 reels

VITAGRAPH-LUBIN-SELIG-ESSANAY, INC.

VITAGRAPH
Week of
5—17. The Island of Regeneration.....6 parts
6—14. Sins of the Mothers.....5 parts
7—12. Crooky Scruggs .....5 parts
8— 9. Chalice of Courage.....6 parts

LUBIN
6— 7. The Sporting Duchess.....5 parts
7— 5. The District Attorney.....5 parts
8— 2. The Climbers .....5 parts
8—30. Tillie's Tomato Surprise.....5 parts

SELIG
5—31. The Millionaire Baby.....6 parts
6—28. The Rosary.....7 parts
7—26. A Texas Steer.....5 parts
8—23. House of a Thousand Candles.....6 parts

ESSANAY
5—24. The Slim Princess.....4 parts
6—21. The White Sister.....6 parts
7—19. The Blindness of Virtue.....5 parts
8—16. A Bunch of Keys.....5 parts

WORLD FILM CORPORATION

6—14. Fine Feathers .....
8—16. The Death Lock.....
8—23. The Master Hand .....
8—30. The Renegade .....

BRADY
5— 3. Woman and Wine.....
5—24. The Boss .....
6—28. The Face in the Moonlight.....
7—12. After Dark .....
7—19. The Cub .....

CALIFORNIA MOTION PICTURE CORP.
Lily of Poverty Flat.....5 parts
A Phyllis of the Sierras (coming)..)5 parts

FROHMAN AMUSEMENT CORP.
5—31. Builder of Bridges.....

RING LARDNER
7—26. Letters from Bugs to Gus, No. 3...
8— 2. Letters from Bugs to Gus, No. 4...
8— 9. Letters from Bugs to Gus, No. 5...

SHUBERT
6— 7. An Indian Diamond.....
6—21. The Moonstone .....
7—26. Marrying Money .....
8— 9. The Stolen Voice.....
8—16. The Little Dutch Girl.....

LEDERER
8— 2. Sunday .....

WIZARD
7—26. Pokes & Jabs in a Quiet Game.....
8— 2. Pokes & Jabs in Mashers and Splashers .....
8— 9. Pokes & Jabs in Juggling the Truth.

WORLD COMEDY STARS
6—21. Rafferty Stops a Marathon Runner (Celtic)
6—28. Mike and Meyer Go Fishing (L. & K.)

For Table of Contents See Page 86.

THIS FEATURE IS ADVERTISED FREE IN EVERY NEWSPAPER!

THE MILLION DOLLAR PUBLICITY FEATURE!

Booked over the entire MARCUS LOEW CIRCUIT!

!AT A RECORD BREAKING PRICE!

Opening at the NEW YORK THEATRE, on Broadway, July 22

GOVERNOR  SLATON

OF GEORGIA

LEO  FRANK

MILLEDGEVILLE STATE PRISON

The Only Genuine and Authentic Motion Pictures of the Principal Characters in Our Nation's Greatest Legal Conflict.
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"THOU SHALT NOT KILL"

To Aid in a HUMANITARIAN CAMPAIGN for the NATIONAL ABOLITION of

CAPITAL PUNISHMENT

"I did what I believed to be my duty and refused to become a second Pontius Pilate and deliver innocent blood to the mob."
GOV. JOHN M. SLATON.

"I was not afraid to die as God knew and I knew that I was innocent."
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A REMARKABLE MOTION PICTURE

A magazine's success is measured by its advertising. Look over the "News."



Thomas A Edison wishes to announce

A 4-Reel Lee Arthur Drama On the Regular Program



Gertrude McCoy

In a Dramatic Dual Role—
Mother and Daughter

and

Robert Conness

The Accomplished Favorite

in the

4-Act Photoplay Feature

"JUNE FRIDAY"

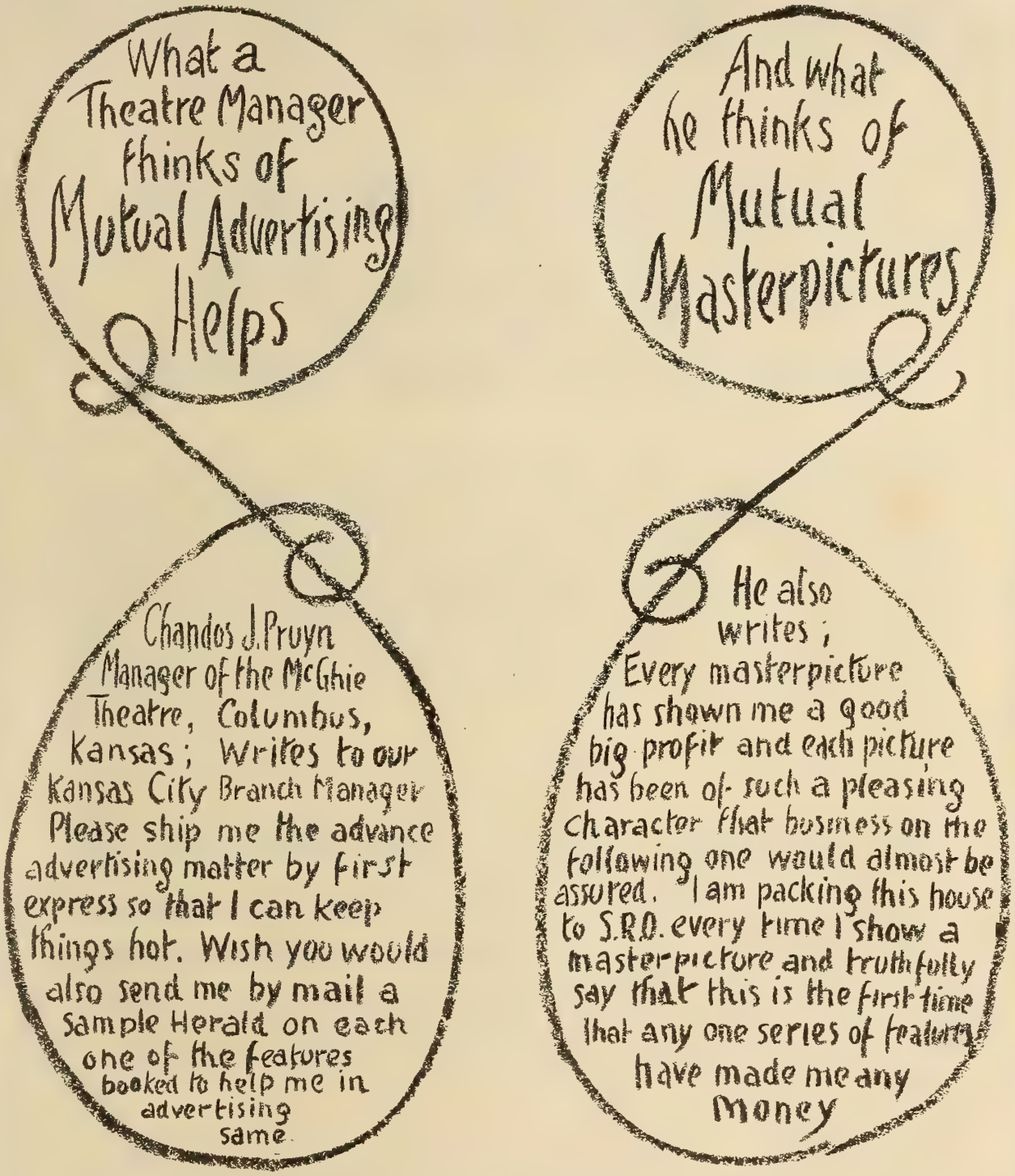
To the great feature photodramas which Lee Arthur, the noted dramatist, has been writing for Edison exclusively comes "June Friday," easily the best he has done. Masterfully has he contrived, with the genius of the writer of "David Warfield," to range over every shade of emotion, and Gertrude McCoy fulfills with sympathetic, convincing power the dramatic demands of this play, powerful because hewn so close to drab life itself. As wife of the drug fiend, who drowns herself, girl of the country pitifully enmeshed, with the painful past bedraggling her happy wifehood, on to the murder, Miss McCoy picturizes all the screen is capable of. Duncan McRae as the drug fiend, Robert Conness as the husband, Augustus Phillips as the villain. Friday, August 6th. Direction Duncan McRae.

Raymond McKee and **Julian Reed** in the one-act farce comedy, "Not Much Force." Direction Will Louis. Wednesday, August 4th.

Sally Crute and **Herbert Prior** in the one-act drama—a child story—"Not Wanted." Direction Langdon West. Saturday, August 7th.

GENERAL FILM COMPANY'S *REGULAR SERVICE*

MUTUAL MASTERPICTURES



This Exhibitor is advertising Mutual Masterpictures in the Mutual way.

Mutual advertisements which have been running in this magazine for several weeks have pointed the way.

Did you read them?

MUTUAL FILM CORPORATION

71 West 23rd St., New York City

How can an advertiser continue advertising? By giving YOU value.

MUTUAL

Announcing The Release Of All David Horsley Productions On The Mutual Program

THIS announces the completion of an arrangement that brings into the Mutual Program a new brand of Mutual Movies—the productions of David Horsley. These productions will be controlled exclusively by the Mutual Film Corporation and will consist of a two reel animal feature and a one reel comedy release each week as well as Mutual Masterpictures.

Mr. Horsley is one of the best known producers in filmdom. He is the first independent film manufacturer and the inventor of numerous patented photographic devices that have marked the advancement of motion picture manufacture. With the largest and most complete studios in the East, at Bayonne, N. J., and a large, new studio at Los Angeles, the Horsley producing facilities are probably the best in America.

Recently Mr. Horsley acquired the Frank C. Bostock collection of animals—the largest

Mutual Movies Make Time Fly

PROGRAM

collection of trained animals in the world, consisting of 130 specimens of boxing kangaroos, trained ostriches, elephants, lions, tigers, leopards, pumas, dancing, skating and plunging bears, monkeys, startlingly intelligent chimpanzees, parrots and many birds of gaudy plumage, etc., etc. These animals have been trained for years by a staff of expert trainers—men and women. The entire Bostock organization has been held intact and is now owned by David Horsley.

It is planned to release a two reel animal feature every week. The releases will show feats of daring never before attempted—jungle scenes that will be entirely new to the film world. Many scenes will be made by trick photography through the use of David Horsley inventions and these will be found only on the Mutual Program. The Horsley comedy productions will include many famous comedians and will undoubtedly prove most popular.

To exhibitors this announcement indicates the sincere endeavor of the Mutual Film Corporation to provide in the Mutual Program only the best film productions—an endeavor to furnish a program so diversified and so well balanced as to assure biggest box office receipts. Announcement of release dates of the David Horsley Productions on the Mutual Program will appear soon. If you are not now using Mutual Service see your nearest Mutual Exchange *at once.*

Mutual Film Corporation

71 West 23rd Street, New York City

Exchanges Everywhere.

Mutual Movies Make Time Fly

The Majestic Motion Picture Co.

Presents for its two-part feature



DOROTHY GISH

Sunday, August 1

Victorine

Featuring

DOROTHY GISH

A character comedy drama introducing the favorite Majestic star in a new and exceedingly amusing characterization.

MUTUAL PROGRAM

MAJESTIC AND KOMIC GUIDE FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic and Komic Releases)

THE RUNAWAYS. (1 Reel Majestic.) Release date Tuesday, July 20. A juvenile comedy drama by the Majestic juvenile company, of unusual dramatic ability and human interest.

THE LITTLE CATAMOUNT. (1 Reel Majestic.) Release date Friday, July 23. Featuring DOROTHY GISH in an excellent character part. A maid of the hills, with her wild nature tamed, finds in a stranger her future mate.

TANGLED PATHS. (2 Reel Majestic.) Release date Sunday, July 25. Featuring Francelia Billington and Sam De Grasse. The young lover supposed to have been killed returns in time to claim his sweetheart.

SAFETY FIRST. (1 Reel Komic.) Release date Sunday, July 25. A Komic number of exceptional novelty and comedy interest. The crooks are foiled by the clever detective.

THE STRAWMAN. (1 Reel Majestic.) Release date Tuesday, July 27. A comedy drama by the Majestic juvenile company, in which the kiddies succeed in capturing the escaped convict.

VICTORINE. (2 Reel Majestic.) Release date Sunday, August 1. A character comedy drama featuring DOROTHY GISH in a new and exceedingly amusing characterization. Victorine is the human target for the knife thrower and in the end marries the "angel" who has backed the show.

THE DEACON'S WHISKERS. (1 Reel Komic.) Release date Sunday, August 1. An unusual interesting comedy number by Anita Loos, featuring Fay Tincher and Edward Dillon. While the Deacon's whiskers are caught in the bath house door, his daughter marries the man of her choice.

LOBBY DISPLAY

New poses of Majestic and Komic players in sizes up to 5 feet high. Prices and particulars on request.

MAJESTIC MOTION PICTURE COMPANY

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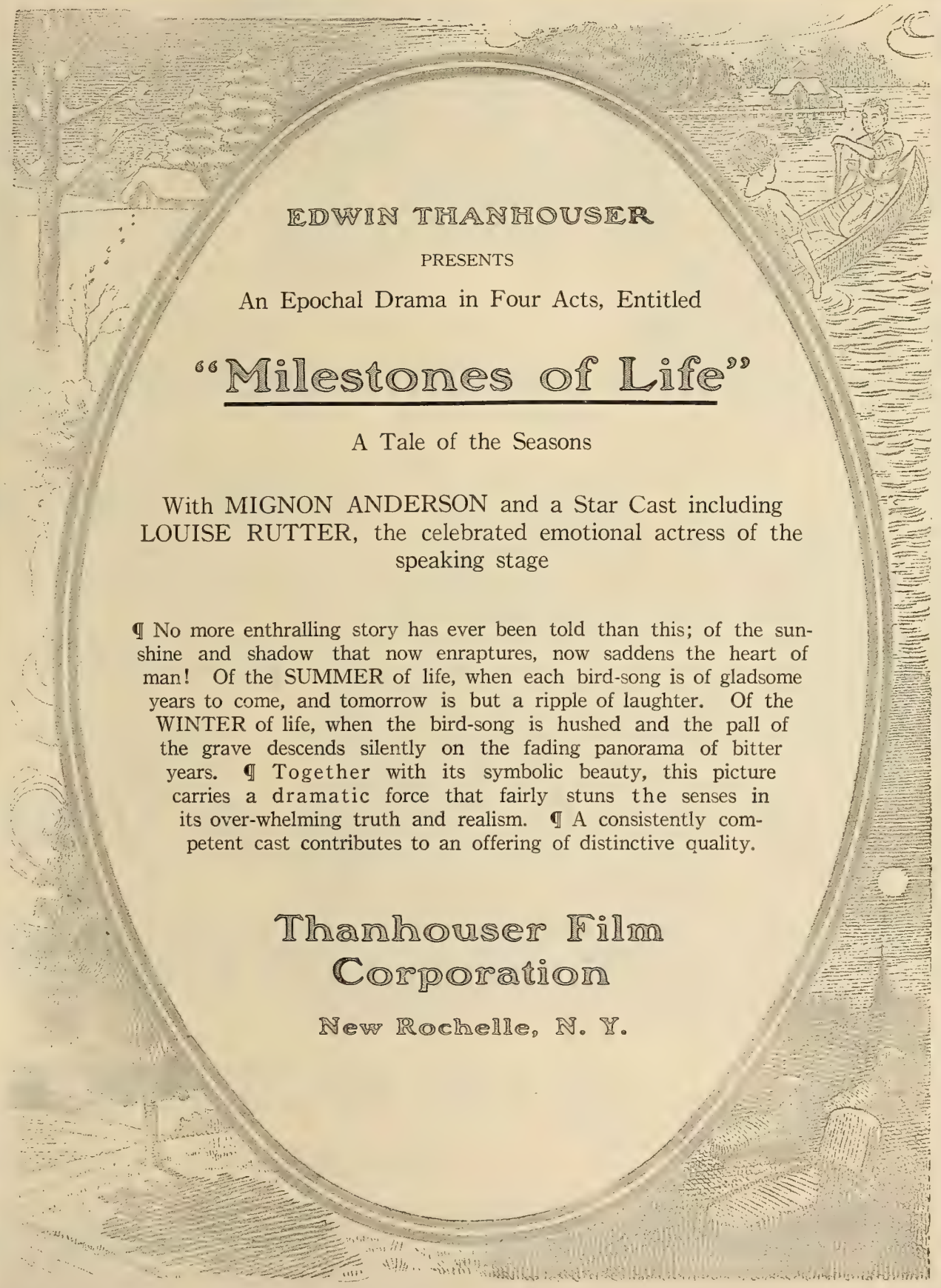
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MUTUAL PROGRAM

MUTUAL MASTERPICTURES



EDWIN THANHOUSER

PRESENTS

An Epochal Drama in Four Acts, Entitled

"Milestones of Life"

A Tale of the Seasons

With MIGNON ANDERSON and a Star Cast including LOUISE RUTTER, the celebrated emotional actress of the speaking stage

¶ No more enthralling story has ever been told than this; of the sunshine and shadow that now enraptures, now saddens the heart of man! Of the SUMMER of life, when each bird-song is of gladsome years to come, and tomorrow is but a ripple of laughter. Of the WINTER of life, when the bird-song is hushed and the pall of the grave descends silently on the fading panorama of bitter years. ¶ Together with its symbolic beauty, this picture carries a dramatic force that fairly stuns the senses in its over-whelming truth and realism. ¶ A consistently competent cast contributes to an offering of distinctive quality.

Thanhouser Film Corporation

New Rochelle, N. Y.

JUST SIGNED !!!



LENORE ULRICH

THE PETITE CHARMER OF THE LEGITIMATE STAGE WHOSE THREE SEASONS IN THE LEADING ROLE-THAT OF THE HAWIIAN PRINCESS - IN THE NOW FAMOUS PLAY "THE BIRD OF PARADISE" HAVE MADE HER KNOWN AND BELOVED FROM COAST TO COAST.

JULY 21ST

ALICE BRADY



DAUGHTER OF WM. A. BRADY

IN

THE CUP of CHANCE

PRODUCED BY JOSEPH LEVERING

"THERE IS NOT A BIT OF PADDING AND THE ENTIRE THREE REELS ARE SO FULL OF ACTION AND SUSPENSE THAT THE OBSERVER IS HARDLY CONSCIOUS OF THE PASSAGE OF TIME. ONE OF THE BEST RELEASES OF THE MONTH AND MOST SUITABLE FOR LARGE HOUSES"
(MOTION PICTURE NEWS)

JULY 7TH

SIR J. FORBES ROBERTSON

AND

GERTRUDE ELLIOTT

IN

HAMLET

JUNE 23RD

RALPH STUART

IN

THE KICK-OUT

"YOU CANT BEAT IT"

STAR THREE

EVERY OTHER

GENERAL FILM COMPANY

Knickerbocker NEW

AUGUST 4TH

MARY NASH



IN

THE TIDES OF TIME

MARY NASH IS ONE OF THE BEST KNOWN MODERN YOUNG ACTRESSES OF THE LEGITIMATE STAGE. HER SPLENDID SUPPORT OF ETHEL BARRYMORE IN "ALICE SIT BY THE FIRE" "CAPTAIN JINKS" "HIS EXCELLENCY THE GOVERNOR" "COUSIN KATE" AND THE "SILVER BOX." WILL LONG BE REMEMBERED. SHE PLAYED BROADWAY A WHOLE SEASON AS LEADING WOMAN IN CLYDE FITCH'S "THE CITY" AND THE FOLLOWING SEASON TOURED THE ENTIRE COUNTRY IN THIS PLAY.
HER LATEST AND GREATEST SUCCESSES—THE LEADING ROLES IN "THE WOMAN" AT THE REPUBLIC THEATRE AND IN "THE LURE" AT THE MAXINE ELLIOTT THEATRE, NEW YORK ARE KNOWN TO ALL

Written by REV. C. J. HARRIS
Produced by JOSEPH LEVERING



REELERS
WEDNESDAY ON
REGULAR RROGRAM

SPECIAL ARTISTIC
ONES, THREES AND SIXES

Star Features
YORK

FILM BUSINESS ON A BUSINESS BASIS

The Associated Film Manufacturers, Inc.,

and

The Gotham Program, Inc.,

have combined their interests and business organizations,
and under the name of

GOTHAM PROGRAM, INC.,

will produce and distribute

THE ASSOCIATED SERVICE

beginning August 16th.

The result of this combination has been the bringing into being of one of the most perfect, powerful, and efficient producing and distributing organizations ever projected in the motion picture field.

A complete weekly programme of eighteen (18) reels a week, composed of unsurpassed drama, real laugh-producing comedies, animated cartoons and educationals, gleaned from every quarter of the globe, will be offered to the exhibitor at an attractive price through representative exchanges located at strategetic centers throughout the country.

Every Department of this Organization—
Everyone of the Associated Producing Companies—
Every Penny of our Unlimited Working Capital

and

The Services of Each and Everyone of the hundreds of people employed by the entire Organization

is dedicated to the SUPREME PURPOSE of filling to the fullest possible extent everyone of the exhibitors' varied needs.

This organization, which is now complete in every detail, is the result of months of painstaking preparation. Safe and sane business principles, talent, brains, honesty of purpose, and unlimited capital are the uncontrovertible assurances of the success and permanency of this undertaking.

THE GOTHAM PROGRAM, INC.

1600 Broadway
New York City

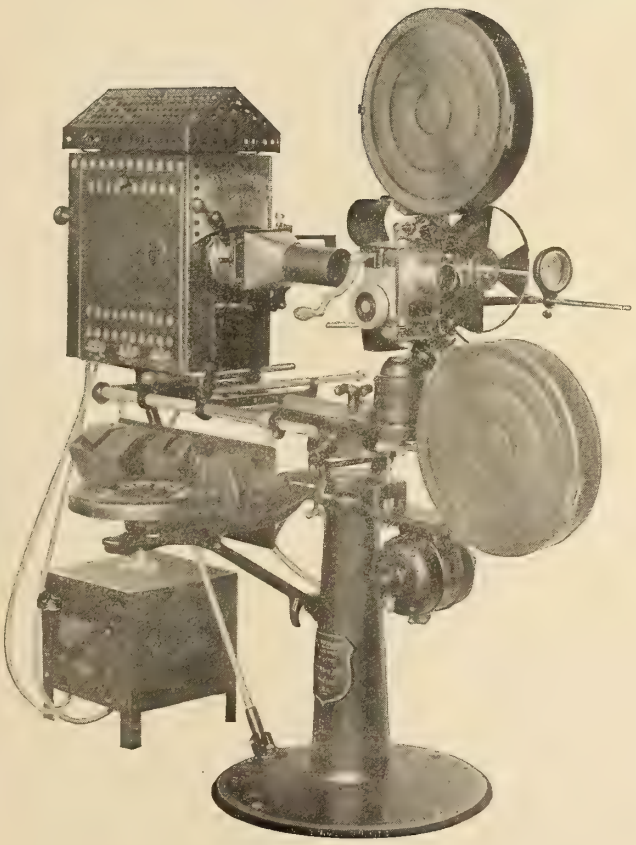
Arthur Bard
General Manager

719 Grant Bldg.
Los Angeles, Cal.

Accessory News

SECTION OF MOTION PICTURE NEWS DEVOTED TO THE
CONSTRUCTION, EQUIPMENT AND OPERATION OF THE MODERN PICTURE THEATRE

LONG LIFE LOWER UP-KEEP COST
ROCK-STEADY PICTURES



The 1916 Model MOTIOGRAPH is the Best Value on the market today. We make no exceptions. We are not saying that it is the best for certain theatres, or a few operators. But we are saying that it is the best value at any price, the best for any theatre, can be operated by any operator and that it gives quality in every detail—all we want is the opportunity to show you the MOTIOGRAPH in action.

The MOTIOGRAPH will do all the talking that is necessary.

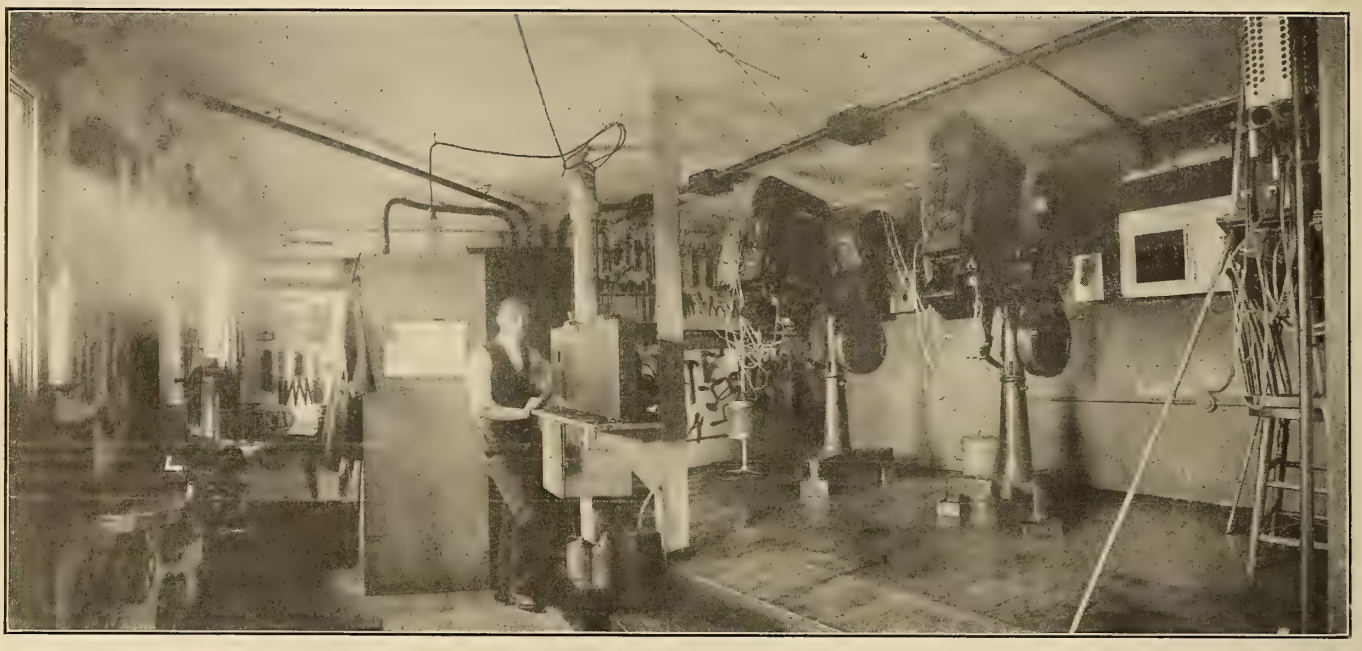
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THE OPERATING ROOM OF THE PARKWAY THEATRE—CHICAGO, ILL.

EFFICIENCY AND ECONOMY

Four Years of Use

"Just as good condition as when newly bought."
"Never had any occasion to spend any money for repairs, parts, or otherwise."

Chicago, May 19th, 1915.

The Precision Machine Co., Inc., New York, N. Y.
Dear Sirs:

It is a great pleasure for me to tender my idea on the machine in question as the magnificent services which I have procured from same absolutely demand it. It is, without doubt, the most durable moving picture machine I have ever operated in my 13 years of experience in this line of business. The machines are now completing their fourth year of professional services and up to the present date they are in just as good condition as when newly bought, and, furthermore, the writer, as well as the management, has never had an occasion to spend any money for repairs, repair parts, or otherwise. Not only can I, without default, pronounce the Simplex as being the strongest machine on the market, but it is also regarded by brother operators as carrying a very sharp, accurate and steady picture, and, therefore, is considered a machine of superior quality and will surely meet with the approval of the most particular demands.

I am ready at any time to confirm the foregoing statements as I deem it a just duty to make assertions of this nature on features of objects as are found in the Simplex Projector.

Yours very truly,
PARKWAY THEATRE,
(Signed) MONTE A. GLOSS, Operator.

Simplex

The PROJECTOR that received the UNANIMOUS APPROVAL of the U. S. GOVERNMENT WAR DEPARTMENT

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MADE AND GUARANTEED BY

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317 East 34th St. New York

USE SIMPLEX OIL

Construction, Equipment and Operation

Accessory News

Section of Motion Picture News

Everything for the Modern Picture Theatre

Motion Picture Projection Simplified

Copyright, 1915, by J. H. Hallberg

18 F—What is the advantage, if any, in using a light interrupting shutter with one or more perforated blades?

Ans.—Flicker is the result of light interruption on the screen. The flicker is greatest when just one-half of the shutter constitutes one blade and the other half is wide open. Fortunately the movement of the film is sufficiently rapid to allow a shutter blade having only about one-quarter of the width with the balance three-quarters wide open.

In order to minimize the flicker, however, two additional blades are generally used with D. C. or one extra blade with A. C. at the arc to introduce two or one additional light interruptions for each revolution which softens the effect of the shutter but at the same time reduces the illumination on the screen.

If the blades of the shutter are perforated like a sieve the screen will never be entirely dark. You understand that the further you go in this direction the less flicker there will be on the screen, but the perforated shutter is not recommended because it introduces a disturbing effect on the screen, which manifests itself in haziness or lack of definition.

With the perforated shutter carried too far you lose the snap in the picture. With some of the older type machines having inside shutters the perforated shutter-blades work very well, but with the new external shutters, this type of blade has not been used.

18 G—What is the effect of a light interrupting shutter having blades which instead of being opaque are made of transparent or translucent mediums?

Ans.—Under certain conditions it may be allowable to use a shutter having one blade made of dark blue transparent material and the other blade made of light red transparent material. The effect of this shutter is to minimize the flicker and it also lends a soft tone to the picture.

The blue blade is to be set to cover the light ray while the film is in motion. On short throws the blue blade ought not to be entirely transparent. It should be frosted, or, in other words, translucent, which means that light will pass through the blade, but you cannot see the image of the picture or any outline of it while the translucent blade covers the lens.

If a light interrupting shutter having transparent color blades is used for very long throws the effect is better than on very short throws. I have made experiments and tested almost all color combinations, and find that blue to cover the film while in motion with red interrupter blade is the best combination.

18 H—Have you ever operated a projector without a shutter, if so under what condition.

Ans.—With very great distances I have seen projection without a light interrupting shutter, but the picture is not so distinct, and while it may give a longer exposure of the picture on the screen, it is not satisfactory.

The only condition under which I have found it practical to operate without a light interrupting shutter is where the illuminant is of very low candle power or intensity, as is the case with Calcium Light and Mazda Incandescent lamp. I made a number of tests with calcium gas illumination on an ordinary projector using a regular stock film.

With the shutter of the two wing type, the illumination on the screen was comparatively poor. Three wing shutter was impossible for good results. Without the shutter at all remarkably good results were obtained. One would think that the downward movement of the film would show on the screen, but the effect is surprisingly good, and the brilliancy is improved 100 per cent, giving more detail to the picture while it is standing still and I must say that the haze which appears when the film moves without a shutter did not seriously interfere with the projection, which as a whole, was much improved.

18 I—Would it be possible to design a machine to operate without a light interrupting shutter, that is, using the standard type of machine and film?

Ans.—Yes, if you could imagine the film being moved downward at from 2 to 3 times the present speed. The present normal speed of a film is practically one picture for each 1/16 of a second. If you could imagine three pictures move in this length of time, the motion of the film would be so quick that one would not notice it on the screen. The result would be a wonderful improvement

because the picture would dwell longer on the screen under full illumination, and there would be absolutely no light interruption, therefore all flicker would be absent.

18 J—If it is possible to project a picture without a light interrupting shutter, why isn't it done?

Ans.—The strain on the film at the normal speed is great. With the Kinemacolor system of projection the speed of the film was double the normal speed for black and white film.

As a matter of fact the speed of the Kinemacolor picture was 1/32 of a second from beginning of motion to stop for each picture. The wear and tear on a film with machines as designed at present would, in my opinion, be excessive. I doubt if entirely satisfactory results could be obtained unless we moved at least three pictures to 1/16 of a second, or three times normal speed.

The only way in which I could imagine this condition would be by a complete change in the design of the intermittent movement and a considerably greater number of teeth engaging the perforations in the film on the intermittent sprocket.

Even if a machine like that could be constructed there would be many other difficulties to overcome in the way of reaction due to the momentum and sudden stoppage of the film at such high speeds.

During the past few years we have, however, seen such wonderful development that it would seem a possibility to realize an improvement along these lines within a reasonable length of time.

$200,000 BOSTON THEATRE SHOWS WHAT A NEIGHBORHOOD HOUSE CAN DO

THERE is no theatre in Boston which is more popular with its patrons than the Franklin Park, on Blue Hill avenue, just around the corner from Columbia road and opposite the entrance to Boston's Franklin Park, one of the largest public recreation and zoological parks in the world.

This theatre is not yet a year old; it was opened on December 8, 1914, but already it has made a place for itself. Until the construction of the Franklin Park house by the Franklin Park Theatre Company at a cost of about $200,000, the neighborhood motion picture theatre was almost a stranger to Boston. There were plenty of big houses in the heart of the city, and several second and third class places in districts farther out.

It remained for the Franklin Park to show the city's amusement seekers what a neighborhood film house could be. And the verdict of crowded houses nightly through this hot season is that the architects, Funk and Willcox, and the decorators, Peter Holdensen Company, have succeeded admirably.

The entrance is most attractive, with its glass doors, its hundreds of arching electric lights, all surmounted by a tower from which the name of the theatre can be seen to flash miles away. The exterior lobby is finished in imitation marble and is featured by the red-curtained octagonal ticket booth in its center, with windows for the ticket sellers on two sides.

Entrance to the inner lobby is gained through a second set of swinging glass doors. This lobby is finished in pale blue, and its floor, like that of the outer lobby, is of tile.

The main auditorium is finished in red and silver gray, the lights here during the showing of the pictures being a subdued red, and indirect; the indirect system rules throughout the theatre.

This main floor is fitted with 850 most comfortable seats, upholstered in leather. On each side of the stage are two boxes.

The stairway to the balcony leads up from the right of the inner lobby. Before reaching the balcony by a second flight of stairs the visitor passes a lounging room, fitted in blue with upholstered wicker furniture. The big windows of the archway which looks out over the outer lobby open onto this room. At the right is the ladies' room, also with wicker furniture.

From the mezzanine foyer one of the most distinctive features of the theatre can be seen. This is called the overlook. One can stand at a railing and look down upon the entire orchestra through a large archway, which adds to ventilation facilities as well as forming a novelty.

The balcony itself contains seats for 650 patrons, making the total seating capacity of the house 1,500. These 1,500 have access to fourteen exits. A Power's camera is used.

Manager George A. Haley presents a Paramount and a Metro feature and two vaudeville acts the last half of the week; the first half the program includes one Paramount and four vaudeville acts. The supplementary service is the Mutual. Prices run up to twenty-five cents.

Before coming to the Franklin Park, Manager Haley was with Keith for six years, filling responsible positions in Fall River, Lawrence, Lowell, Hazleton, Pa., Woonsocket and Pawtucket, R. I., and other cities.

CLARK AND ROWLAND PLAN STRING OF THEATRES IN PITTSBURGH

THE Clark and Rowland interests in Pittsburgh are now establishing a chain of houses that will be all of the first class type and later will make additions to the chain.

Already the Clark and Rowland interests have on their list the Regent theatre in East Liberty, the Belmar in Homewood, the Schenley Photoplay theatre in Oakland, the Oakland in Oakland, the Arsenal in Lawrenceville and the Cameraphone theatre in Bellevue. These are all first class theatres in suburbs of Pittsburgh.

The Cameraphone theatre in Bellevue has just been added to the list and what policy will be used in the theatre has not been announced. W. E. Kirsch is to be resident manager of the theatre. He was manager of the Arsenal up to several days ago.

Mr. Kirsch is a resident of Bellevue and will be in a position to know what class of photoplays will pay the best there and will also be able to give the house his constant attention. The Clark and Rowland interests pride themselves on the fact that they keep their theatres right up to the minute and they will not make any exception of the Cameraphone.

OPERATOR SAVES AUDIENCE FROM PANIC WHEN FIRE BREAKS OUT IN MILWAUKEE THEATRE

THANKS to the heroism of Fred Fischer, operator at the Murray theatre, 464 Murray avenue, Milwaukee, a panic among the five hundred people that were in the house at the time was prevented and the theatre probably saved from damage.

While Fischer was operating his machine, a reel of film caught fire. With great presence of mind Fischer grasped the five reels that were within the booth at the time and threw them out of danger. Then he grasped the flaming mass of celluloid and hurled that out of the window. He received severe burns on his face and arms, but fortunately escaped serious injury.

IRONS, BACK WITH KUNSKY, WILL MANAGE LIBERTY THEATRE IN DETROIT

H. W. IRONS is back again with John H. Kunsky, Inc., Detroit, Mich., this time as manager of the Liberty theatre.

John H. Kunsky announces that Arthur C. Hoganson, former manager of the Garden theatre, will manage the new Strand theatre, Grand River and Fourteenth streets, when that playhouse opens about September 1. It will seat 1,500 people and will be exclusively for feature pictures.

KEMPNER FINDS BUSINESS FOR RADIUM GOLD FIBRE SCREEN GOOD IN CHICAGO

J. L. KEMPNER, treasurer of the Radium Gold Fibre Screen, Inc., has been in Chicago for the past two weeks, where he is very busy taking orders.

The Colonial theatre has just installed one, and the results are so satisfying that it has been necessary for Mr. Kempner to prolong his stay another week in order to take care of the business taht has developed.

Hoboken Operators Hold Successful Banquet

AN entertainment and reception was held by the moving picture machine operators' protective union of Hudson county, N. J., Local 384 I. A. T. S. E. of the United States and Canada, in Hoboken, N. J., on Wednesday, July 14.

On March 15, 1915, under the leadership of Ira G. Sherman, of Hoboken, N. J., the above mentioned organization was formed with fifteen charter members and the following staff of officers: Ira G. Sherman, president; W. A. Bemis, vice-president; Edward W. Boardman, financial secretary; Dion J. De Titta, treasurer; Conrad Daubener, recording secretary; John Giles, conductor, and Wm. Steiner, sergeant at arms.

In the early part of July, about three months after its formation, this organization had a membership of more than 80. On Wednesday evening, July 14, at 12 o'clock midnight, there was given at the Hammonia Hotel, 112 Hudson street, Hoboken, N. J., a banquet and entertainment at which more than 150 members and guests were present.

The dinner was a great success. During the serving of the various courses an elaborate musical entertainment with other special features was rendered under the direction of the good and welfare committee, which consisted of W. A. Bemis, Frank Kirschgessner, Budd La Rue Bailey, George Miller and George Hoffman.

These gentlemen, together with President Sherman, certainly gave evidence of their great ability to provide a good dinner with a most enjoyable entertainment.

Address by President Sherman

After everybody had enjoyed the dinner and entertainment, President Sherman called for order. He made a splendid address, setting forth the phenomenal success of his union and calling the attention of those invited guests who were not members to the advantages which were enjoyed by those who had become members of Local 384.

Many interesting stories of the early days when any old thing was accepted and passed off as O. K. were told.

President Sherman in the course of his address made mention of the fact that two honorary members had been elected at the charter meeting on March 15. The holders of these honorary memberships are Nicholas Power, the manufacturer of the well-known Power motion picture machine, and J. H. Hallberg, inventor and manufacturer of the Hallberg electric economizer.

F. H. Richardson, editor of the Projection Department of the "Motion Picture World," in an address called particular attention to the great value of organization among operators. He laid stress on the fact that while operators and other labor bodies form unions the bankers, manufacturers, business men and exhibitors also form organizations for their protection, but they are not called unions, as that would not be respectable and high-toned enough as a definition of them.

The members of Local 384 must not let politics enter in the union and he also said that if a politician is discovered among them they better take him to the river and drop him in than to leave him still hold his membership in their organization, which would be sure to promote its destruction.

In the absence of Mr. Nicholas Power, his representative, Mr. Will C. Smith, assistant general manager of the N. Power Company, was called upon to make an address. Mr. Smith was introduced as one of the old time operators who had gone through the mill. He called attention to the great care necessary in watching the manufacture and distribution of a great product like the Power's Cameragraph.

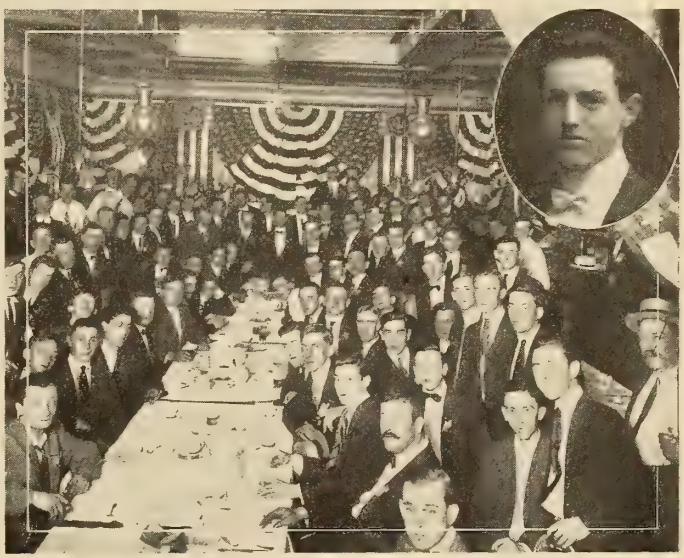
Mr. Hallberg Makes Plea for Operators

He said many operators when they have troubles to discuss call at the plant of the company to seek relief for or explanation of their troubles. Mr. Smith is in charge of this department and impressed upon the operators the necessity of carefully observing the conditions under which the troubles occur and to clearly and carefully explain them and to save time as much as possible in doing so. Time can be saved and better results can be obtained by closer co-operation between the operators and the motion picture machine manufacturers.

The next speaker to be introduced by Mr. Sherman was Brother Hallberg, who he said was known from coast to coast as the "Economizer Man."

Mr. Hallberg in his address called attention to the absurd condition which exists in some of the largest theatres in New York City where operators are working for less than twenty dollars per week and assistant operators working for from ten to twelve dollars per week. These salaries may be high enough in the small towns where the attendance is necessarily limited and in all places where the seating capacity is very small, ranging from 200 to 300, but in playhouses having more than 1,000 seats such salaries are more than absurd.

Mr. Hallberg called attention to a few large theatres in New York where these low wages prevail, having seating capacity around 2,000, and where the operators have to be on duty from about 11 in the morning until after 11 at night.



THE BANQUET GIVEN BY LOCAL 384 I. A. T. S. E. AT HOBOKEN, JULY 14—INSERT, IRA G. SHERMAN, PRESIDENT

Mr. Hallberg also stated that modern exhibitors are not looking for something for nothing, but are willing to pay their operators good living wages, ranging anywheres from thirty to fifty dollars per week, depending upon the knowledge and the experience of the man.

To deliver a performance like now demanded by the better exhibitor and more particularly by the high-class audiences which now attend picture theatres, requires great experience and a peculiar training on the part of the operator. One cannot say that picture projection is a science. If it was everybody could go to school and learn how to project pictures. First-class picture projecton is an art which only a few possess and which can only be acquired by hard study, constant observation and long experience, and these qualifications an operator can never get from any school or book.

In closing, Mr. Hallberg complimented Mr. Sherman and the other officers and committees upon the success of Local 384 and their entertainment. Mr. Hallberg also extended to all of the members invitations to open discussion of any question which might come up in connection with their business in the pages of Motion Picture News.

Another speaker called upon was "Hoboken Joe," Mr. Horowitz, representing the P. T. E. Co. Among other invited guests at the speakers' table mention must be made of our congenial friends, Ernest C. Baerveldt, representing the Simplex Projector made by the Precision Machine Company, of New York, and C. B. Wilson, representing J. H. Hallberg, the "Economizer Man," of New York.

The large photograph herewith reproduced gives a good idea of the fine looking lot of men who belong to the new Local 384. Unfortunately the dining room was very long, about three times the length illustrated, and therefore only a few of those present could be within the scope of the picture. At the head of the table we see President Sherman surrounded by his staff of officers and invited guests.

Motion Picture News was represented by J. H. Hallberg, and the "Moving Picture World" by F. H. Richardson. The News extends its best wishes for the welfare and prosperity of Local 384.

Hallberg Helps

Projection Electricity

Questions Answered

Repairing Equipment

Here Mr. Hallberg will answer all the questions you send in—no matter how simple or difficult.

110-VOLT, D. C. MOTOR RUNS TOO FAST

F. C., Moulton, Texas.—*I have a 110-volt D. C. motor and can say that I am pleased with it, but it runs too fast for a picture machine. I like to have it so that I can control it slower or faster. Also show me how to couple up a 110-volt D. C. motor on a 200-volt D. C. city line.*

ANSWER.—Not knowing the size of your motor, it is difficult to give you absolutely correct information.

However, it would seem that if you have a D. C. motor you could arrange a system of shafts and pullies to secure at the mechanism of your projector the proper speed. If you will be kind enough to give the following information I will answer you in detail.

1.—Make, type and serial number of machine.
2.—Make, speed, voltage and type of motor.
3.—Has the motor a speed controller?
4.—For what purpose was the motor originally used?

In the meantime I may tell you that if you do not have or wish to purchase a specially made speed controller for your motor you can make up one, for experimenting at least, by securing a few incandescent lamp sockets or receptacles and connect them in multiple series with the 110-volt line and the motor as illustrated in Fig. 1. You understand, of course, that in testing the motor it should be made to operate a machine or a fan or other load for which it is intended, as otherwise the motor, if it is of the ordinary fan motor type, will speed up and your test would be to no purpose. All fan motors, as a general rule, are made with series windings, that is, having the field coils and armature connected in series with the line, and I take it that is the kind of a motor which you have. Now, in making your test you may use 32-candle power, 110-volt old style carbon lamps. Put one such lamp in one of the sockets and switch on the motor. If it does not start or run at the speed you desire, screw another lamp into socket No. 2. This increases the current delivered to the motor and it may then run at a speed satisfactory to you. If it still does not run fast enough you may put in another lamp and so on. You understand, of course, that the more lamps or the larger the lamps you put in parallel the greater the number of amperes there will be at the motor and the faster it will run.

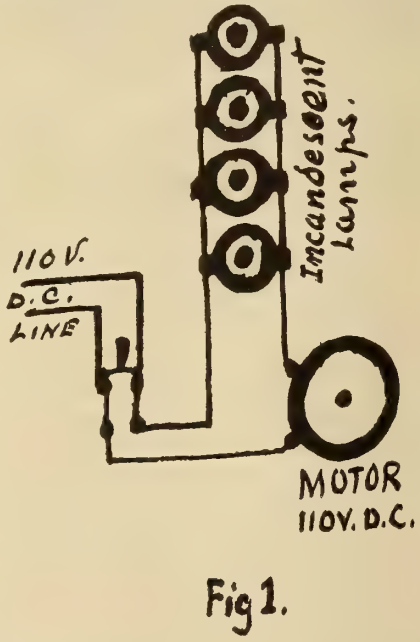


Fig 1.

If you knew exactly the resistance you require for your particular motor it could be made up from ordinary resistance wire or you may be able to use one large incandescent lamp in series with the motor, but by using several lamps in parallel, as illustrated, you can secure almost any speed you desire, and by using 110-volt lamps they will last indefinitely.

Now in regard to the second question you ask about operating a 110-volt D. C. motor on a 220-volt D. C. line. I do not like to answer this question without knowing the size, make and style of your motor. I want to know if it is series or shunt wound and the horse power and the speed. Upon receipt of this information more detail answer will be given.

THE COMPENSARC AND AMPERAGE

C. P. H., Marblehead, Mass.: *I would like information on the following questions. I am using A. C. current, 110 volts through a Ft. Wayne Compensarc. All wires and connections have been inspected and are all right. With the arc running under test we are getting only 29 amperes. The equipment is all new. Can you tell me what is the trouble?*

Second.—When the light is on the screen through the M. P. Lens there is a ghost in the center. Have tried moving the lamp house without result. Distance of throw, 58 feet 6 inches, size of picture 13 feet 8 inches, moving picture lens 4 inches, E. F. condensing lenses 6½ inches back and 7½ inches front.

Ans.—The Fort Wayne Compensarc operating on 110 volt, 60 cycle line if it is made for that current will, when the arc is properly maintained between the proper kind of carbons deliver 60 amperes on the highest notch. If the ampere meter is connected on the line side of the Compensarc the amperes going into it would be about 28 to 32 depending upon the exact line voltage and the distance your carbons are apart.

From the foregoing explanation and from your description I take it that you put the ampere meter on the line side of your Compensarc. If my assumption is correct then your Compensarc is operating properly and you are securing the results expected as far as the current consumption is concerned.

In answer to your second question I want to say that with A. C. there will always be more or less uneven distribution of light on your screen which generally manifests itself in the shape of a dark spot in the center, usually called a ghost.

When the very best make and style of carbons are used and when the carbons are set and the arc maintained to the very best advantage and when through experimenting for your particular installation the proper condensers are used and the distance from the condensers to the aperture and the distance from the arc to the condenser has been made correct, you should get a very fair and satisfactory light.

It is true, of course, that the A. C. arc can never be compared with the illumination secured from a D. C. arc for projection.

If I were in your place I would try a carbon setting approximately as illustrated in Fig. 2 or maybe in Fig. 3 on page 120 of the MOTION PICTURE NEWS for June 26. Setting the carbons as illustrated and by feeding them often and a little at a time I believe you will overcome most of your trouble.

Please let me know if you tested the amperes on the line side or the lamp side of your Compensarc. If you really did make the test on the lamp side then the only explantion that I can give is one of the following:

First.—You were using the Compensarc on the lowest notch with the carbons too far apart.

Second.—Your line voltage is not 110 or your Compensarc is not made for 110 volts but for a higher voltage.

Third.—If either of the above is not the case then your Com-

pensarc may be made for a lower frequency than 60 cycles, or the cycles of the electric supply system may be higher than 60.

In order to make questions of this kind with the answers as interesting as possible to all other readers I ask you to kindly write in again and explain what you found. There is no expense attached to getting this information, and it is of great value to all concerned.

HOW CELLULOID IS MADE

J. W., Wilkes-Barre, Pa.—*My dear Mr. Hallberg: I would be pleased if you would favor me by settling a dispute between two of the boys in regard to the manufacture of celluloid for moving picture film.*

"A" makes a bet that film is made in the following way. "Celluloid is made by dissolving cotton in sulphuric acid. After it has been thoroughly dissolved the acid is washed out with water, at this stage it is guncotton. Then the guncotton is dissolved in alcohol, mixed with camphor and rolled out in sheets."

"B" gives me the same answer, but he states that it is nitric acid instead of sulphuric, so to decide the bet I was not sure as to which acid was used. Kindly inform me in regard to same and the bet will go the way you decide as both are satisfied to let the bet go the way you answer me.

Ans.—The celluloid used for films is made in several different ways. Some manufacturers use cotton, camphor and nitric acid; some use cotton, camphor and acetic acid; sulphuric acid is only used as a dryer. If the cotton is wet it is generally treated with sulphuric acid to remove the moisture before treating with nitric acid.

In view of the foregoing it would seem that in a measure both "A" and "B" are right, but "B's" answer is more correct, because sulphuric acid is merely used as an incident in the manufacture of celluloid.

Of course, the actual methods pursued are varied with different manufacturers and are more or less trade secrets.

THE OPERATOR AND THE PICTURE

By G. Harry Brophy

EDITOR'S NOTE.—*This is the second article contributed by an operator in the interest of better projection. All are invited to send in articles, either on this subject or any other connected with better conditions in motion picture theatres, projection, music or equipment. The free interchange of ideas will prove of benefit to everybody interested in the subject of motion pictures and their betterment.*

IN every picture house there is at least one operator. His name is never among the posters and photographs that usually adorn the lobbys. In fact, few people ever give him a thought. In a sort of subconscious way they know that there is an operator, in a kind of fireproof "box" behind the wall where the tiny ray of light shoots forward through a little hole onto the screen. But what he does up there or how he does it, they know little and care less.

He is little known and seldom thought of, except when trouble of some sort interrupts the movement of the picture upon the screen. But his position is one of importance, for upon him rests the ultimate success or failure, to a degree, of all photoplays. Poor projection will offset the clearest and most perfect photography, will make the best efforts of the foremost photoplayers seem flat and lifeless. No matter if a director has put into a picture years of experience and has spent thousands of dollars in the making of it, just as sure as pictures have come to stay will it be a failure if it is not properly handled or projected so as to bring out all of its best possible points.

Every one connected with the business now appreciates the almost perfect machines which are in use. The men who handle these machines are like other people—of all kinds, qualities, sizes and nationalities, even the sexes are represented, though the "weaker sex" are the exception rather than the rule. Some operators are very competent and dependable, others either from ignorance or carelessness, never are to be depended upon and are unsatisfactory to a high degree. Occasionally there will be an operator who is all nerves. Such a man may get good results, but let something go wrong and he is at once up in the air and goes all to pieces.

Operators receive salaries varying from fifteen to forty-five dollars a week and work from forty minutes a day to twelve

A clear picture

is as essential as a good scenario. Because the basic product is right the clearest pictures are on Eastman Film. Identifiable by the stencil mark in the margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

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CARBONS

are a guarantee of perfect projection

A Limited Stock of

5/8 x 12 Cored Double Pointed and 5/8 x 6 Cored
Still on Hand.

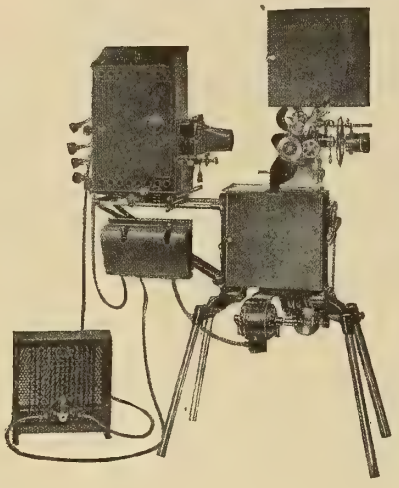
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WE CAN submit to you such a proposition and will be pleased to give you full particulars upon request.

We handle everything for the Picture Theatre, except the films and posters. Write for Complete Catalog today.

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CHICAGO, ILLINOIS

Distributors of the Power's, Motiograph, Edison and Simplex Machines and Genuine Parts.

ELECTRA CARBONS

5/8 by 12 Soft Cored	$6.00 per hundred
5/8 by 6 Soft Cored	4.25 " "
One 110 Ft. Wayne Compensarc, used good	$30.00
One 220 Ft. Wayne Compensarc, Knife type, perfect order, Second Hand	28.00
One Power's No. 6 S. H., good running order	100.00
One Second Hand No. 6A Equipment, less mechanism, good as new, 14" upper magazine	55.00
Second Hand No. 6 Equipment, complete less Mechanism, perfect	28.00
Two good as new No. 5 Machines, complete lenses to suit, each, a bargain	80.00

One Motiograph Mechanism only, $35.00, perfect running order.
Maltese Cross Condensers, guaranteed, the best imported stock, 6 for $3.75.
Stock Tickets, $7.00 per 100,000, polished ticket holder free with each 100,000 tickets.
One Simplex complete machine, New, guaranteed perfect, $210.00, lenses to suit.

STERN MANUFACTURING COMPANY, Philadelphia, Pa.

hours. Some houses will not take a man on at less than eighteen dollars a week. They figure that if he is not worth that to them he is not worth anything. Some operators are treated like princes—and others—well, different. Some booths are roomy and comfortable, some are cramped and hot; it all depends upon the theatre and its proprietor.

But upon the operator alone rests the responsibility of projecting pictures that can be seen and enjoyed, or who can ruin a show by poor projection. But no matter how good an operator may be he cannot give perfect projection with poor equipment.

Pictures Must Be Shown Under Best Conditions

I have known some proprietors who have built houses costing upwards of a hundred thousand dollars, and then have installed inferior and even second-hand machines in them. They wondered why their picture was not as good as the house around the corner. Possibly it was the fault of the operator, but if I were running a place I would secure the very best of equipment and a first-class man to handle it. I would pay him enough to make him stay with me. For what matters if you have the best house in the city, and run the best pictures, if in the end the picture is not properly projected upon the screen?

The best operator in the business is helpless if his machine is no good or his film is old and brittle. He can make temporary repairs but he never knows when something is going wrong. Every time he gets through with a show without a break down he offers up a silent prayer of thanksgiving—and he begins to worry about the next show. And no matter if your film be one of the strongest possible interest, or if your pictures have been filmed in a manner absolutely perfect, if it is not reproduced on the screen with clearness, devoid of excessive flicker, steadiness, and with fidelity to the subject, all expenditure of time, talent, money and human endeavor, will count for nothing.

To be able to get these results an operator must have a good working knowledge of electricity. The more he knows of electricity the better operator he will be. He must be a machinist, for he has the care of a machine which must be adjusted perfectly, and he must know optical lenses.

So when all is said and done, it will be seen that upon the operator alone rests the responsibility of projecting a good, clear, life-like picture—not upon the proprietor whose money is invested in the show, not the manager who gives out orders, but upon the man who is not seen at all, way up in a little six by seven coop near the roof, where it is so hot that if "Old Nick" should ever call him to his infernal regions the first thing he would ask for would be a fur-lined overcoat. Without the operator there could be no show. He never has his name in big letters in front of the house. His name sometimes is not even known to the rest of the employees. To them he is simply and only the "operator," but, nevertheless, when it comes to giving credit where credit should be due, if the show is what it should be, do not forget the man up there in the coop.

TENNESSEE EXHIBITOR NAMES THEATRE AFTER HIS WIFE

JOS. GOLDBERG, a well known business man of Clarksville, Tenn., is building a new theatre which is to be called the Lillian, in honor of the owner's wife.

Mr. Goldberg says that his wife and he are partners, and that she has always been the greatest help and encouragement to him in all of his many business enterprises, and when the new theatre was being built, and a name needed, he insisted on calling the place the Lillian, in her honor.

The Lillian will seat eight hundred, is fitted with opera chairs, Two Powers 6-A machines and a Minusa Gold Fibre screen, which was built to fit the conditions of the house.

BIJOU ENTERPRISE MOVES OFFICES TO BATTLE CREEK

ANNOUNCEMENT is made that the headquarters of the Bijou Theatrical Enterprise Company, controlling numerous theatres in Michigan, will be transferred from Chicago to Battle Creek, Mich., on September 1.

The change is made in order to bring W. S. Butterfield, head of the company, nearer to his Michigan theatres. This will effect several Michigan cities. Harry S. Lorch will be transferred from Battle Creek to Chicago; and Jack Yeo returns to Battle Creek from Milwaukee. The Bijou headquarters were formerly located in Battle Creek, but were removed to Chicago about a year ago.

PARAMOUNT THEATRE IN NEWARK, N. J., IS UNDER LOCAL CONTROL

CHANGES affecting the controlling interest in the Paramount theatre, Broad and Hill streets, Newark, N. J., became known when it was learned that Sigfried Leschziner, the local real estate operator, closed a deal with the Paramount Finance Company by which the operation of the picture house comes under local supervision.

The Paramount theatre will remain under the management of Tali Esen Morgan, who is perhaps best known in musical circles as the impresario at the Ocean Grove auditorium. Its policy is to remain the same but certain embellishments to the weekly program are included in the plans.

The interior of the building will be done over, the work having already been commenced. Part of the material changes about the building will be the installation of a soda fountain in the colonnade lobby about where the executive offices of the house staff are now located.

So far as the refinishing scheme is concerned the interior of the house, the stage and the boxes are to undergo changes. The walls and pillars will be retouched and the ceiling arches decorated with paintings symbolic of historical events in the world of music.

The stage will be enlarged so as to accommodate a full symphony orchestra. There will also be an orchestra pit and a full array of musicians are promised to augment the large organ which now provides practically all of the musical entertainment in connection with the pictures.

BING BROTHERS PUT OUT NEW MACHINE FOR SHORT THROWS

A SMALL new model motion picture projection machine adaptable for commercial and home use, has been put on the market by Bing Brothers, 381 Fourth avenue, New York. Set up, the projector occupies only about four cubic feet of space and has a capacity of one thousand feet, standard size film being used.

It can be folded into a very compact form for shipping. At short distances a very clear picture is produced and the mechanicism is strong and comparatively silent. Each machine is provided with a baby arc lamp of eight hundred candle power, taking about six amperes. The rheostat supplied is suitable for 110, 150 or 220 volts.

Although these machines are manufactured in Germany, Bing Brothers have a large stock on hand which they are to sell through dealers. In spite of its low price this Home Entertainer, as it is called, has been found most satisfactory for all purposes where a long throw is not required.

FIRE CHIEFS SEE VITAGRAPH PICTURE PROJECTED BY POWER'S MACHINE AT EXPOSITION

ON July 4 a benefit was given to the San Francisco fire department in the interest of its fund for entertaining the fire chiefs of United States and Canada at which many noted stage stars performed, among them David Warfield and Al Jolson.

A Power's 6-A machine was loaned and operated by R. W. Horn, the Power's representative at the fair and the Vitagraph picture, "The Locked Door," was shown.

The machine was placed in the central box of the theatre and it is a fact of some note that no booth was considered necessary by the chief of the San Francisco fire department, thus demonstrating the machine was absolutely fireproof.

SWANSON BUYS TWO SALT LAKE HOUSES FOR $210,000

THE American and Liberty theatres of Salt Lake, Utah, have been purchased by William H. Swanson, of New York and Denver, and H. T. Nolan, also of Denver, who own the Rex theatre in Salt Lake and in addition have a string of theatres throughout Colorado, Montana, Wyoming and New Mexico.

The consideration for the two Salt Lake picture show houses, which was paid in cash, was $210,000. The houses formerly were owned by the Liberty Theatre company and the deal was made by H. A. Sims and Albert Scowcroft. Other stockholders in the company were Charles Ziemer, H. E. Skinner and Joseph Chez of Ogden.

To Film Exchange Managers, Theatre Owners and Operators

The Feaster Non-Rewind Machine Is Now An Assured Success

IT WILL POSITIVELY

PROLONG THE RENTING LIFE OF A FILM THREE HUNDRED PER CENT.
SAVE EXPENSE, TIME, LABOR AND FIRE RISK IN PROJECTING BOOTH.
ELIMINATE REWINDING AND IS SIMPLE AND PERFECT IN OPERATION.

Recommended by Underwriters Laboratories, Inc., and Approved by New York City Authorities and Massachusetts District Police.

SOLE REPRESENTATIVES IN UNITED STATES

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Among the theatres in New York in which the FEASTER SYSTEM is now in operation are: Keith's Palace, Bunny, Park Row, Vitagraph, Arcade, Oxford, Plaza, and the Ocean Grove Auditorium, Ocean Grove, N. J.; Garden, Richmond Hill, L. I.; Kinemacolor Studios, Whitestone, and the Educational Dept. of the Brooklyn Rapid Transit.

You Can't Show A Beautiful Film On a Poor Screen

Don't Use Just a Screen
Insist on the Minusa Gold Fibre



This is E. R. Anderson, the famous Minusa Man, who has devoted eight years to perfecting the Minusa Screen

When you buy a Minusa Screen you don't merely buy it by the square foot. Minusa Screens are "BUILT BY BRAINS" to meet the particular requirements of YOUR particular theatre. All factors are taken into consideration in building the best screen for YOUR theatre.

Our literature will tell you the story of the Minusa Screen and just why it is the best.



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Building and Furnishings

Motion Pictures in the Ocean Grove Auditorium

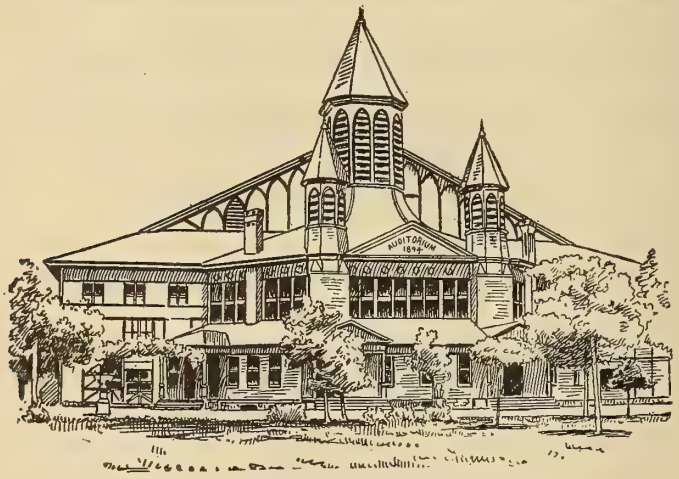
By J. H. Hallberg

BY the sea, on the coast of Jersey, over 45 years ago there was established a resort by the members of the Methodist Episcopal Church, which was called the Ocean Grove Camp Meeting Association. This beautiful place has been slowly developed and built up under the able management of the guiding spirit of its executive committee and officers, so that today it represents the most exclusive and beautiful religious summer resort.

The auditorium is in itself a marvelous building and I believe I am safe in stating that its seating capacity of 10,000 is as large if not larger than any other place for lectures and musical entertainments. Among the members of this great organization you will find the names of men and women who stand foremost in this country. The Ocean Grove Auditorium is known the world over for its exclusive and high-class entertainments.

The motion picture producer might well feel proud that he has succeeded in producing photoplays which are acceptable to this most critical of audiences. Under the able direction of its musical director, Mr. Tali Esen Morgan, and Frank B. Smith, general manager, of the Ocean Grove Camp Meeting Association, performances exhibiting high-class motion pictures will be given.

The musical program under the great artist Tali Esen Morgan



OCEAN GROVE AUDITORIUM, OCEAN GROVE, N. J.

promises to be a revelation to those who have not yet seen motion pictures accompanied by proper music. Mr. Morgan has at his disposal what is claimed to be the largest pipe organ in the world and with the Ocean Grove orchestra there can be no doubt as to the quality and success of this entertainment.

Complete Equipment

The entire machine and electrical equipment was installed under the direction of J. H. Hallberg, of New York, who took the contract for the apparatus and supplies. The equipment consists of an asbestos booth, two latest type Simplex projectors fitted with the large type "S" lamp house, which has a capacity for more than 100 amperes at the arc. These machines are motor driven with the latest Simplex speed control and have especially fitted Gundlach lenses.

The electrical equipment consists of one Hallberg A. C.-D. C. Electric Economizer adjustable from 20 to 70 amperes, D. C. at the arc, complete with switchboard, including ampere and volt meters, and the necessary switches. The A. C.-D. C. outfit operates on the 220 volt, three phase, 60 cycle current generated and distributed by the private plant, owned and conducted by the Ocean Grove Camp Meeting Association.

The screen is of the removable type, and is of the ordinary muslin kind painted with a coat of Hallberg's Curtain Compound, which gives great detail in the picture where plenty of light is put back of the film.



FRANK B. SMITH, TALI ESEN MORGAN AND WALTER D. FRANKLIN, ON THE STEPS OF THE AUDITORIUM

The distance is about 200 feet, the size of the picture is 18 x 24 feet, and when one considers that this wonderful building occupies a space almost as large as a city block it might well be considered that this enterprise represents one of the most important steps taken for the exhibition of motion pictures.

For the successful carrying out of the plans I am indebted to the gentlemen whose pictures appear herewith, naming them from left to right: Frank B. Smith, general manager; Tali Esen Morgan, director of music; Walter D. Franklin, electrical engineer, and to the electrical inspector for the Board of Fire Underwriters and to the Precision Machine Company, of New York City, who furnished an expert to install the two Simplex projectors.

It is most gratifying to all concerned in the art of picture projection that our efforts for high-class picture production and exhibition and quality installations are at last to be appreciated.

TEXAS EXHIBITORS FIND BUSINESS EXCELLENT

WITH the exception of the city of Dallas, the motion picture business in Texas is in rather good shape, with a gradual increase in patronage from week to week. In north Texas, about a week ago, an exhibitor played a big production two days, and the business secured was very large.

In central and southern Texas a number of the exhibitors have either already made arrangements for new equipment and plans for remodeling their houses within the next sixty days, or have planned to have the houses remodeled by October 1.

In the reports received by supply and equipment concerns, there seems to be a larger number of new houses in the southwest than in the past three months.

AMERICAN SEATING COMPANY MAINTAINS REPUTATION FOR SERVICE

THE quality of service in all lines of construction nowadays is considered an important feature. Many of the exhibitors who have been taught in the school of experience have looked upon this word as a catchword to be used in modern salesmanship.

Merely as an incident the largest manufacturers of theatre seating in the world wish to defend the use of this word as it has been used in their establishment for nearly half a century. Experience of doing work for the largest operators in the theatrical field, who are now taking active interest in the film end, has taught them to give what they promise and promise only what they can give.

A report of orders entered by them the past week file twenty-five theatres, which will be well known in their immediate locality and whose range covers from coast to coast. The seating for these theatres will be shipped and installed ready for opening on an average of within twenty days.

This will give the exhibitor a vague idea of the comprehensive manner in which the installation division of that organization, working in co-operation with factories which have been taught by experience to produce nothing except what appeals as a standard to quality. Service in its true meaning is found throughout the work of the American Seating Company from the free draughting of plans for the seating of the theatre to the complete installation.

AIRDOME WITH ROOF SCENE OF PRIZE DANCING

DAVIS BROTHERS, who operate two airdomes in addition to the M Street theatre, in Georgetown, Md., are utilizing a number of novelties to boost their summer business and have made quite a hit with their Charlie Chaplin and dance contest nights. The first of these is of a nature which soon becomes tiresome, but for the one evening during which it was held, the Charlie Chaplin contest provoked no little amusement for the audience. This contest was open for men and boys in costume in imitation of the famous comedian and some very good representations were offered.

The dancing contest is of a more permanent nature, and is held each week in conjunction with the country store on Tuesday evenings, at the Georgetown, said to be the only airdome south of New York which is completely covered by a roof and equipped with electric fans. This airdome covers a space 100 by 150 feet and is equipped with a 24-foot stage.

When the storekeeper disposes of his stock of merchandise, the orchestra strikes up the dance music and the contest is on. The couples waltz, fox trot and hesitate to a finish for a prize of five dollars in gold for the best efforts of terpsichorean art. That this weekly prize may not be won continuously by the same couple, all prize winners are barred from making further entry until the wind-up night at the close of the season, when these alone may compete for a handsome silver trophy.

The airdomes of Washington have been badly handicapped this season by reason of continued rainy weather, but needless to say Davis Brothers have been able to do a good business on the off nights and to more than make up for the losses sustained on the others.

SANS SOUCI, McALESTER, OKLA., OFFICERS ELECTED

AT the annual election of the Choctaw Railway and Lighting Company, which owns and operates the Sans Souci park and theatre, the following officers and directors were elected at McAlester, Okla., July 11:

Russell Palmer, president and treasurer, New York City; John T. Schley, son of Admiral Schley, vice-president, Mobile, Ala.; E. R. Stephens, secretary, McAlester, Okla.; L. E. Fischer, general manager, St. Louis, Mo. Directors: Russell Palmer, John T. Schley, E. R. Stephens, L. E. Fischer, R. L. Scheig, M. Plunkett and J. M. Putnam.

WYOMING THEATRES FITTED WITH MINUSA SCREENS

THE Grand theatre at Sheridan, Wyoming, has been surveyed as to its projection possibilities and a Minusa Gold Fibre screen to fit the conditions is being made at the St. Louis factory of the Minusa Cine Products Company.

Thomas Kirby, proprietor of the Grand, is a well known figure in amusement circles in the West, and his management of the Grand will insure the people of Sheridan a good program.

Make Your Lobby Display Attractive

There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.

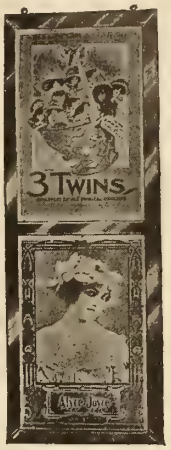
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THEATER SEATING

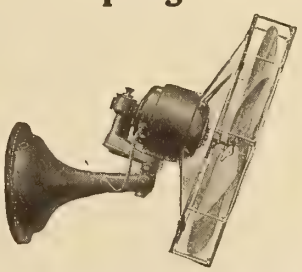
We manufacture all Styles of **Pedestal and Sectional Bracket Chairs** for Theater Seating.

The Pedestal Chair shown here is equipped with collapsible Arms which are fully described in our Catalogue.



THE MASSILLON CHAIR & DESK CO.
Massillon, Ohio

Keeping the Crowd in Summer



The crowd in your theater was not as large last month as it was last March. It was probably due to the fact that your theater was too warm. *You heat your theater in winter. You should make it cool in summer.*

Install

Westinghouse Electric Fans

and watch the crowds come back. Use Westinghouse fans for they give the most breeze with the least expense for current.

Send for Folder 4268 *and* 4305.

Westinghouse Electric & Mfg. Co.
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Sales Offices in 45 American Cities

SEE THE NEW "1915" MODELS AFTER JAN. 1st

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Wisconsin Seating Factories

CASTEEL THEATRE CHAIRS

"A DECIDED INNOVATION IN THEATRE CHAIRS"

Factories in
New London Pt. Washington Sheboygan
Grafton, U. S. A.

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Theatre Chair Sales Dept.,
NEW LONDON, WISC., U. S. A.

Directory of New Theatres

This department is designed to be a weekly guide to all sales, leases, construction and remodeling of photo-play theatres throughout the country. If you are building, selling, leasing or renovating, and this department fails to record the fact, kindly communicate it at once for publication.

FLORIDA.

THE Republic theatre, Jacksonville, has changed management and service. They are now running the General program.

The Pastime on Bey street, Jacksonville, owned by George Watt, has been temporarily closed. It will also change its policy and discard the small musical comedies which they have been putting on.

ILLINOIS.

The Palace theatre at Rockford, Ill., has closed its regular vaudeville season and is now showing motion pictures. The house opened its picture show program with the big feature, "Uncle Sam at Work."

Irving and Buchanan, managers of the Dixon Opera House at Dixon, Ill., now are showing motion pictures along with vaudeville. The picture program is changed daily.

INDIANA.

A picture show has been opened at Sherburne Park by Jacob Cronbach.

A moving picture show has been started at Clarksburg, Ind., by the Odd Fellows lodge.

A new moving picture theatre is being built at New Richmond, Ind. It is to be named the Crystal.

People of Vevay, Ind., are contemplating forming a stock company to finance a moving picture theatre for that town.

The Majestic theatre at Evansville, has been leased for twenty years by M. Switow and James H. Button, of Louisville, and Louis Zoller, of Chicago. They will make a movie vaudeville house of it and have announced that $20,000 will be spent in improvements.

Wilbur Fiske will open a moving picture theatre in the Irvin theatre at Winchester, Ind.

The Minuet theatre, of Fort Wayne, Ind., has been ordered to close by the Superior Court of Fort Wayne. Receivers' certificates will be given employees for about three hundred dollars in wages due them.

The Lyric at Vincennes, Ind., has been bought from Lawrence O'Donnell by Herman J. Arnold and Herman Becker. Mr. O'Donnell has been forced to sell out his theatre on account of business interests for his father which will take him out of Vincennes. Mr. Arnold was manager of the Lyric for several years, and also managed several of Menlo E. Moore's theatrical companies prior to that time.

The Liberty Bell Day celebration at Gary, Ind., was filmed by M. I. Wohl.

The opera house at Tell City, Ind., will be opened as a moving picture theatre after the revival services now being held in the opera house close.

E. P. Fuller hereafter will manage the Angela, at Bicknell, Ind. Mr. Fuller is father of C. P. Fuller, the original owner of the Angela.

W. C. Conway is the new manager of the Majestic theatre at Cannelton, Ind., which reopened recently after being closed for several weeks.

V. S. Ralston is considering opening a moving picture theatre at New Corydon, Ind.

Ballard and Sons' new airdome at Whiteland, Ind., opened recently to a good crowd. The tent walls were taken down to accommodate the crowd.

W. R. Wilson has opened an airdome at North Vernon, Ind., and is using the Universal program.

George Killen, owner of the Crystal theatre at Fort Wayne, has changed his program and is now using the Universal.

The Lyric theatre at Connersville has been closed for the last week for repairs, alterations and improvements. J. A. Chrismer is the owner. It is understood a new front will be put in and a number of other features will be added. A new ventilating system is to be put in besides redecorations.

C. A. Baldwin and F. C. Stock have brought suit against Dr. J. N. Ledbetter and Louis Ganschow, owners of the Lyric theatre, Michigan City, Ind., asking for the return of five hundred dollars paid as purchase price for a lease on the theatre. The plaintiffs declare that Dr. Ledbetter falsely represented himself to be the sole owner and misrepresented the house as having a profitable business.

The Church League, of Greensburg, Ind., which was organized hurriedly after James Alcorn had obtained permission from the city council to run two of his theatres, one an airdome, on Sunday. Alcorn said that there would be no shows in conflict with church hours, and kept his word, running only in the afternoon, but the church league is not satisfied and promises trouble.

Phil Worthen, who has been employed as an operator at the Star at Hartford City, has accepted a position with the Orpheum in the same town.

The Lincoln theatre at Valparaiso has reopened after being closed for several days, while it was being remodeled.

KENTUCKY.

The city commissioners of Lexington, Ky., have decided that there will be no modification of the new building code to allow for the elimination of parapet walls on the roof of the new Strand theatre which is being erected by the Phoenix Amusement Company in East Main street.

A request was made by Manager Louis Zahler that the theatre be allowed to be built without the parapet walls as required by the building code, contending that the roof will be twenty feet above the gallery and that this is equivalent to the regulation parapet wall. The commissioners, however, could not see the matter in that light.

An insurance expert who appeared before the commissioners gave the opinion that if the parapet walls were left off it would increase the insurance on the theatre and probably affect the rate of insurance on adjacent buildings.

The Strand is being built at a cost of $50,000, and will be opened about October 1. The house will have a seating capacity of 1,200. A pipe organ costing $10,000 is to be installed.

In the case of the Farmers and Traders Bank against Nelson Ward, Annabelle Ward and Mrs. Clara Ward, owners of the Pastime theatre at Maysville, Ky., the attachment issued several weeks ago has been sustained and judgment for $150 given the bank.

An order of sale has been issued, and unless a settlement is made within thirty days, the house will be sold at auction to satisfy the judgment. There have been several people trying to make a deal for the sale of the theatre with the present owners, and in case it is sold at auction, it is likely that the bidding will be brisk.

Michael Switow and James H. Button, of Louisville, and Louis Zoller, of Chicago, have closed a deal whereby they acquired a twenty-year lease on the Majestic theatre at Evansville, Ind. The terms have not been made public. This theatre was built about five years ago by August Ropke, of Louisville, at a cost of $75,000.

The new lessees announce that a company is to be formed to be known as the Majestic Amusement Company to operate the theatre

as a vaudeville and motion picture house and to make improvements costing approximately $20,000.

With representatives of the Louisville firm of Joseph and Joseph, architects, Messrs. Switow and Button and Philip Skora, owner of the Evansville house, went to Evansville a few days ago to make arrangements for the proposed improvements.

Messrs. Button, Switow and Zoller have negotiations pending for the acquisition of picture theatre leases in several other cities and are interested in the Phoenix Amusement Company, which at present is building a $50,000 house at Lexington, Ky.

Keith's Louisville theatre, which a few weeks ago dispensed with vaudeville and adopted a picture policy exclusively will, beginning this week, reinstate the variety form of entertainment and offer a vaudeville and picture bill instead of a straight picture attraction. Four photo comedies including Charley Chaplin films and the Keystone output will be shown at each show with a change in the picture program daily.

The Paramount theatre, under the management of Lewis A. Judy and Marvin N. Gay, opened, July 10, at Mt. Sterling, Ky. The opening attraction was "Behind the Scenes," featurirng Mary Pickford. Music will be furnished by a violinist and pianist. Admission ten cents.

The Alamo theatre, Louisville, has installed a new Hope Jones orchestra.

MASSACHUSETTS.

Glover Ware, of Beverly, who runs the Larcom theatre in the former summer White House home, has just booked the complete V-L-S-E service. Glover has now completely recovered from the bombardment of biscuits he received at the outing of the exhibitors held at Pemberton Inn last month. At the time, his one objection to the attack was: "It's all right to throw biscuits, but why bother to butter them?"

At the request of the fathers of Mission church in Boston, Manager Balsdon, of the Big Four, sent "The Rosary" to the church, where it was shown before and received the enthusiastic approval of all the fathers.

One of the coolest theatres in Boston is the Modern. In addition to the system of a ventilator under each seat, this house possesses the advantatge of a well of its own, dug below the theatre. The water from this well is used to wash the air used in the theatre. The temperature inside the house during the summer is always several degrees below that on Washington street outside.

The Gloucester theatre at Gloucester, Mass., opened on July 19 with Fox and United Film service. This theatre has been closed for several weeks.

A. Gordon, reported to be one of several prominent exhibitors interested in a plan to form a producing company of their own, has gone to Chicago, where it is said these exhibitors are holding a meeting.

Construction of the new Orpheum in Boston has met a legal snag in the filing by Charles E. Cotting and Philip Dexter, trustees and owners, of Hamilton place, which the rear of the old structure faces, of a bill in equity against the president and Fellows of Harvard College, owners of the building, the Moving Picture Company of Massachusetts, lessees, the Fleishmann Construction Company and the Swift, McNutt Company.

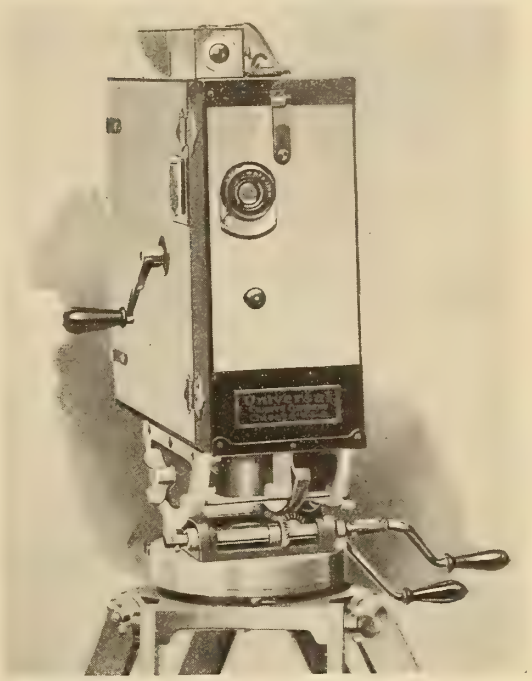
The bill seeks enforcement of a clause in an indenture made in 1882 under which the then trustees gave to the owners of the famous old Music Hall and those having business with them the right to use Hamilton place. The claim is set up that the contractors working on the building now are using the street in a way alleged to violate this indenture.

MISSOURI.

The Princess theatre, Grand and Olive street, St. Louis, will open under the management of Charles B. Bellknap as an exclusive motion picture house on Saturday, July 24. The Princess has been dark for several months, after running burlesque shows during the fall and winter.

The Princess was the first large theatre to be built away from the business district down town. It was intended for a straight dramatic house, but when motion pictures became popular, and other theatres were being built in the outlying sections of the city, the Princess tried other ways to keep its patrons by varying its program with musical comedy, vaudeville, pictures and vaudeville, until now, when it will run exclusive features, with four daily performances, two in the afternoon and two in the evening.

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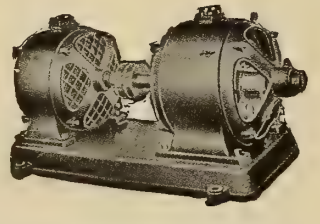
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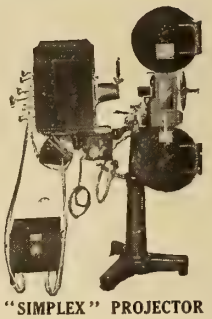
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The admission will be ten cents for the entire lower floor, and five cents for the balcony. Nance O'Neill in "Princess Romanoff" will be the opening bill.

The Compton airdome, which has just been completed by Wm. McDonald, proprietor of the Compton theatre, at Compton and Easton avenues, St. Louis, is the last word in airdomes when it comes to beauty as well as stability.

The benches, which were specially made of hard maple, have curved backs that make them more comfortable than are most airdome benches, and the supporting timbers and posts are all made of red cedar.

Mr. McDonald went to much expense to fit up his airdome with the best material he could procure, and his intentions are to make it a permanent summer theatre.

The Echo airdome, Lillian and Arlington avenues, St. Louis, was turned over by the management to the Harney Heights School Patrons' Association, who gave a big show for the benefit of the pure milk and free ice fund, an institution that was inaugurated and managed by the St. Louis "Post-Dispatch." The entire association took part in the entertainment, several children from each section of the district selling tickets at five cents each for a program of seven reels of pictures.

Mrs. Nellie Snawder, manager of the Criterion theatre, 2644 Franklin avenue, St. Louis, intends to keep her theatre open all summer this year. She says she has been showing to capacity audiences all season, and business has never been better in all the time the Criterion has been running.

NEBRASKA.

Manager Thomas, of the new Omaha theatre at Fortieth and Douglas streets, Omaha, has changed to the Universal program, and speaks very highly of it. The Omaha is the only theatre in Omaha having its screen on the front wall. It has numerous exhaust fans to complete a perfect ventilating system, and in other ways is up to the minute in its structure and equipment.

NEW JERSEY.

Proctor's Broad street theatre, Newark, which has been showing motion pictures exclusively for the past three years, closed its doors Saturday night for the purpose of undergoing extensive repairs. The interior will be redecorated and the seating capacity enlarged to accommodate 2,200. It is planned to reopen the playhouse about the first of September.

PENNSYLVANIA.

A fire which badly damaged a store and warehouse at 2007 Frankford avenue, Philadelphia, also endangered the motion picture theatre next door to the burning building. The manager tactfully informed the audience of the facts and all filed out quietly and quickly without any excitement or trouble.

A permit has been granted to J. P. Fallon to make alterations to the motion picture theatre at Fifty-ninth and Market streets, Philadelphia, for James J. Cunningham, at a cost of $4,000.

An addition is being made to the photoplay house at 1301 S. Napa street, for Thomas M. Burghart, at a cost of $2,000. This will be of one-story, brick and stone, 40 by 55 feet.

The Hoffman Company, Philadelphia architects, are preparing plans for R. Topkis and Son, of Wilmington, Delaware. The plans are for a one-story brick, concrete and terra cotta, store and motion picture theatre, 30 by 125 feet. Bids will be asked for in one week.

The Sewickley Amusement Company, of which William R. Wheat, Jr., is president, is erecting a magnificent house in that suburb of Pittsburgh. The theatre when completed will cost $45,000 and it is expected to have the theatre complete by the latter part of September.

The theatre is to be located in Beaver street and will be erected on a lot 43 x 119 feet and will have a seating capacity of five hundred. The same firm is now conducting the Lyric theatre at Sewickley. The Lyric will still be conducted by the company. The name of the new theatre has not as yet been selected.

SOUTH DAKOTA.

M. B. Bolsiger, of Heron, S. D., has remodeled his theatre and has installed two Powers 6-A machines. He is now charging a straight admission of ten cents.

WASHINGTON.

The Arcadia, a new photoplay house, has been opened in Deer Park, a suburb of Spokane. The manager is William A. Pease, who plans to give performances each evening except Sunday.



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Music and the Picture

Edited by Ernst Luz

EDITOR'S NOTE.—*This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays.* MOTION PICTURE NEWS *will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.*

ORIGINALITY A NECESSARY FACTOR IN PICTURE MUSIC

IF, while at private exhibition of a feature for the purpose of setting a musical program, you became highly interested in a discussion of proper music with a second and third person, and one suggested that at the first appearance of French soldiers on the screen he had heard a beautiful and appropriate French number, the title of which he had forgotten, and when whistling the tune for you it turned out to be the "Mazel Tof," a Jewish number used at the end of Jewish wedding ceremonies, wouldn't it make you feel that the picture game was no place for a musician of intelligence or ability?

The above is but one instance of the ignorance coming to the writer's notice in the last five years.

While the actual impressions upon the layman are essential to the betterment of picture music, it does not mean that his suggestions could in any way help music and the picture. The time has come when the picture theatre requires more of the original and less of the reminiscent in picture music.

There is a vast difference in the requirements of the creator and the critic. The only criterion in the picture theatre after all are the box office receipts.

With the influx of more original ideas into picture theatre music the drawing power of the theatre will be ten-fold greater.

Picture Music Requires Entire Time

This requires that many musical minds be interested, not to give picture music a passing thought, but that they give it their entire time and study.

It is quite possible that a musical plot for picture screen action set-up according to the thematic requirements would be set to music by a thousand different musicians and leaders, none of them exactly alike, each and every musician or leader being able to inject a new and original idea into a similar thematic program without any possibility of musically detracting from the picture action.

With the view of giving musical originality full scope I have created and successfully used plots such as I give in these columns, not meaning them to be dictatorial, but a guide to the thematic requirements of the picture, giving the suggestions for musical numbers only for the purpose of showing the kind of number I would use.

Musical programs, without thematics or means whereby other similar numbers could be used when numbers suggested are not known or unobtainable, have been tried in the past and met with no success for the reason that such a method would give the musician no opportunity for a display of his originality, destroying every chance of competition, putting the picture theatre music on a single basis, whether it be right or wrong, good or bad.

It may be difficult to understand how when a musical program is good it still might be improved by another. Were I or any one to positively dictate a certain musical program, what assurance could any one have that it would be properly played, for it is common knowledge that the abilities of musicians differ greatly, and to have their efforts appreciated and make them entertaining, you must allow them to perform according to their ability. Dissecting the picture action or story into proper musical themes, is the only means whereby we can hope to get universal results in picture music.

Right to Suggest Picture Music

Until the present time everyone, regardless of his musical knowledge, feels it his right to suggest or dictate picture music, thereby simply creating musical confusion and discontent, making the solution of picture music more difficult, and the entree of the better musicians into the picture field more improbable.

The making of a thematic picture analysis is just as impossible to the musician as the making of a working scenario is to the average story writer.

Many exhibitors have told me that they have excellent musicians, but that they lack intelligence and do not obtain good results.

In picture making every department in its manufacture has a separate head, from the story writer to the assembling of the film for the market. In music we engage one head, we admit that he is competent as a musician, but because he is not a hundred other necessary things we say he is ignorant and we unjustly class him as incompetent.

We need a method wherewith we can get results from musicians because they are musicians, creating friendly competition among them, which is the means whereby it will be possible to get musical co-operation among them, laying the foundation for that which is admittedly new to music and creating a desire for the study of picture music.

The music plots and suggestions given in these columns have been made along these lines, the description of music being thematic abbreviations for the kind of music to be played between the cues mentioned. It is not necessary that one certain number need be used, for there are many numbers with similar theme ideas and when your repertoire is properly classified it is a simple matter to substitute numbers when more convenient. To many the description of music as given is not understood, for which reason notes are added to each plot.

With the completion of my A B C method for picture playing the notes as given will be unnecessary and the same space can be taken up by playing instructions.

Question and Answer Department

Beginning with next issue, we set a space for Questions and Answers, hoping that our readers will make free use of it. Through this department we hope to be a help to both musician and exhibitor, being always ready to answer all questions. Our best efforts will be given to make it educational as well as giving all necessary information asked for the betterment of music in the picture theatre.

It is our intention to be strictly co-operative, feeling certain that your views and our views aired thoroughly through these columns will result in creating a certain basis whereby picture music will become a positive factor in picture theatre entertainment.

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Music Plots for "Scandal" and "Cup of Chance"

Universal Feature, "Scandal," 5-Reel Dr., 4,210 Feet. Projection time, 1 Hr. 5 Min.

	Description of Music.	*Number Suggested.*	*Cues to Stop Number.*
1.	Neutral (Firefly)	Firefly Selection (Pub. by G. Schirmer)	
		PART 2.	
2.	Desc.		Before or after "That Afternoon."
3.	Desc. (L. Sent.)	"Spring Thoughts" (Witmark)	One and a half times.
4.	Waltz (Len. Leg.)	"Druid's Prayer" (Jos. W. Stern)	Concert.
5.	Desc. (H. Rom.)	"Fairy Tales" (Eilenberg) (Pub. by Carl Fischer)	Connects 2 and 3.
		PART 3.	
			"News item."
6.	Inter. (L. Desc.)	"Marcelle" (Pub. by Schuberth)	Wright's office scene. Telegram received.
7.	Desc. (H. Path.)	"Apple Blossoms" (Leo Feist)	"Time brings recompence, etc."
8.	Inter. (L. Cl.)	"Starlight (Chappell & Co.)	After train scene.
9.	Ens. and Waltz	"In Old Vienna" (E. Ascher)	Connects 3 and 4.
		PART 4.	
			"Several days later Robert received a letter."
10.	Desc. (L. Rom.)	"Chrysanthemums" (Penn. Music Co.)	Robert receives telegram.
11.	S. H. Rom. Intro. & Waltz.	"Nero's Delight" (E. T. Parell)	Family enters auto.
12.	Desc. (S. H. Rom.)	"Sparklets" (Sam Fox)	Connects 4 and 5.
		PART 5.	
13.	Desc. (H. Dr.)	"Chauson sans Paroles" (Tschaikowsky)	Wife returns home from auto ride. Enters house.
14.	Hy. Mysterioso		Austin exits garage. Lights cigarette.
15.	Agitate (L. P.)		Austin shot by husband while walking on sidewalk.
16.	Desc. (H. Path.)	"Rose Blushes" (Witmark)	To end.

NOTES FOR "SCANDAL."—*Reel I.*—No. 1 can be covered with the selection from the opera "Firefly." When another similar selection is used a waltz or other light number must be set in for No. 2 to carry over to cue opening second reel.

Reel II.—No. 3 can be a slow 6/8 number. No. 4, a waltz lento; legato. No. 5, a slow, serious number.

Reel III.—Nos. 6 and 8 should be classy intermezzos in 4/4. No. 7 must be a slow number with the usual agitated strain in minor.

Reel IV.—No. 10, similar to No. 3. No. 11 must be a waltz with a slow, slurred melody as an introduction. No. 12 should be a slow number in major key.

Reel V.—No. 13 should be a slow number giving a dramatic or agitated effect throughout. No. 14 should be a mysterioso, not pizzicato. No. 15, a dramatic agitato which plays very long. No. 16 must be a slow legato number in minor key.

Knickerbocker Feature. Alice Brady in "The Cup of Chance." 3-Reel Dr. General Film Co. Release. Projection Time, 48 Minutes. Released July 21.

	Description of Music.	*Number Suggested.*	*Cues to Stop Number.*
1.	Light Ens. & Waltz (not long)	"Golden Sunset" (Pub. by Remick)	Concert.
2.	Desc. (Hy. Rom.)	"Raff's Cavatina"	"You'll get her of course, etc."
3.	Agitate (Light)		End of struggle.
4.	S. Hy. Rom. Intro. & Waltz	"Adlyn" (Remick)	Jack exits office with child.
5.	Desc. (Hy. Rom.)	"On Wings of Love" (Witmark)	Connects 1 and 2.
		PART 2.	
			"Years later."
6.	Inter-Trot (F. & P.)	"Shawana" (Ricordi)	Girl in Italian costume on stage.
7.	Tarantelle (Light)		Girl stops dancing
8.	Agitate		End of woman's fight with police.
9.	Hy. Intro. & Waltz	"Spring, Beautiful Spring" (Jos. W. Stern)	Jack and sweetheart seated on sofa.
10.	Sh. Egyptian dance	"Zallah" (Feist)	"Dorothea's mother investigates."
11.	Desc. (Hy. Path.)	"Adoration" (Carl Fischer)	After vision at fireplace.
12.	Light Inter. (Grecian)	"Iris" (Witmark)	Hope falls from table.
13.	Sh. And. & Waltz (Leg.)	"Berceuse Lendre" (Stern)	Connects 2 and 3.
		PART 3.	
			"Like the toast to the adorable Circe," et cetera.
14.	Desc. (Hy. Rom.)	"Romance of the Rose" (Witmark)	Hope reads newspaper article.
15.	Inter. (Greek)	"La Guapa" (Stern)	"After midnight."
16.	Desc. (Hy. Path.)	"Love and Passion" (Joe Morris)	After "Come forth Ulysses, etc."
17.	Desc. (Hy. Plaintive)	"Amo" (Witmark)	To end.

NOTES FOR "CUP OF CHANCE."—*Reel I.*—No. 1 must be a waltz with a lively introduction. No. 2 must be a slow, serious number, very legato. No. 4, waltz with slow introduction. No. 5, similar to No. 2.

Reel II.—No. 7 can be any tarantelle not played fast. No. 8 should be a very long agitato or hurry; not too heavy. No. 9, similar to No. 4, the introduction being more serious. No. 10, a 2/4 Egyptian number for a dance. No. 11, similar to No. 2, with a positive, pathetic appeal. No. 12 should be a 2/4 or 4/4 number of Grecian character. No. 13 must be the same as No. 4; the introduction must be short.

Reel III.—No. 14 is similar to No. 2. No. 15, same as No. 12. No. 16, similar to No. 11. No. 17 must be a very slow number in minor key throughout.

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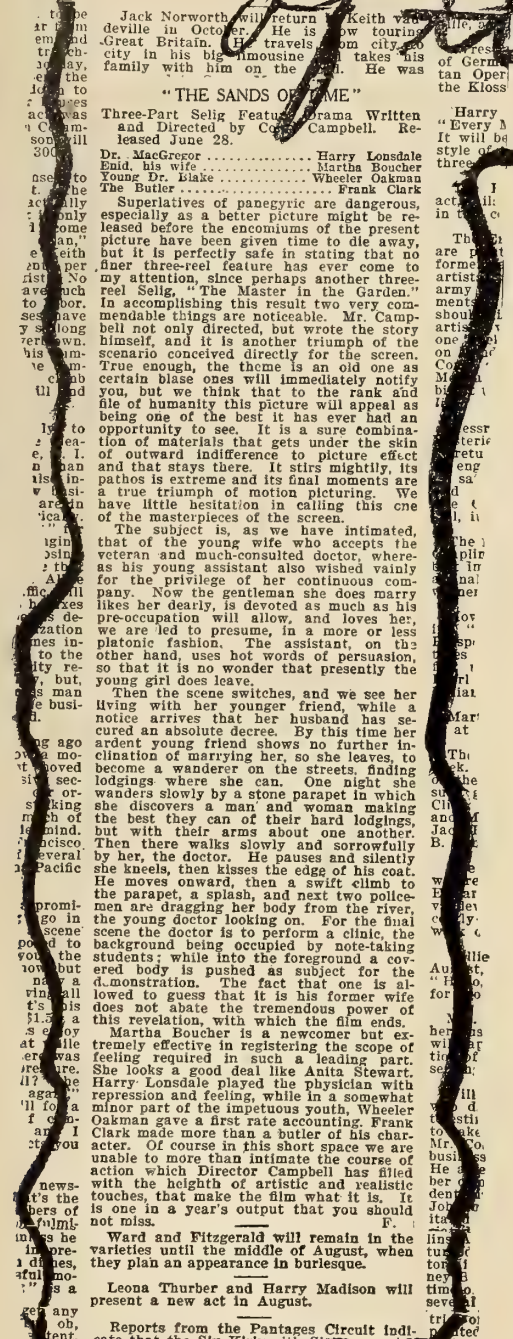
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15 Electric Flashers
16 Elevators
17 Escalators
18 Exterior lighting
19 Fans
20 Film Cases
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22 Film Renovators
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"One of the Masterpieces of the Screen!"



Jack Norworth will return to Keith vaudeville in October. He is now touring Great Britain. He travels from city to city in his big limousine and takes his family with him on the road. He was

"THE SANDS OF TIME"

Three-Part Selig Feature Drama Written and Directed by Colin Campbell. Released June 28.

Dr. MacGregor ..... Harry Lonsdale
Enid, his wife ..... Martha Boucher
Young Dr. Blake ..... Wheeler Oakman
The Butler ..... Frank Clark

Superlatives of panegyric are dangerous, especially as a better picture might be released before the encomiums of the present picture have been given time to die away, but it is perfectly safe in stating that no finer three-reel feature has ever come to my attention, since perhaps another three-reel Selig, "The Master in the Garden." In accomplishing this result two very commendable things are noticeable. Mr. Campbell not only directed, but wrote the story himself, and it is another triumph of the scenario conceived directly for the screen. True enough, the theme is an old one as certain blase ones will immediately notify you, but we think that to the rank and file of humanity this picture will appeal as being one of the best it has ever had an opportunity to see. It is a sure combination of materials that gets under the skin of outward indifference to picture effect and that stays there. It stirs mightily, its pathos is extreme and its final moments are a true triumph of motion picturing. We have little hesitation in calling this one of the masterpieces of the screen.

The subject is, as we have intimated, that of the young wife who accepts the veteran and much-consulted doctor, whereas his young assistant also wished vainly for the privilege of her continuous company. Now the gentleman she does marry likes her dearly, is devoted as much as his pre-occupation will allow, and loves her, we are led to presume, in a more or less platonic fashion. The assistant, on the other hand, uses hot words of persuasion, so that it is no wonder that presently the young girl does leave.

Then the scene switches, and we see her living with her younger friend, while a notice arrives that her husband has secured an absolute decree. By this time her ardent young friend shows no further inclination of marrying her, so she leaves, to become a wanderer on the streets, finding lodgings where she can. One night she wanders slowly by a stone parapet in which she discovers a man and woman making the best they can of their hard lodgings, but with their arms about one another. Then there walks slowly and sorrowfully by her, the doctor. He pauses and silently she kneels, then kisses the edge of his coat. He moves onward, then a swift climb to the parapet, a splash, and next two policemen are dragging her body from the river, the young doctor looking on. For the final scene the doctor is to perform a clinic, the background being occupied by note-taking students; while into the foreground a covered body is pushed as subject for the demonstration. The fact that one is allowed to guess that it is his former wife does not abate the tremendous power of this revelation, with which the film ends.

Martha Boucher is a newcomer but extremely effective in registering the scope of feeling required in such a leading part. She looks a good deal like Anita Stewart. Harry Lonsdale played the physician with repression and feeling, while in a somewhat minor part of the impetuous youth, Wheeler Oakman gave a first rate accounting. Frank Clark made more than a butler of his character. Of course in this short space we are unable to more than intimate the course of action which Director Campbell has filled with the heighth of artistic and realistic touches, that make the film what it is. It is one in a year's output that you should not miss.

F.

Ward and Fitzgerald will remain in the varieties until the middle of August, when they plan an appearance in burlesque.

Leona Thurber and Harry Madison will present a new act in August.

Reports from the Pantages Circuit indicate that the Six Kirksmith Sisters

"IT STIRS MIGHTILY, ITS PATHOS IS EXTREME, AND ITS FINAL MOMENTS ARE A TRUE TRIUMPH OF MOTION PICTURING. WE HAVE LITTLE HESITATION IN CALLING THIS ONE OF THE **MASTERPIECES OF THE SCREEN."**

THE WORD "MASTERPIECE" IS NEVER USED IN THE CONSERVATIVE NEW YORK DRAMATIC MIRROR, UNLESS THE EXPRESSION IS JUSTIFIED. **"SANDS OF TIME"** IS CALLED A **MASTERPIECE** BY "THE MIRROR" BECAUSE IT IS THE ONE EXPRESSION SUITABLE TO DESIGNATE THE WORTHINESS OF THIS SELIG DIAMOND SPECIAL.

WE ARE PLEASED THAT SELIG DIAMOND SPECIALS, IN THREE REELS, RELEASED REGULARLY EVERY THURSDAY, HAVE WON THE TITLE OF **MASTERPIECES.** STRONG PLOTS, BEAUTIFUL STAGE SETTINGS AND STAR PLAYERS ALL COMBINE TO MAKE SELIG DIAMOND SPECIALS BRILLIANTLY CUT GEMS OF PUREST RAY SERENE!

"THE SCARLET LADY," A SELIG DIAMOND SPECIAL IN THREE REELS, WRITTEN BY WILL M. HOUGH, WILL BE RELEASED THURSDAY, AUGUST 5TH IN REGULAR SERVICE. LIKE **"PALS IN BLUE," "SANDS OF TIME,"** AND THE OTHERS, IT WILL ALSO EARN THE **MASTERPIECE** TITLE.

"THE MELODY OF DOOM," A SELIG SPECIAL IN TWO REELS, WRITTEN BY W. E. WING, FEATURING **EUGENIE BESSERER,** THE WONDERFUL EMOTIONAL ACTRESS, IS RELEASED MONDAY, AUGUST 2ND. IT WILL TWITCH YOUR HEART STRINGS.

"THE TAKING OF MUSTANG PETE," ONE REEL WESTERN DRAMA, IS RELEASED AUGUST 3RD. **"THE PRIMA DONNA'S MOTHER"** IS RELEASED AUGUST 4TH. **"THE BLACK LEOPARD"** IS RELEASED AUGUST 7TH.

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AUGUST 7, 1915

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Hobart Bosworth





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In this beautiful, heart interest play of lights and shadows; of human passions and emotions; of an erring wife and a great-hearted husband, there is a never-ending succession of scenes that will reach the depths of human feeling. In the spectacular mine explosion scenes there are thrills that will captivate any audience. The entire production will bring your audiences back to see the next Broadway Universal Feature, and the next and the next. Get in touch with your Exchange instantly. Get the full particulars of the marvelous Universal Program and the very slight expense that insures you a great Broadway star or play on the Regular Universal Program EVERY WEEK. Write or wire your Exchange instantly, or

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THE Wayman plan is a new development of the news-of-the-day-on-the-film idea. Show the first one and you will show them regularly; your audiences will demand them. Most news films are a collection of pictured happenings of slight general and NO particular interest, gathered here and there by photographers who have had no training that would qualify them as judges of news values. The items which make up each film of the National News Weekly are selected by the editors of more than a score of BIG newspapers. One half of the film (500 feet) depicts happenings of general interest; the other half reproduces news events that have occurred in your city—selected by the editors of your favorite home town paper. Here's a slogan for the National News Weekly—You'll find it irresistible:

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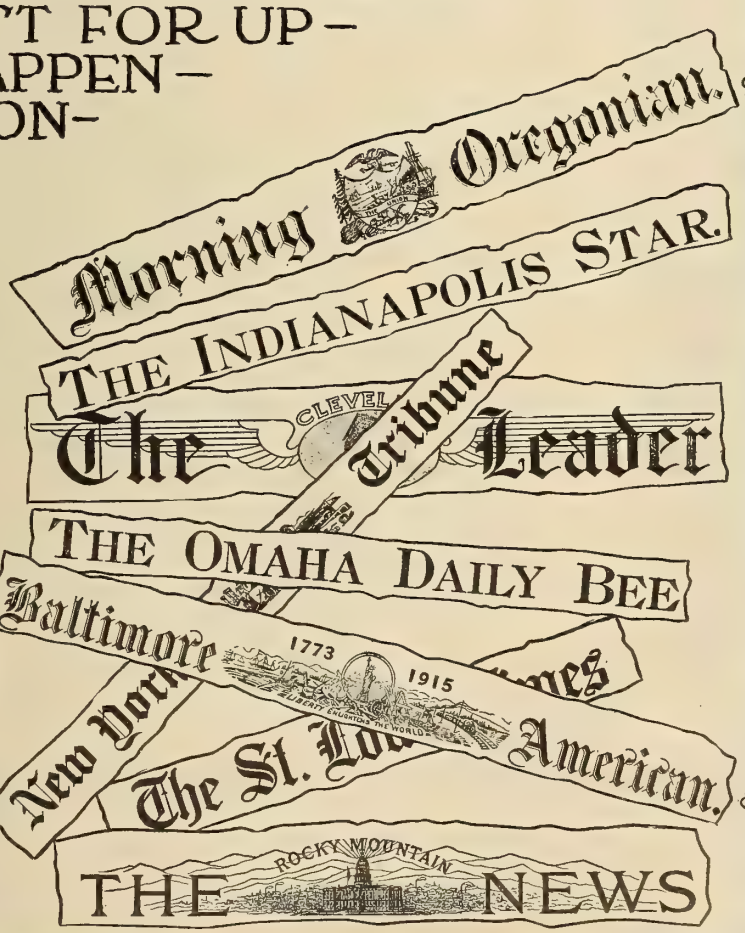
JOURNALS WORLD FILM TIONAL WEEKLY

FOOT TOPICAL FEATURE PLANNED BY H.P. MEN WITH REPORTERS OF METROPOLITAN GUARANTEES INTEREST FOR UP-REVIEW OF NEWS-HAPPEN-SHOW EVENTS OF NATION-THE OTHER HALF TO AND NEIGHBOR-NEWS.

TWENTY five great newspapers with a combined circulation in excess of five million will devote a part of their space every day to acquainting the public with the unusual interest and exceptional value of the National News Weekly. Every exhibitor will reap a proportionate share of this vast advertising campaign. Be one of them! Here is a list in part of the journals whose readers will swell your audiences:

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PHILADELPHIA PUBLIC LEDGER
WASHINGTON TIMES
CINCINNATI ENQUIRER
NEW ORLEANS TIMES
ATLANTA CONSTITUTION
BUFFALO ENQUIRER
CLEVELAND LEADER
DETROIT TIMES
ST. LOUIS TIMES
KANSAS CITY POST
MILWAUKEE JOURNAL
MINNEAPOLIS JOURNAL
DALLAS NEWS
OMAHA BEE
BALTIMORE NEWS
MONTREAL STAR
NEW ORLEANS PICAYUNE

and others that will be announced later.



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The Equitable Motion Pictures Corporation in introduc ing itself, does so with the full knowledge that motion picture exhibitors, generally, are justified in being skeptical.

We make no promises other than to issue for release each and every week:

1st—A five reel feature production

2nd—A one reel comedy

both of such a standard as the best talent (in each of the respective departments required by such an enterprise as ours) can produce, with a keen foresight toward the ever and rapid changing conditions and improvements that time demands and master minds create.

We do not believe that our success shall come over night—our goal is too great to be reached hastily—but with the courage of our convictions—a willingness to toil incessantly—inspired by an ambition to become the pride of the industry and representative of America's highest commercial ideals, we feel that our honest and honorable policies, coupled with a determination to help elevate our trade, will ultimately gain proper recognition, and to that end we solicit your co-operation.

The Stars and some of our early releases, follow:

William Courtleigh	in	"Life's Crucible"
Florence Reed	in	"The Cowardly Way"
Tom Wise	in	"Blue Grass"
Helen Ware	in	"The Price"
Julius Steger	in	"The Master of the House"
Robert T. Haines	in	"Human Cargoes"

The above are merely mentioned to acquaint you with the type and character of Equitable Productions.

Our regular announcement of releases and dates of release for the first three months will be issued in due season.

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STRAIGHT from his heart of hearts, General Manager Hathaway, of the Trimount Theater Company (Cambridge, Mass.), fires in a letter of enthusiasm. Like a swift, true shot, his finger goes right to the vitals of film success. He says of a Thanhouser release: "EACH ACTOR IN THAT PICTURE PERFECTLY FITTED THE CHARACTER IMPERSONATED WITHOUT FAULT. I WAS SO IMPRESSED THAT I FELT CALLED UPON TO EXPRESS MY APPRECIATION."

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Edwin Thanhouser

Edwin Thanhouser Presents

"When the Fleet Sailed"





It is doubtful whether any release ever represented greater effort than this. Florence La Badie, Peggy Burke and Harry Benham are cast wonderfully in this production, which will be noted for its genuineness. Everything in it is real, from the great battleships to the officers' shoulder-straps, and there is action every sprocket-hole of the way.

Released in Two Reels **Tuesday, August 3rd.**





"The Revenge of the Steeple-Jack"

Prepare to lose your breath when you see this one. The big punch is a battle 200 feet in the air by two men who love the same girl. No counterfeit thrill effects! You won't need to ask a question after you see the hair-raising work in this film. Mignon Anderson, Harris Gordon and John Lehnberg worked with all their might—and they know how!

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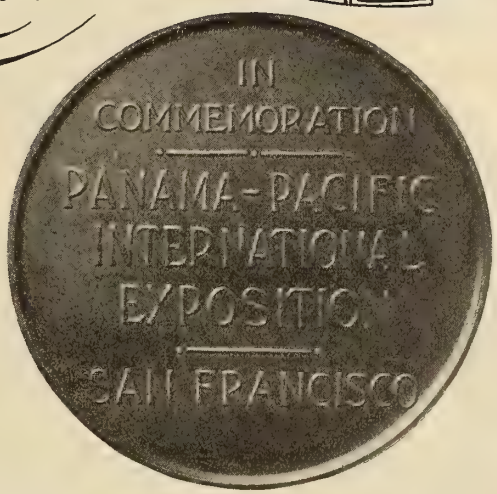
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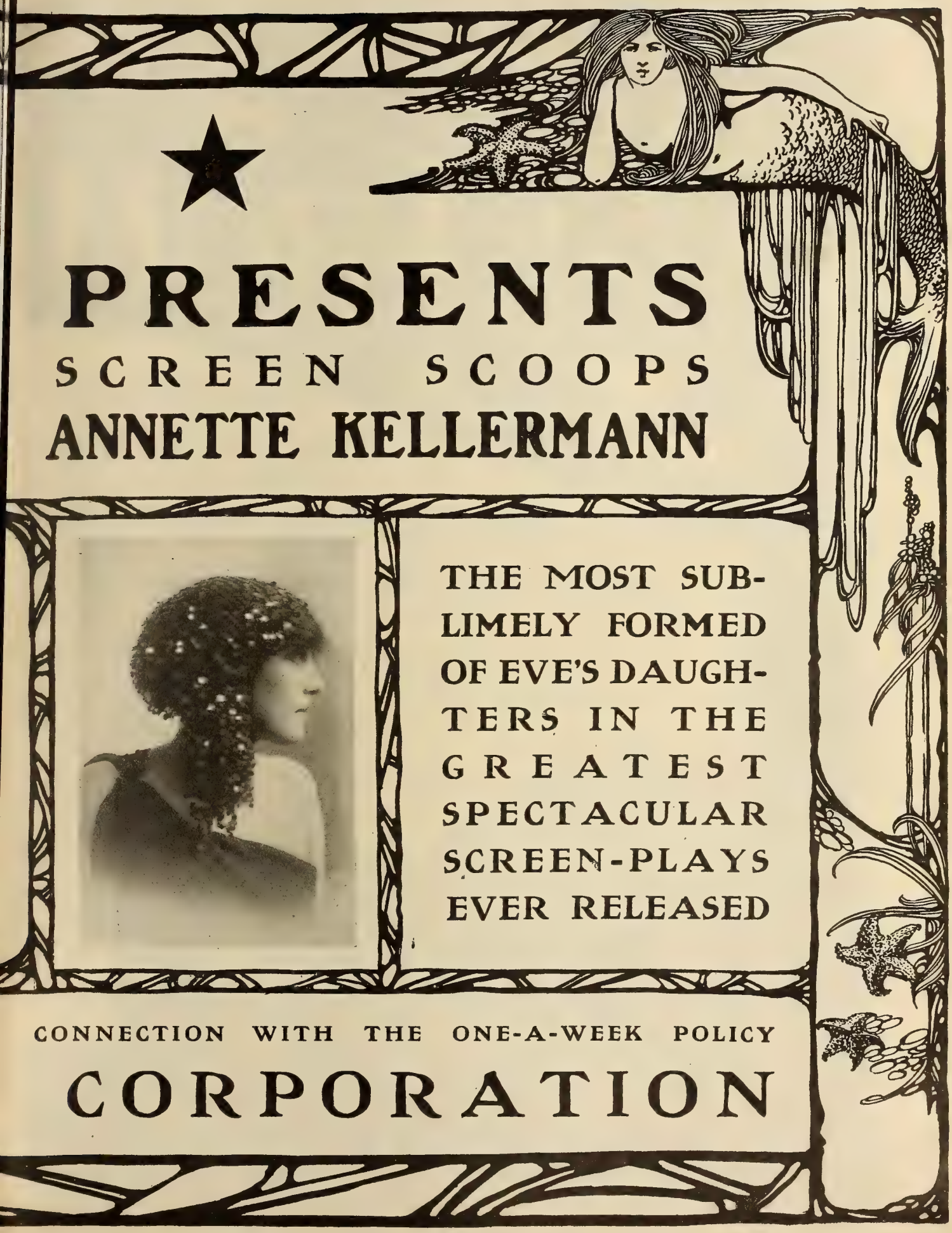
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VITAGRAPHED BY WILFRID NORTH UNDER THE PERSONAL SUPERVISION OF J. STUART BLACKTON, AUTHOR & CREATOR OF "THE BATTLE CRY OF PEACE"

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EXHIBITORS WILL BE GIVEN AN OPPORTUNITY GREATER THAN ANY THAT HAS EVER BEEN GRANTED THEM. THE MAGNITUDE OF THIS SUBJECT COUPLED WITH THE TIMELY INTEREST PARTICULARLY DURING THIS CHAOTIC PERIOD, WILL GIVE EVERY EXHIBITOR IN THE UNITED STATES THE OPPORTUNITY TO MAKE BIG MONEY

AND FURTHERMORE—THIS WONDROUS FEATURE WILL BE PROMOTED IN A WAY—AND MANNER BEFITTING ITS GREATNESS. THE STORY WILL BE SYNDICATED IN ALL THE LEADING PAPERS THROUGHOUT THE UNITED STATES BEFORE THE PICTURE IS RELEASED. THIS IS THE FIRST TIME IN THE HISTORY OF THE PICTURE BUSINESS THAT A FEATURE PICTURE OF A SINGLE RELEASE HAS EVER BEEN PROMOTED IN THIS WAY. EVERY OTHER MANUFACTURER WILL UNDOUBTEDLY ATTEMPT TO MAKE A "BATTLE CRY OF PEACE." EVERY OTHER MANUFACTURER WILL HAVE AN ANNOUNCEMENT ALONG SIMILAR LINES AS SOON AS THIS MESSAGE IS READ. YOU WILL BE APPROACHED FROM EVERY SIDE BY MANUFACTURERS WHO PRESUMABLY HAVE PICTURES OF THE SAME CALIBRE, BUT REMEMBER THERE IS ONLY ONE "BATTLE CRY OF PEACE."

WAIT FOR RELEASE DATE

...MR. CHARLES RICHMAN
and
THAIS LANTON....as.....COLUMBIA
LIONEL BREHAN. as..THE WAR MONSTER
JOSEPH KILGOUR. as.GEORGE WASHINGTON
PAUL SCARDON...as..GENERAL GRANT
WILLIAM FERGERSON as ABRAHAM LINCOLN

PROMINENT AMERICANS
ADMIRAL GEORGE DEWEY
REV. DR. LYMAN ABBOTT
MAXIM

THE VITAGRAPH COMPANY OF AMERICA
EXECUTIVE OFFICES
EAST 15TH ST. & LOCUST AVE., BROOKLYN, N.Y.
NEW YORK CHICAGO LONDON PARIS

READ MESSAGE ON NEXT PAGE

Read this message from J. Stuart Blackton to the mothers of America

This Film is dedicated with respect, reverence and admiration, and with the earnest prayer that their eyes may be opened to the peril which menaces and will continue to menace them, their children and their loved ones until the present state of "Unpreparedness" has been remedied.

"The hand that rocks the cradle rules the world," and in those mother hands lie the power to demand and to receive adequate protection against war, just as they demand and receive proper police protection against crime.

To the fearless patriotism of Hudson Maxim, and the plain, practical, straightforward truths in his book "Defenceless America," I owe the inspiration and impetus which caused me to conceive and write the silent drama of "The Battle Cry of Peace."

To over a score of other real Americans—some of the most prominent men in Army and Navy Administrative circles in the United States, I owe a debt of gratitude for the invaluable assistance of their advice and counsel in the preparation of that photo drama and its subsequent visualization in motion picture form.

Nearly every important motion picture yet produced has been made from a story or a book. In this case the book was written after the completion of the silent drama.

The aim and object of both book and picture are to arouse in the heart of every American citizen, a sense of his strict accountability to his government in time of need—and to bring to the notice of the greatest number of people in the shortest possible time the fact that there *is* a way to *insure* that peace for which we all so earnestly pray.

"Let us have Peace!" General U. S. Grant, one of the mightiest warriors in the world's history, coined that phrase. With his genius for command, for attack and defense, he whose business was *War,* wanted Peace.

No body of men are half so anxious for Peace as the Army and the Navy. Every sane, conscientious human being is against War and for Peace.

But as a Nation we must not only be Champions of Peace and of the laws of humanity, but we must have the Power to enforce those laws! The Power to insure that Peace!

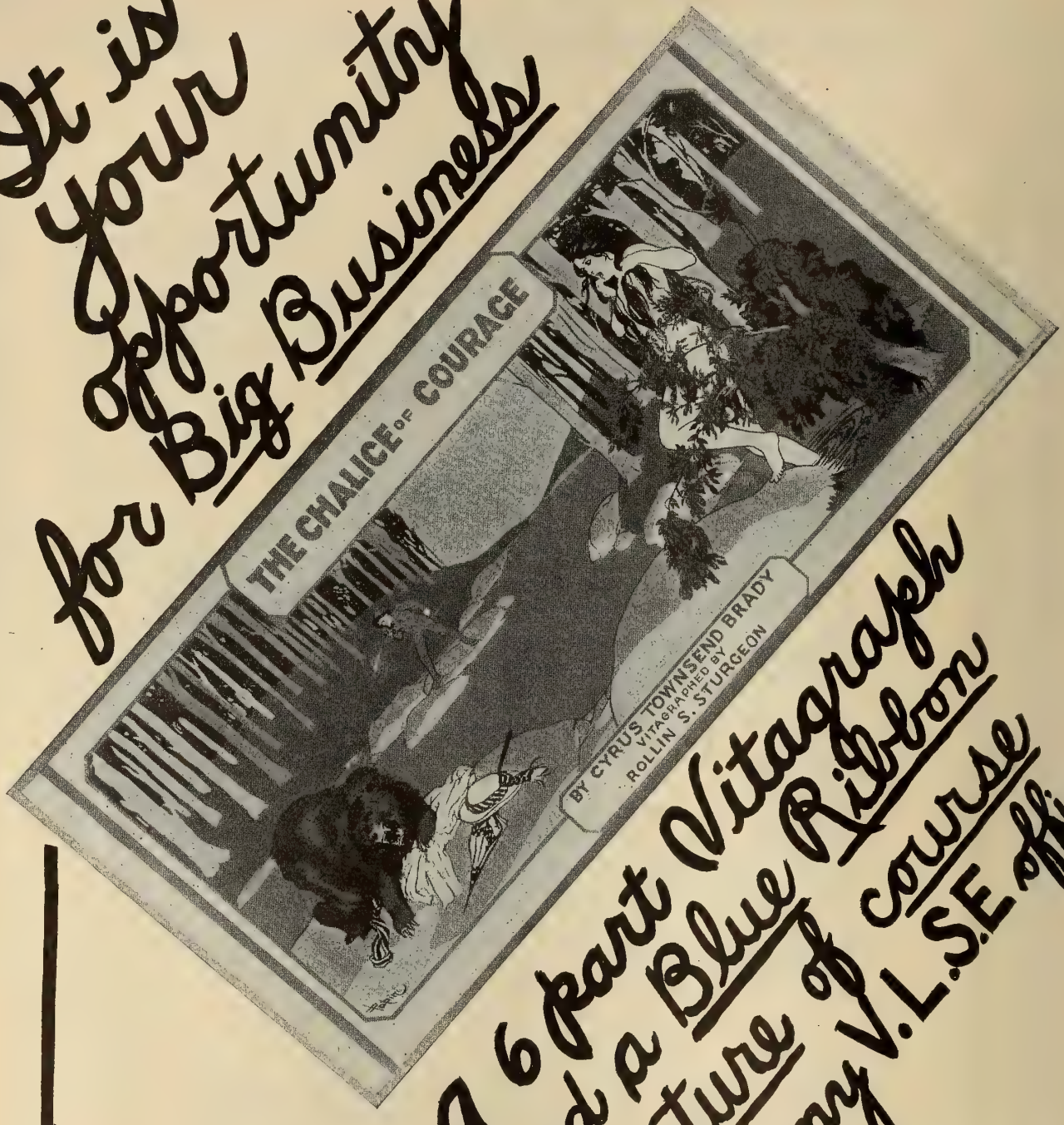
Let us disarm—let us become helpless, unprotected, emasculated, and there shall be Peace, but not Peace and Plenty, not Peace with Honor. Crushed, bleeding and trampled upon, America may find herself on her knees begging for "Peace at any price."

J. STUART BLACKTON
Harbourwood
Oyster Bay Long Island

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ARE WORSE THAN
NONE AT ALL.
GOOD POSTERS
BRING CROWDS TO YOUR DOORS.
THE GODDESS POSTERS
ARE GOOD POSTERS
THEY SHOW
YOUR PATRONS
WHAT TO EXPECT--
THE BEST IN
CONTINUED PHOTOPLAYS

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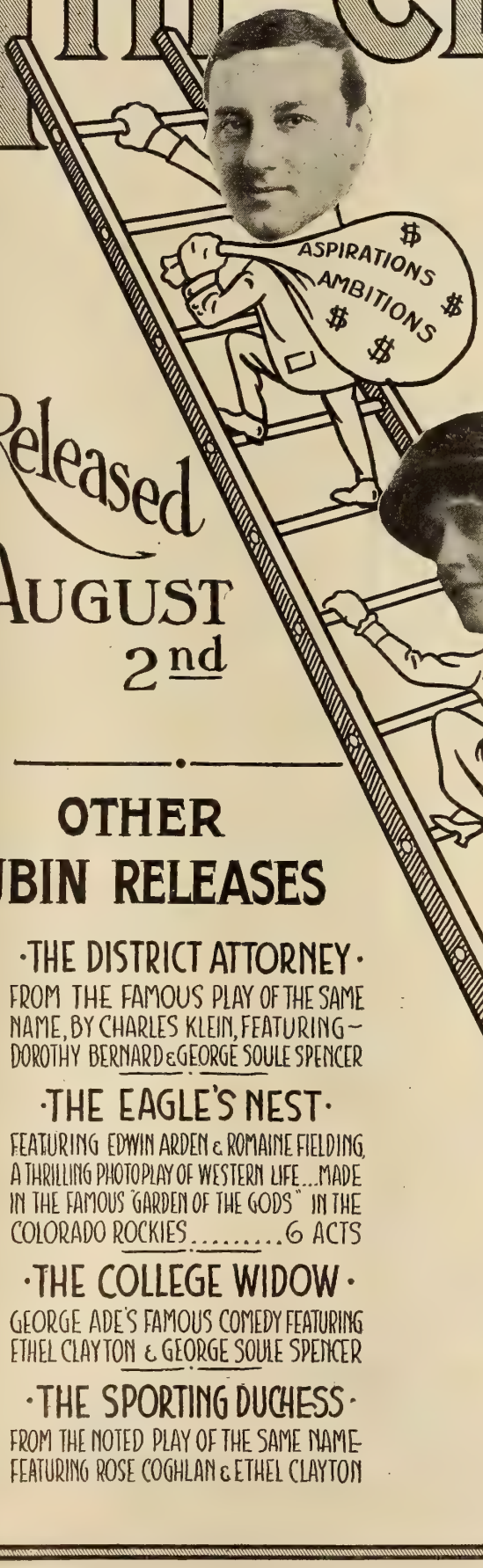
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THE CLIMBERS



Photoplay in 5 Acts based upon the famous Comedy Drama by Clyde Fitch

WITH
GLADYS HANSON
GEORGE SOULE SPENCER
&
WALTER HITCHCOCK

Released AUGUST 2nd

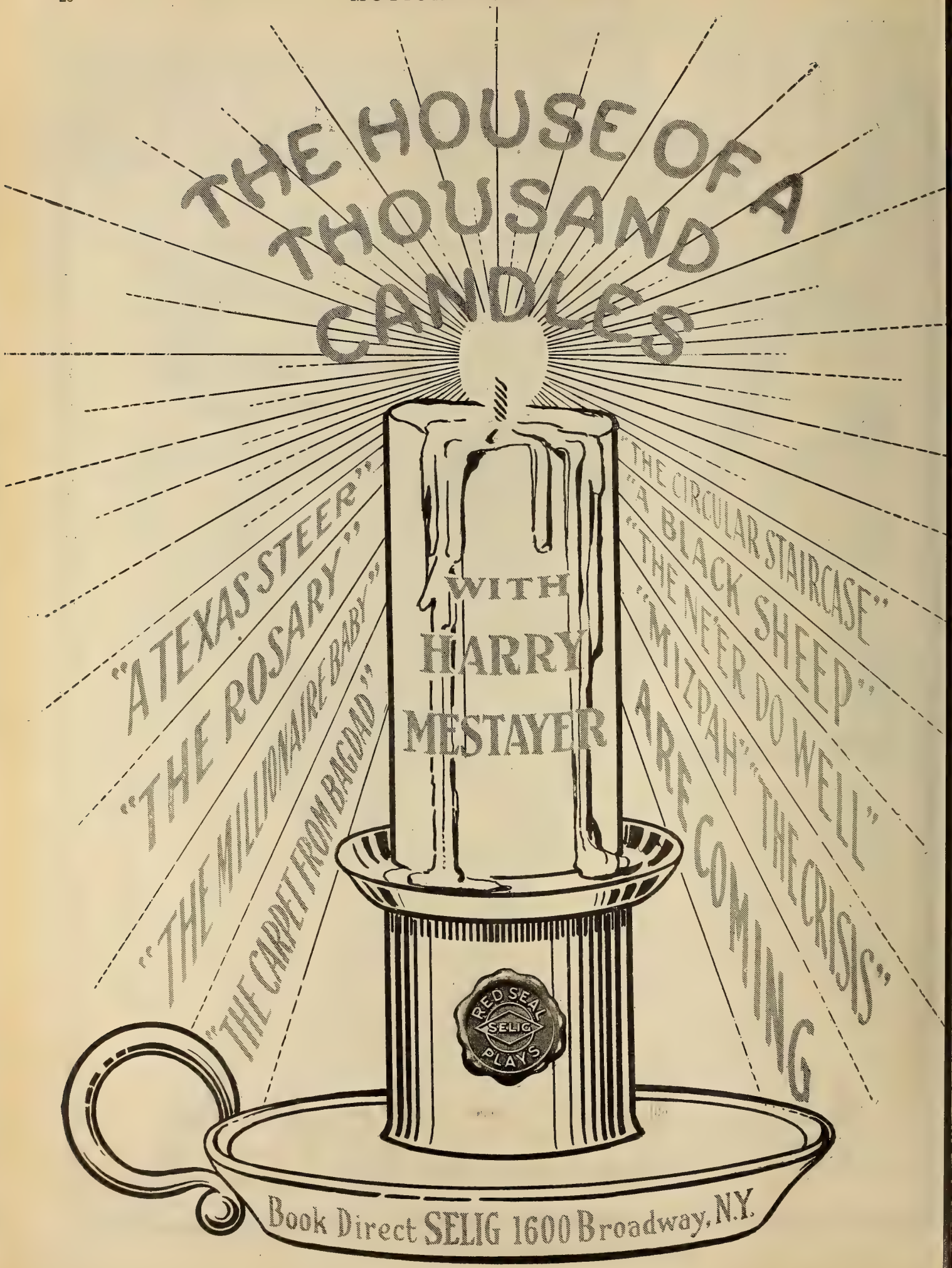
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DOROTHY BERNARD & GEORGE SOULE SPENCER

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ETHEL CLAYTON & GEORGE SOULE SPENCER

·THE SPORTING DUCHESS·
FROM THE NOTED PLAY OF THE SAME NAME
FEATURING ROSE COGHLAN & ETHEL CLAYTON


THE HOUSE OF A THOUSAND CANDLES
WITH
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"THE ROSARY"
"THE MILLIONAIRE BABY"
"THE CARPET FROM BAGDAD"
"THE CIRCULAR STAIRCASE"
"A BLACK SHEEP"
"THE NE'ER DO WELL"
"MIZPAH" "THE CRISIS"
ARE COMING
RED SEAL
SELIG
PLAYS
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"A Bunch of Keys" Will Make the World Ring With Laughter

Nothing puts the spectator in such good humor as a good comedy.

It stirs up all his latent love of fun and makes him smile at the cares of life.

The trials of the day loom large and oppressive when seen at too close a view.

There is nothing like a good laugh to reestablish the equilibrium and give a correct perspective of life to the careworn.

A hearty laugh banishes gloomy forebodings and turns all petty ills to a rose colored hue.

"A Bunch of Keys" is the funniest of all the great comedies of that master fun maker, Charles Hoyt.

Essanay's five-act photoplay surpasses the screamingly funny stage production in genuine humor and comic situations.

The all star cast with June Keith, John Slavin and William Burress in the leads assures its success. Produced by Richard Foster Baker.

To be certain of a really good comedy book this Essanay feature through any of the branch offices of the V. L. S. E. Inc.



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Better to read fifty advertisements than to miss the one YOU need.

Build your foundation
On a rock,
The rock of success,
Success of many years,
If you want
To make money.
You can experiment
But experiments cost money-
Your money.
Stick to the ones that know-
The successful producers-
The producers who have made good
For you.
And you will be in business
Long after your competitor
Is forgotten.



V.L.S.E.
1600 BROADWAY, NEW YORK CITY.

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Thursday, Aug. 5TH

WALTER EDWARDS IN

THE PROMOTER

KAY-BEE



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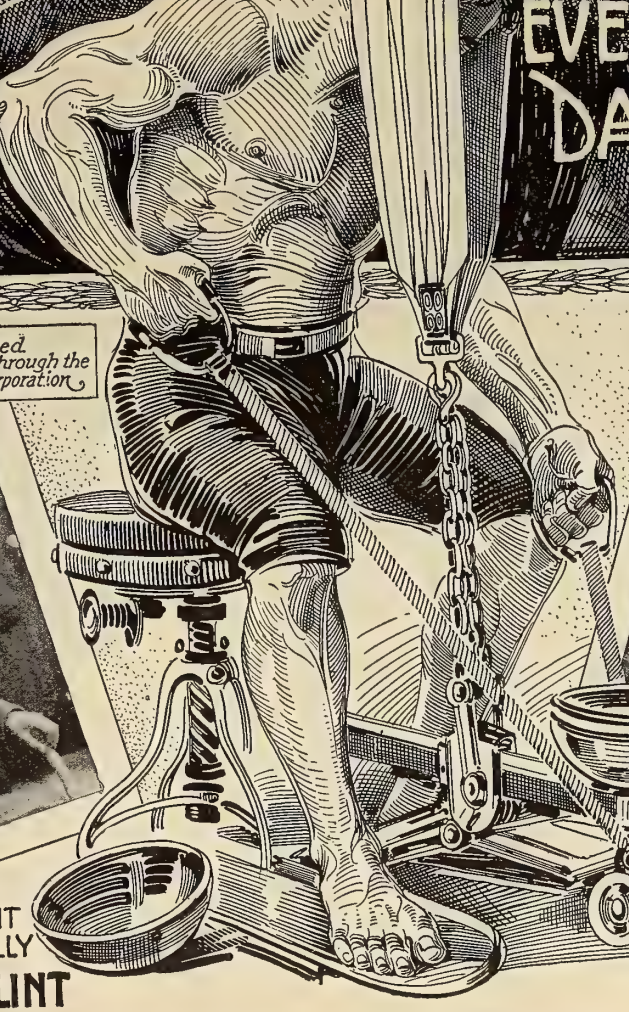
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THE HEART OF JABEZ FLINT

GETTING STRONGER EVERY DAY

Released Exclusively through the Mutual Film Corporation



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MONDAY Aug. 2ND

SYD. CHAPLIN IN

A LOVER'S LOST CONTROL

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NEW YORK MOTION PICTURE CORPORATION

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THOS. H. INCE & MACK SENNETT, MANAGING DIRECTORS OF PRODUCTION

You are wasting your opportunities if YOU ignore advertising.



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Who played the leading roles in such Broadway successes as:

"The Debutante," at the Knickerbocker Theatre; "Iole," Longacre Theatre; with Sam Bernard, in "All for the Ladies," Lyric Theatre; "Little Boy Blue," Lyric Theatre, and in "Snowwhite," and other plays at Winthrop Ames' Little Theatre, is the star who enacts the role of Eastman, the unfortunate husband

In the Four-Act BROADWAY FAVORITES Feature Production

of McKee Rankin's Greatest Success

THE RUNAWAY WIFE

Released in Regular Service, Monday, August 9th

Don't fail to get the Special 1, 3 and 6-Sheet 4-color Lithographs

This Feature obtainable at all General Film Company Branch Offices and Greater New York Film Rental Company

KALEM COMPANY

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Who stole Mrs. Weed's Rings? Was it Celeste, the manicurist, or Vincenzo, the chef who had served the Grand Hotel faithfully for many years? Both emphatically deny their guilt, but all the evidence points to one of the two as the guilty party.

This is the amazing mystery which confronts the officials of the Grand Hotel, in



THE RIDDLE OF THE RINGS

(Released in Regular Service, Wednesday, August 11th)

One of the Twelve Weekly Two-Act

MYSTERIES of the GRAND HOTEL

Eventually, Celeste and Vincenzo are found innocent of the crime. The story reveals the famous "thousand-dollar swindle"—known to every hotel man—by which a pair of crooks victimized almost every hotel of prominence in the country.

Such representative hotels as the McAlpin and Buckingham, of New York City; Auditorium Hotel, Chicago; Hotel Jefferson, St. Louis; Hotel St. Francis, San Francisco; Hotel Savoy, Kansas City; Hotel Mason, Jacksonville, etc., furnished us with the material upon which we have built this remarkable series. Get in touch with the nearest rental exchange and asked to be booked for every one of the twelve two-act episodes!

Special 1, 3 and 6-Sheet 4-Color Lithographs

This Series obtainable at all General Film Branch Offices and Greater New York Film Rental Company

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NEAL of the NAVY

A big serial, written by a big author (Mr. Wm. H. Osborne), acted by big stars, and produced in a big way by Balboa.

The scenes of navy life are taken with the approval and by the sanction of the Secretary of the Navy.

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PATHÉ NEWS the best

The PATHÉ EXCHANGE inc.

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The Kleine-Edison Feature Film Service

Offers as its initial attraction

Miss Irene Fenwick

In George Kleine's Film Dramatization of Owen Davis'

"THE WOMAN NEXT DOOR"

Five charming reels of drama founded on the stage play of that name.

Essentially a story of the heart—of gossip, misunderstanding and social persecution—told with pretty pathos and winning sympathy—emotions of which Miss Fenwick is past mistress.

"THE WOMAN NEXT DOOR" possesses those great essentials of successful film—it clings fast to the interest—touches the fancy—and is truly dramatic without being somber.

You are sure to like "THE WOMAN NEXT DOOR."

For Release September 1st

AND

Coming September 8th

Mrs. Fiske

In

THE EDISON FEATURE MASTERPIECE

"VANITY FAIR"

A pretentious, vivid and artistic visualization of the great Thackeray Classic —featuring, in the leading role, a name familiar to theatre-goers the world over.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.

How can an advertiser continue advertising? By giving YOU value.

ALSO

Coming September 15th

The Funniest of Funny Comedians

Bickel and Watson

In that riot of fun by W. M. Goodhue

"HELLO BILL!"

Five chuckling, jolly reels of film

You know "HELLO BILL!" It's one of those never-to-be-forgotten gems of comedy that thrives on time and grows funnier with the passing years. Every one knows and likes the "HELLO BILL!" sort of fun. It's CLEAN straight through.

Book it. There couldn't exist a better film story than "HELLO BILL!" nor a better team to tell it than BICKEL and WATSON. It's a positive sure-fire box-office magnet that will pull like Mother Gravity herself.

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"THE BLINDNESS OF VIRTUE"



Featuring

EDNA MAYO and **BRYANT WASHBURN**



is the

Greatest Screen Success of the Year

Never has a photoplay met with such universal approval or received such unstinted praise as this Essanay six-act feature, written by Cosmo Hamilton.

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"The White Sister"

By F. Marion Crawford

In 6 acts Featuring **VIOLA ALLEN**

Produced by FRED E. WRIGHT

"The Slim Princess"

By George Ade

In 4 acts Featuring **Ruth Stonehouse**

"Graustark"

By George Barr McCutcheon

In 6 acts

Produced by FRED E. WRIGHT

These features are thrilling millions and gaining in popularity every day. Book them through any branch office of the V. L. S. E. Inc.



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"FIRST TO STANDARDIZE PHOTOPLAYS"

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HENRY B. WALTHALL

the world's greatest photoplay actor, will make his next appearance under the Indian head banner in

"The Woman Hater"

IN 3 ACTS

A delightful comedy drama written by the well-known society leader and litterateur,

H. C. Chatfield-Taylor

Produced By

CHARLES J. BRABIN

★ ★ ★ ★ ★

THE NEXT GREAT

ESSANAY-CHAPLIN COMEDY

IS

"The Bank"

IN 2 ACTS

This is the funniest comedy yet produced by the famous comedian, Charles Chaplin. It is a clean, wholesome comedy and a riot of fun from beginning to end. Released August 9 through the General Film Co.





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ASK THE EXHIBITOR WHO USES ESSANAY

As a rule, all the advertising you see about filling your till to overflowing means little or nothing.

The exhibitor of today is intelligent and knows that only first class photoplays bring permanent results.

Essanay is not telling you how to get rich quick or to take in so much money you won't know what to do with it. We will tell you, however, that Essanay today is leading the film world in the production of photoplays.

And we can prove it.

The proof lies in the exhibitor who is using Essanay.

Ask him. Go to the man who is filling his house nightly. You will discover the secret of his success. He is providing his patrons with the best photoplays.

And the best photoplays are Essanay.

G. M. ANDERSON
and Marguerite Clayton

are presented in their latest western dramas

"BRONCHO BILLY'S PROTEGE" — **RELEASED AUG. 6**

"BRONCHO BILLY STEPS IN" — **RELEASED AUG. 13**

"STREET FAKERS"
A screamingly funny Western comedy. Released August 5.

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By George Ade
Produced by Richard Foster Baker
You can always find something if you dig long enough. Released August 11.

"WHEN MY LADY SMILES"
(In 3 acts)
By Edward T. Lowe, Jr.
Featuring Ruth Stonehouse. Released August 10.

"THE BELL HOP"
This Western comedy will convulse everyone with laughter. Released August 12.

RELEASED THROUGH THE GENERAL FILM CO.

Special 6-sheet muslin Chaplin posters ..... $1.75 } Essanay
Life sized Chaplin cut-out for lobby stands..... 1.50 } Publicity
25-foot strips of Essanay stars ..... 1.50 } Dept.

A 50-foot strip scene of "Graustark," "The Slim Princess," "The White Sister," "The Blindness of Virtue," and "A Bunch of Keys," is the best way to advertise these photoplays in your theatre. Price $2.50. Essanay Publicity Dept., or at the V. L. S. E. branch offices.



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"When You See It In 'The News' It's NEWS"

Motion Picture News

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CHICAGO, ILLINOIS
110 SO. DEARBORN STREET

Volume XII AUGUST 7, 1915 No. 5

The Wail of the Ohio Censors

THE movement for a referendum of the Ohio censorship law to the voters of the state is now well under way.

In fact, it has assumed such proportions that the censors feel obliged to make a few statements—or rather, misstatements—in their own behalf, and to the intended damage of everybody else concerned.

* * *

WHAT Mrs. Miller, Mr. Wilson and their associates have to say in this connection would be important if it were true.

As it is, their remarks are interesting because they are samples of the misrepresentations which the industry must endure and the public must guard against from now until there is an end of censorship.

* * *

"IN trying to lighten the burden of the exhibitors," is the suave beginning of this utterance, "the censors have been amazed to find that the exhibitors are allowing themselves to be used by the exchange men and the manufacturers to assist in getting the referendum. . . ."

"Should the referendum be successful, the first censorship law would not be repealed, but the new one will, and the burden of violations will again fall on the exhibitors instead of the exchange men, as provided by the amendment."

* * *

SEVERAL facts are revealed in these few words, including one or two that, perhaps, the censors would prefer to keep in the background.

The first is, that the censors are preparing to fight the referendum. That, of course, is a foregone conclusion.

What seems to be equally clear, however, is the method the censors will use to defeat the referendum vote, if they can.

* * *

THEY propose to do precisely what they charge the exchange men and the manufacturers with planning to do—to narrow the referendum vote to the Besaw amendment, passed last spring, and permit that to be repealed for the sake of saving the censor law as a whole—and their own jobs.

* * *

TO do this will require some little hookwinking of the "dear peepul." The voters must be made to think they are having their own way—but this is surely better than exposing them to the horrible dangers of uncensored motion pictures again, to say nothing of the cruelty of depriving their hard-working and ambitious censors of their jobs.

IT is an old, almost a stale game the Ohio censors are playing.

Their very lame and ill-concealed attempt to cause distrust of the exchange and manufacturing interests in the exhibitors' minds is one of the ancient devices of political strategy.

But it wants doing better than these little provincial politicians are doing it.

* * *

THEIR description of the case might impress a careless outsider. It is only cause for ridicule to those in the business, who know, first, that the referendum idea was originally broached and begun by exhibitors, and, second, that the exhibitors and exchange men are too keenly aware of the identity of their interests in this matter to permit their opponents to breed discord among them.

* * *

WHAT is not false in the announcement from Columbus is funny.

There is something excessively humorous in the idea of a censor trying "to lighten the burden of the exhibitors," when it is the censor and censorship that is the chief, or rather the only burden.

It is the Tammany politician who scents the "better conditions" move from afar, making a pretence of putting his house in order, and then, when the "clean government" army sweeps down upon him inexorably demanding in an aggrieved tone, "For heaven's sake, what do they want? Ain't we just given 'em some reform?"

* * *

JUST so the censors in Ohio. They are "amazed" that the exhibitors should insist upon "lightening the burden" upon them, in their own way, when the censors have thoughtfully tried (?) to lighten (?) it for them.

They forget, these censors, that *they* are the burden the exhibitors want to get rid of, and *intend* to get rid of.

They forget that the referendum petition demands the abolition of *all* censorship. Not the Besaw amendment or any other single feature of the law but CENSORSHIP.

* * *

THE exhibitors, the exchangemen and the manufacturers are asking for that or nothing.

And the censors' record, either in Ohio or in other states, has not been such as to cause any feeling of pride at their administration, or any feeling of hesitation at dispensing with their services, or any pang of sorrow at seeing them return to the oblivion from which they came.

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES
Published on Thursday Every Week by

EXHIBITORS' TIMES, Inc.

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Vol. XII August 7, 1915 No. 5

Why the Eisner Amendment Failed at the Albany Constitutional Convention

IT is greatly to be regretted that the Eisner measure to prohibit all censorship legislation against motion pictures, by extending the protection of the free speech clause explicitly over them, should have failed of adoption by the Constitutional Convention at Albany, N. Y.

The failure is to be regretted, but it is not to be wondered at.

* * *

IT was a bold attempt to accomplish by a single stroke, what cannot possibly be accomplished save by slow and gradual steps, by a series of victories, each one of which brings the business a little nearer the haven of refuge than it was before.

"Trench fighting," in short, is the only method of attack that will conquer censorship.

* * *

THE Eisner proposal to exempt motion pictures from censorship legislation was, in other words, a demand upon the law-makers to agree that the picture business should be placed, by the Constitution of the State, permanently beyond their control.

That was the fatal weakness of the idea.

You cannot induce any legislator or any body of legislators to concede that much to any business.

* * *

THE American Senator or Assemblyman of today is firmly convinced that his law-making right is not and cannot be limited by anything except his ability to get a majority on his side.

He believes he has a right to pass any kind of a law he pleases in regard to any business in existence, and he does so, periodically, just to show that he can—when he has no more sinister motive for so doing.

COUPLED with this is the overwhelmingly evident spirit of the times to pass laws regulating and relating to everything under the sun.

Never before in the history of this or any other country has there been such a swelling of the statute books of every state in the Union as within the last ten years.

Many of these laws are preposterous. Many of them are ridiculous. Many of them are aimed with vicious or greedy intent against some group of men whose prosperity has aroused the envy of the politicians in power.

But the making of laws goes steadily on, until it has become an unquenchable lust in the breast of the law-makers, and they must satisfy their appetites for creating new laws, regardless of their necessity, intent or consequences.

* * *

IN such a state of affairs, it is unthinkable that any body of politicians would deliberately sign away their right to legislate, if they saw fit, against the motion picture business, by endorsing the Eisner amendment.

They might agree, informally and orally, to respect the freedom and independence of the business. They might refrain indefinitely from legislation because of the number of friends the motion picture would be found to have in the legislature.

But as for publicly, and in set words, renouncing forever the "divine right" to meddle in business affairs—that would be midsummer madness, from the legislator's point of view.

* * *

THAT is why the Eisner amendment failed. It is no fault of the men behind it that it did fail.

The longest way around is not only the shortest way to solve the censorship question. It is the only way.

The Victory of the Exhibitors in Dallas

DALLAS exhibitors have won the first round in their fight against the Sunday closing movement engineered by the Council of Churches in that city.

The ministers, defeated in the local court, have recourse, it is true, to the State Court of Criminal Appeals. They are said to be hesitating about carrying their case to the higher tribunal. Whether they carry it there or not, the exhibitors have gained the essential victory, for they have established in a court of law in their own city their case.

* * *

IT is not strange that the ministers, as self-appointed guardians of morals, should have thought it necessary to attempt to run counter to public opinion, but it is strange that they would take into a law court so flimsy an argument as they presented.

The exhibitors were operating their Sunday performances on the contribution plan, and that is precisely the method used on the very same day of the week by the ministers in their churches.

The ministers were toying with a boomerang. All the exhibitors had to do was to let the boomerang work in its natural way. It worked perfectly.

* * *

AND the striking lesson of this incident for exhibitors everywhere is this: that efforts to oppress their business may come not alone from legislatures and censors, but also from grave and reverend gentlemen in clerical garb whose ideas belong to the Dark Ages. The fact that these gentlemen use the guise of religion for their unwarranted attacks does not make their attacks on a legitimate business any the less oppressive.

If there is one thing worse than a legislator with a mania for regulating everything and everybody, it is a minister who attempts to force down the throat of a community his superstition-saturated ideas.

OHIO CENSORSHIP IN HANDS OF VOTERS

Exhibitors Throughout the State Organize in Effort to Quash by Referendum Obnoxious Law Now Interfering with Rights of Picture-Going Public—Censors in Report Charge Manufacturers and Exchangemen Behind the Movement—Cleveland Makes Strong Protest Against Actions of Censors

Special to Motion Picture News

Cincinnati, July 28.

THAT exhibitors throughout the state of Ohio have begun to organize in an effort to defeat censorship by referendum next fall was made known here several days ago, when wide publication was given to a report filed with the State Industrial Commission by the Ohio Board of Censors. So quietly and smoothly had this organization sprung into being that many exhibitors themselves expressed surprise when the fact of its formation and the statement of its purposes were outlined in the censors' report.

The report of the censors charged that film manufacturers and exchange men were back of the fight by referendum and were using sinister arguments to induce exhibitors to aid in a referendum on the Besaw bill, which was an amended measure to the original law and made the manufacturers and exchanges equally responsible with exhibitors for failure to make eliminations.

The censors charge that the manufacturers and exchanges who are the real violators of the law are making every effort now to hoodwink the exhibitor by having them defeat the Besaw bill by referendum and thus shift back the whole responsibility on the exhibitors' shoulders. This is what the report said in part:

"In trying to lighten the burden from the exhibitors the censors have been amazed to find that the exhibitors are allowing themselves to be used by the exchange men and manufacturers to assist in getting the referendum. This is to be done by the use of slides in the motion picture house, calling on their patrons to vote against censorship. Should the referendum be successful, the first censorship law would not be repealed, but the new one will, and the burden of violations will again fall on the exhibitors instead of on the exchange men, as provided by the amendment.

Accuse Manufacturers and Exchanges

"The manufacturers and exchange men have been the real violators of the law. They know when a picture has been rejected and what eliminations have been ordered, yet they have persistently sent out films rejected by this board, removing leaders of approval from other films which have been passed, and placing them on the rejected pictures. The exhibitors of such films throughout the state have been given the impression that the board of censors has passed them because they have been shown with our leaders of approval.

"Back of every movement against state censorship is the National Board of Censors of New York, representing a large group of manufacturers, who wish to exhibit indecent, coarse and vulgar pictures and films showing crime in every form. Those pictures will not be passed by the Ohio Board of Censors."

This extravagantly-worded report and its subsequent publication throughout the state was immediately appraised at its true value by Cincinnati exhibitors. Many of the leading motion picture men, whose lips have been sealed on the censorship question for months, were aware of the statewide movement for the referendum. They understood the charges in this report and realized that the first attempt of the consors was being made to forestall the impetus which has already been given to public sentiment against the principle of censorship.

Since Cincinnnati exhibitors had gone on record as approving the state board of censors and their work, and their subsequent experience with "Three Weeks," which proved that the state body was powerless to prevent municipal interference with "approved" films, and the "Devil's Daughter," they have maintained a discreet silence on the subject. But to one who followed closely conditions in the film business there was apparent an undercurrent of deep feeling—a resentment against the censorship idea, which amounted to a tacit understanding that if this monster were not destroyed before it gained a full maturity, it would ruin their industry.

Exhibitors See Purpose of Report

And so Cincinnati exhibitors, while they have taken no part in the comment occasioned by the charges in the censors' report, can see clearly the purpose of this report. They know that the report is calculated to offset any opinions against censorship which have already been formed in the public mind and they realize that the charges are as manifestly unfair as some of the censor judgments of the board have been.

Leading exhibitors of Cincinnati have been in communication with B. J. Sawyer, of Cleveland, leader of the statewide movement, and have announced that they will give the proposition careful consideration before taking either the side of the censors or the other exhibitors.

Under the circumstances and in view of past experiences of Cincinnati exhibitors with the censors, it will not be taking a wild shot to predict that when the exhibitors line up in their trenches for the big referendum fight the Cincinnati men will be in the front rank, fighting to maintain the dignity and integrity of their business.

Roe S. Eastman.

Cleveland Men Register Strong Protest Against Censors

Special to Motion Picture News

Cleveland, July 28.

HAVING come into personal contact with the Ohio censors, Archie Bell, dramatic editor of the Cleveland "Leader," declares that censors are a relic of antiquity. Referring to the censors, Archie Bell writes thus:

"We have our board of censors in Ohio, and they are living up to all the absurd practices of the censors of history. They draw $1,500 a year each for telling the people of Ohio what they think is good for them—and more frequently what is not good for them—and something like 6,000,000 persons are obliged to abide by the consequences of their action.

"It is conservatively estimated that in Cleveland alone 80,000 persons must visit the motion picture theatres every day to keep up the running expenses of the 160 regular theatres. But the law says that these 80,000 persons may be prevented from seeing a film which they may want to see, because three censors at Columbus have sat in judgment and decided that the film is not what they would like it to be.

"That's the law today—but who can tell what will happen to that law after the November elections? There are 172 exhibitors of motion pictures in Cleveland, 980 in the state; all men and women who are in closer touch with the people than are the censor who senses for cents. Referendum petitions arrived in all parts of the state last week and an active campaign is to be conducted to have the law put where it belongs and the censors relieved of their positions and salaries."

B. J. Sawyer, of this city, who is president of the Moving Picture Referendum League in Ohio, has this to say:

Law Absurd in Theory and Practice

"Along with the rest of the people who think, I am of the opinion that the censorship law was absurd in theory and more absurd in practice, but the law is there and motion picture exhibitors must obey the law. The thing now is to appeal to the people of the state and let them say what they will do to this law.

"We need only 67,000 signatures to our petition, and that will be easy. There will be no legal phraseology and voters will know for what they are voting. They will be asked this simple question, 'Are you for or against censorship?' And, of course, we are confident that Ohio will thus relieve itself of a law that works a hardship upon exhibitors and manufacturers and is insulting to the intelligence of theatre-goers."

An amusing sidelight is the fact that the "Ten Nights in a Barroom" has been barred in Ohio. "Hamlet," too, has been censored because of "Hamlet's ungallant behavior toward Ophelia." "The Merchant of Venice" was forbidden because it was "offensive." A film sanctioned by President Wilson and in which the President appears with the Boy Scouts has been censored because boys were visibly smoking cigarettes Jack London's "John Barleycorn," wanted by the Ohio Anti-Saloon League for its campaign, was censored and forbidden.

Another comment by Mr. Sawyer is well worth offering to the motion picture public:

"There has been much talk about removing all gunplay from motion pictures. There is talk that 'the children must be

protected.' Any sort of gambling must not be shown. And yet in the nineteen years that motion pictures have been shown in Ohio, there has not been one case of murder traceable to motion pictures and the exhibition of gunplay. Talk about gambling! There never was less gambling in the city of Cleveland or in the state of Ohio than in this present era of motion pictures.

"You can't find a dice box in the city. As for 'the children,'—always the plea of politicians—Judge Addams, of the juvenile court in Cleveland, told me that in twelve years' experience he was unable to find one case of deliquency directly traceable to picture shows and their influence."

"The Devil's Daughter" has been exhibited in Cleveland, and the film fans who saw the production shake their heads and wonder audibly what objection there was to the film, which the Ohio censors first rejected and then sanctioned.

About 600,000 feet of film is "passed" (?) upon by the Ohio censors each week. It requires from 15 to 17 minutes to see 1,000 feet. If the censors sat in judgment for about twenty hours seven days in the week they would be able to "pass" upon all films submitted.

Ohio citizens are beginning to wake up to the absurdity of the law, which says:

"Only such films as are, in the judgment and discretion of the board of censors, of a moral educational or amusing and harmless character shall be passed and approved by the board of censors."

Piffle! This law might do well for the autocratic powers of a Russian governor of a Siberian province—but in the United States, never! Who said anything about "the land of the free"?

PAUL ALWYN PLATZ.

DENVER CHOSEN FOR PRODUCTION CENTER BY BUCKWALTER

Special to MOTION PICTURE NEWS

Denver, Colo., July 28.

With the arrival of Arthur Hoffman, a scenario writer and director, comes the announcement that a company in which H. H. Buckwalter, a pioneer in the business, E. H. Pearl and other Denver men, is being organized for the purpose of establishing a film studio here.

According to announced plans, the enterprise will operate on a small scale at first, and later build a big studio building and lay out scenic grounds. It is agreed by motion picture experts that Denver is an ideal place for filming.

INDIANAPOLIS COMPANY FORMED TO MAKE COMEDIES

A motion picture company, known as the Flying Eagle Film Company, in Indianapolis, Ind., has been incorporated by George J. Sailer, P. G. Cody, Newton Van Beck and Virgil E. Burris, the capital stock being $10,000.

The company already has engaged several actors and actresses and will produce its first feature, "The Country Boy's Triumph," a two-reel comedy written by Virgil Burris, general manager of the company.

The company's studio is in the When building, Indianapolis.

Dawley, Back with Famous, Will Direct Miss Clark

One of the Oldest Studio Managers to Undertake the Production of Features, He Has Several Successes Credited to His Name—"Helene of the North" Is Vehicle for Dainty Star

J. SEARLE DAWLEY, conceded to be one of the foremost feature directors in the world, who joined the Famous Players Film Company shortly after its inauguration in 1912, remaining with that organization until the formation of the Dyreda Film Corporation, of which his name supplied the first two letters, has now returned to the Famous Players' producing staff, and will be assigned the direction of an important series of features.



J. SEARLE DAWLEY

Mr. Dawley is among the oldest directors associated with the motion picture art, and was one of the first in the United States to undertake the production of features. His activities in this direction cover a wide range of subjects, many of which have been recorded among the most notable feature successes in the annals of the screen. These will be readily recalled.

He contributed a great part of the success achieved by the Famous Players' third release, Mrs. Fiske in "Tess of the D'Urbervilles," and subsequently created a number of the epochal productions.

In a statement to MOTION PICTURE NEWS Mr. Dawley said: "It is gratifying to me, after a cycle of varied activities, including a personal venture of large proportions, to return to the company which introduced the policy of presenting the famous plays and stars of the stage on the screen, in whose early developments I was permitted to be associated. I have, of course, many happy memories of the pioneer days of this form of screen drama, and to resume my place in the studio that saw the birth of this history-making advance in the film art carries a strong sentimental and artistic appeal."

Mr. Dawley's first production for the Famous Players in his new affiliation with that company will be of Marguerite Clark in "Helene of the North," an unusual romance that presents this dainty star in the most unique impersonation she has yet assumed since her first triumphant association with the screen.

The subject combines in a decidedly novel manner the cultured atmosphere of aristocratic society circles with the rugged environment of the trackless wilds of northwestern Canada, between which far extremes the drama sways with uninterrupted fascination. "Helene of the North" is scheduled for release on the Paramount program August 19.

"Arnold Daly Series" by Shaw Star Is Pathé Plan

Actor Will Picturize "Ashton Kirk" Novels of John C. McIntyre, and Is Making Preparations for Detective Character Expected to Become as Popular as Craig Kennedy

PATHÉ has just made with Arnold Daly a contract of unusual interest, arranging for a series of pictures to be known as the "Arnold Daly Series." The "Ashton Kirk" novels, by John C. McIntyre, will be picturized, and Mr. Daly will create a detective new to the screen and one which it is expected will be as famous as the actor's Craig Kennedy. The new character is to be known as Ashton Kirk, Investigator, and will be carried through a series of adventures, each one complete in itself, and each to make a four-part feature.

Mr. Daly has assembled for his cast a number of well known players. Sheldon Lewis, the Clutching Hand in "The Exploits of Elaine," whose work in the fourteenth episode is still remembered, is one of them.

Louise Rutter, recently leading lady with William Gillette, will have the feminine lead. William Harrigan, son of Edward J. Harrigan, and just returned from a two years' visit to Australia; Charles Laite, who has been in a number of Mr. Daly's dramatic productions, and Martin Sabine, leading man with John Drew and Maude Adams, are the others of this well balanced cast.

Mr. Daly is acknowledged to be one of the cleverest and most widely known men upon the stage. Through his work in "The Exploits of Elaine" his name became a household word all over the United States. The Pathé pictures under his name should prove to be exceedingly popular.

BERNHARDT PICTURE SHOWN TO TRADE

Special to MOTION PICTURE NEWS

Chicago, July 28.

A. M. Gollos, president of the Photoplay Releasing Company of Chicago, sent out attractive invitations for a private showing of "Madame Bernhardt at Home," which was held Tuesday noon, July 27, at the Illinois theatre.

FRITZI BRUNETTE MAKES FIRST APPEARANCE AS SELIG STAR

Fritzi Brunette's first appearance as a Selig star will be in "Neath Calvary's Shadow," a Selig Diamond Special in three reels.

The cast includes Marion Warner, Wheeler Oakman, Virginia Kirtley and Frank Mayo. Robert Daly has the production in charge.

Kansas Exhibitors Face Burden of Censor Tax

Exchangemen at Recent Meeting of Association Hold View That Managers of Screen Theatres Should Bear Expense of Censoring Films by Additional Charge to Rental of Reels—Declare Laws Is Meant for Exhibitors, Who Ask for Amendment of the Code for Relief of Both Exhibitor and Exchangeman

Special to Motion Picture News

Kansas City, Mo., July 28.

THE burden of the expense of censoring films shown in the State of Kansas will be thrown on the shoulders of the exhibitors of that state. It will bring home to them the unjustness of the heavy expense that has been borne in the past by the exchanges of Kansas.

At a recent meeting of the Film Exchange Men's Association of Kansas City the consensus of opinion was that the exhibitor should bear the expense of censoring films insomuch as the law was directed at them, and not at the exchange men.

John S. Dawson, former attorney general of Kansas, in his pleadings before the United States Supreme Court when the constitutionality of the law was being fought said: "The film exchange man claims that the burden of this censorship will fall upon his shoulders. This is not the case. The law is directed against the exhibitor, and not against the exchange, and I suggest that if the exchanges do pay for the censoring of the films, that they reimburse themselves by charging a small amount on each reel to the exhibitor."

It is following this suggestion that some of the exchanges will begin on July 26 to make a charge of ten cents on each reel sent to the Kansas exhibitor.

But it should not be understood by the exhibitor that the exchange will not stand behind him in a fight for the remedying of this heavy, unnecessary tax.

There is no referendum in the state of Kansas for the recall of the acts of the legislature, but there is a way to amend this law so that the censorship fee will not be felt by either the exhibitor or the exchange.

Objection of Five Citizens

An amendment suggested by one of the exchange men of Kansas City, which seems to be about the best way around this obstacle, is to have no films censored, except those that have been objected to by at least five citizens in the state in writing to the state superintendent of public instruction. If this should be made it would throw the cost of censoring such a film on the shoulders of the owner of the film.

The Film Exchange Men's Association at a meeting held last week adopted the following resolutions:

First—Each one write a circular letter that can be mailed to all theatres in this district, setting forth particularly the present objection to censorship procedure in Kansas, in that a fee of $2 is charged, which is apparently four times more than is necessary to cover the present expenses of the board; in addition to which we are compelled to provide our own exhibition rooms. Also calling attention to the most recent notice by the superintendent that all films must be censored at once, which, in any event, would be a physical impossibility, and at the same time keep all theatres open now operating in Kansas.

Second—We shall by every possible means give publicity through the newspapers to our reasons for opposing censorship, such reasons being pretty definitely defined in pamphlets, besides every other available consistent reason.

Third—To add to this educational campaign by enlisting the aid of the exhibitors in the distribution to their patrons of all propaganda material that can be obtained; to start with pamphlets, further securing and having made as many sets of slides with terse arguments opposing the censorship as can be circulated to the exhibitors by the various exchanges; have two or three changes of slides per week of approximately four slides to the change, which would enable us to conduct on the screen of every theatre in the state, perhaps, as well as in the entire territory, a screen campaign covering from 15 to 20 weeks.

After which we can determine whether to enlist the voters of Kansas on a referendum to have the law repealed, or to secure pledges from all aspirants to the legislature possible, and support on the screen and through the press, by the exhibitors to their clientele, etc., for only those who are in favor of repealing the law, giving opposition by all consistent means to the aspirant who is in favor of censorship in its present form.

Fourth—Should we deem it not possible to have the law repealed entirely, efforts might be made to have it amended so that all films would not have to be submitted nor any censorship be paid for. In that only such films as are objected to in writing by at least five citizens of the state of Kansas, and such objection filed or mailed to the superintendent of public instruction, would then empower him to call for any inspection of such complained of subject, at which time owner of such subject should pay such expense as is necessary to its being called in and censored. Should such films be rejected, the provisions of the present law might prevail.

Not Able to Censor All

The state superintendent of public instruction has issued an order that all the films in the state of Kansas that have not been censored must be sent in to be censored. This would mean that something like 2,200 films would have to be called out of service and sent to Topeka to be censored.

In addition to this there are something like two hundred reels of new film being sent in each week for censoring. The two deputies that the law allows can by working ten hours a day only look at 80 reels a day, so it can readily be seen that to comply with this order is a physical impossibility. It would also mean that after all these films were censored the state of Kansas would be about $4,000 richer. There are about 4,000 films in Kansas, about 1,800 of which have been censored.

It is claimed that this censorship is not a revenue measure, yet, according to the figures issued by the state superintendent of public instruction the early part of the month, a clear profit of something like $3,000 is shown since the law went into effect, the twelfth of April this year.

According to these figures the inspectors have looked at 1,877 reels, and the fee inspection receipts were $3,754, while the expense of maintaining the board and the deputies was $767.

The exhibitors of Kansas are all worked up over this matter since some of the exchanges have decided to make a charge for the censoring of films. Some have threatened to sue the state to have the fee reduced, while others say they will close their houses.

The final settlement of the question is in the future, but no doubt some action is going to result.

$2,000,000 COMBINE FORMED FOR FILM SELECTION

The formation of a $2,000,000 combine of moving picture exhibitors for the purpose of standardizing the output of film producers was announced July 21 at St. Louis, by William Sievers, in charge of organization work. Assisting Mr. Sievers is E. H. Hulsey, of Dallas, Texas.

The organization, it is said, will combat the dictatorial policy of producers, who demand that exhibitors show all of the films or none by opening an office in New York for the selection of only such films as association members desire. Poor films will be eliminated. At the final organization meeting in Chicago, August 25, plans will be made for the production of one big feature film every year.

LOCKWOOD LEAVES FULTON AND MAKES INDUSTRIAL PICTURES

Special to Motion Picture News

Chicago, July 28.

E. B. Lockwood, formerly connected with the E. E. Fulton Company, in conjunction with John A. McGeary, has gone into the manufacture of industrial motion pictures under the firm name of McGeary-Lockwood.

Their office is 412 Mallers building. At present they are manufacturing a one thousand feet production for the Chamber of Commerce of Benton Harbor, Michigan. They have just finished two thousand feet of film, caled "The Whim of Fortune," for the "Chronicle," of DeKalb, Illinois. State Senator Cliff played the leading role in this latter production.

LUBIN STUDIO OPPOSITE SAN DIEGO NEARS COMPLETION

Special to Motion Picture News

San Diego, Cal., July 26.

Just across the bay, at Coronado, carpenters and other workmen are rushing to completion the new studio and general plant which is to be operated by the Lubin company.

The main building is to be 115 feet long by 100 feet wide. Besides a huge stage it will contain eight dressing-rooms.

In the rear is to be erected a garage 16 by 100 feet. An old adobe building, formerly used as a city hall, will be occupied as an administration building. The site faces the bay and will be admirably situated for still water scenes, or, a short distance away, just across the Coronado peninsula, is the ocean shore, for surf and beach effects. J. F. Deuel, technical director of the company, says that everything will be ready for use by August 1.

Captain Melville will be in charge of the new Lubin studio. The very latest motion picture apparatus is to be installed, and the many available spots about Coronado and San Diego will be utilized in making exterior scenes. Captain Melville's yacht, the "Vergena," formerly owned by the late Governor Roswell P. Flower, of New York, is to be anchored in the bay near the new Lubin plant.

Miriam Nesbitt Is First Woman Director for Edison

Actress Was Picked from Dramatic School by the Frohmans to Play Opposite Hackett, and with Same Exhibition of Faith in Her Own Talents Will Put On Four-Reeler

AS the first woman to direct an Edison production Miriam Nesbitt, the talented and popular star of that company, starts Sunday on a six weeks' vacation and tour of the West and the Panama Exposition, during which she will film the exterior and some of the interior scenes in a four reel feature, "A Close Call," in which she will star, direct, and of which she is also the author.

The picture concerns the pursuit of a missing man whom she must find and marry within a limited time to win a fortune. Miss Nesbitt has placed the story in the World's Fair location and she expects to make the feature doubly attractive because of its embracing some of the most beautiful scenes at the exposition. The plot will take her also to San Diego, while a vivid Chinatown den scene will be taken in the famous Chinatown section of San Francisco. Afterward the chase takes her through the Panama Canal where the story dramatically ends. She will also represent Edison at the exposition.

On her trip, Miss Nesbitt will first spend some time at a camping party in the wilds of northern Wisconsin, then visiting Chicago and St. Paul. Six days will be spent in Yellowstone Park where her mother now is, and from whom she has just received word advising ther to take no money to the Park as she, her mother, had just been held up. Miss Nesbitt, accordingly, shipped her jewels direct to the coast. Other cities visited will be Portland and Los Angeles.

At a performance given by a dramatic school the Frohmans, with quick and experienced eye, picked Miss Nesbitt to play opposite James K. Hackett. To say that she not only qualified for this trying role opposite one of the best romantic actors of the stage, but prepared for the then going production in five days, speaks much of the woman whose intellectual and artistic impersonations of the screen have placed her easily among the foremost of finished photoplay players.



MIRIAM NESBITT

As no uncommon success can be made without an unusual personality, so is explained much of the charm of Miss Nesbitt's characterizations. She tries to keep in the front at the expense of her artistry. She is ever willing to sink her own individualism so that the actuating motives of the character she depicts may live with convincing reality.

A girl of the South, Miss Nesbitt secured a splendid education to build a theatrical success upon. Among the leading actors she has appeared with are Henry E. Dixey and William H. Crane, in such stage productions as "The County Chairman," "The Road to Yesterday," "The Traveling Salesman," and the original London production of "Peter Pan."

It is now five years since motion pictures won over Miss Nesbitt, and Edison can fortunately claim them all. To list her pictures would seem a catalogue of many of Edison's best photoplays.

Lasky Announces 9 Films for Paramount Quarterly

Subjects Will Be Distributed at Rate of Three a Month—"Carmen," Featuring Geraldine Farrar, Is Set for Release in October—"Case of Becky" Is Listed for September

WITH nine new productions as its portion of the new quarterly list of releases through the Paramount Pictures corporation, the Jesse L. Lasky Feature Play company announces for the first time that the photoplay version of "Carmen," with Geraldine Farrar as the star, will be shown to the public in October.

The new Lasky releases will be equally distributed through September, October and November, which marks the beginning of the second twelve months of the Paramount program. Three Lasky plays will be released each month. While for the moment chief interest probably devolves around Miss Farrar in "Carmen," the list of stars and productions contains several important names new to the field of the photodrama and some exceptionally interesting titles.

September will be a month of exceptional interest on account of the selection of the stars and plays for that period. The releases will be the Lasky-Belasco productions, Blanche Sweet in "The Case of Becky," Charlotte Walker in "The Revelation," original play by Hector Turnbull, and Lou-Tellegen, noted romantic actor, in "The Explorer," by W. Somerset-Maugham.

Great expectations are centered around "The Case of Becky," with Blanche Sweet. Frank Reicher is the producer. He supervised the making of "Secret Orchard," with Miss Sweet, and in this new Lasky-Belasco production he and Miss Sweet have stopped at nothing to further the ends of the play. As recalled by those who saw Mr. David Belasco's stage version, the leading woman role is a girl with a dual personality. This sort of work is new to Miss Sweet.

October's three releases, of course, are chiefly interesting because the name of Geraldine Farrar appears among them. The "Carmen" production, staged and produced by Cecil B. DeMille, from a scenario by William C. DeMille, is one of the most ambitious things the Lasky company has attempted. In support of the noted prima donna will appear Wallace Reid, Pedro de Cordoba, William Elmer, Jeanne MacPherson and Anita King. The other two plays of the month will consist of Donald Brian, his debut, in "The Voice in the Fog," from the novel by Harold MacGrath, and Laura Hope Crews in "Blackbirds," from the play of the same name in which Miss Crews appeared as a star on Broadway two years ago with great succes.

November promises comedy of exceeding worth in the photoplay versions of James Forbes' great play, "The Chorus Lady," and Victor Moore in "Chimmie Fadden Out West." Blanche Sweet in "The Cheat," also an original photoplay by Hector Turnbull, will be released that month.

No play by a modern author has been so eagerly sought by producers as "The Chorus Lady," in which Rose Stahl several years ago had universal success. When announcement is made of the cast for this production a surprise is promised. "Chimmie Fadden Out West" will be second of the great comedy series based on E. W. Townsend's stories and Mr. Moore will follow the new "Chimmie Fadden" with others. Cecil B. DeMille will direct the productions.

"Bigger and Better" League Is Plan of New Officers

Herrington and His Associates Look Forward to Time, Not Far Distant, When the Motion Picture Exhibitors Association Will, Through Their Efforts, Become One of the Most Powerful Trade Bodies in the Country—First Move in Increasing Membership Is Reduction of Per Capita Tax from Two Dollars to One Dollar a Year

Special to MOTION PICTURE NEWS

San Francisco, July 26.

PLANS are being made by the newly elected officers for a greater exhibitors' league, and it is the expectation of the workers of the organization that in the future more interest will be taken, all of which will aid in the building up of a more substantial and financial organization.

The convention of San Francisco adopted a number of important resolutions, and made changes in the bylaws. The most important resolution perhaps to the exhibitors as a whole was that regarding censorship, which was as follows:

"*Whereas,* we as a nation are a free people, a liberty-loving people, believing in free speech, the freedom of the press, and the freedom of the screen. Therefore, be it resolved, that the fifth annual convention of the Motion Picture Exhibitors' League of America go on record as being unalterably opposed to legalized prepublicity censorship of motion pictures in any form."

The resolution committee of the convention called the attention of the increasing number of motion picture theatres, and the several attempts of liquor interests to introduce them in saloons and places where liquors are sold. A resolution giving the views of the members present was framed and adopted, in which they urge the cooperation of manufacturers, exchanges and police officers to prevent renting films to the liquor interests.

It is believed the reduction of the per capita tax, which heretofore has been two dollars a year, would mean a greater increase in the number of members, and this was reduced to one dollar per year. A resolution thanking MOTION PICTURE NEWS for the generous publicity given the convention was adopted.

On Friday afternoon, Manager Citron, of the Fox Film Exchange at San Francisco, entertained the exhibitors at an auto party to various places of interest in the local city.

Metro Picture Shown

Saturday morning the first subject of quality pictures to be released on the Metro program, "The Second in Command," was given a private showing at the Tivoli theatre, where it was viewed by many of the exhibitors who attended the convention. All who saw this film were very enthusiastic regarding it, and the showing elicited much praise.

The appreciation of officers of the Panama-Pacific International Exposition for the great service given the exposition by Sol. L. Lesser, president and general manager of the All Star Feature Distributors, in the planning and carrying out the excellent program on "Metro Day," will in all probability be shown in the presentation of a beautiful medal to this very successful film distributor.

Unfortunately it was impossible for Mr. Lesser to be present on "Metro Day" owing to having been called east on very important business, and the plans which he had prepared vere very successfully carried out by E. M. Asher, publicity manager of the All Star organization, and Harry Reichenbach, of the Metro corporation.

Pictures of the crowds taken at the Court of the Universe show there were thousands and thousands present, and the count by the officials of the exposition show that that day's receipts were more than twice the average Thursday attendance. The motion pictures made of Art Smith writing "Metro" in the sky over the Tower of Jewels on Thursday evening have been given screen examination, and they show the very successful flying and looping of this aviator. The filming was made under the direction of George Collins, and will in all probability be released on the Metro program as a part of a coming Bushman-Snow subject.

The assembly of motion picture stars at the San Francisco National Exhibitors' League ball was the largest that ever attended a similar function by this organization, and included representatives from many of the leading brands.

Civic Auditorium Decorated

The large hall of the Civic Auditorium at San Francisco, almost two hundred feet square, with overhanging balconies and nothing to interfere with the dancing on the big floor, was very attractively decorated with life-size photographs by Hartsook, the photographer, and draperies of the exposition colors.

Many of the boxes were decorated with photographs and bright colored draperies, while that of the Universal was decidedly attractive, it being the only one where flowers were used. During the evening a motion picture of the grand march and general views of the hall was made by the Universal camera man. The programs for the ball were furnished by the Universal company, and included a Laemmle Hesitation, Power's Fox Trot, Cochran Tango, Kerrigan One-Step, Eddie Lyons Glide, Lee Moran Swing, a Smalley Waltz and many others.

Boxes were built across the entrance side of the big hall, and the front row of these were occupied by the photoplayers and other representations of numerous film companies. Above were boxes for the public. Among the prominent people to be seen in the boxes were:

Officers box: Retired President Marion Pierce and President-Elect Fred Harrington; M. E. Cory, L. W. Brophey, Peter Jeup and J. S. Lustig.

Universal: Hobart Bosworth, Robert Leonard, Ella Hall and mother, Grace Thompson, M. G. Jonas, W. E. Cory, Dan and M. L. Markowitz.

Vitagraph: Myrtle Gonzales, William Duncan, Sam Spedon, C. B. Price, R. B. Quivie and friends.

Lasky: Geraldine Farrar, Jesse L. Lasky, Cecil B. de Mille, Mr. and Mrs. Morris Gest.

Paramount: W. W. Hodkinson, Herman Webber, Carlyle Blackwell, Blanche Sweet, and Kenneth McGaffey and friends.

Keystone: Mack Sennett, Mabel Nor-



PARAMOUNT BOOTH AT THE CONVENTION. Left to right—MORRIS GEST, MRS. GEST, CECIL B. DE MILLE, GERALDINE FARRAR, JESSE L. LASKY AND W. W. HODKINSON

INTERESTING GLIMPSES OF MOTION PICTURE CELEBRITIES TAKEN DURING THE EXHIBITORS' CONVENTION



Left to right—(1) Exhibitors at the Quality Metro Studio with Fred Bolshoffer, Francis X. Bushman and Marguerite Snow in center; (2) Art Smith, aviator with Metro representatives; (3) Wm. Slimm, Peter Jeup, national treasurer, Fred Herrington, national president, Henry McRae, Universal director general, J. W. Binder, National Board Censorship, and Wm. A. Johnston, Motion Picture News.

mand, Raymond Hitchcock, Owen Moore, Flora Zabelle, E. W. Hueston and Fred Mace.

Pathé: H. Oviatt, J. F. Berger, Ralph Earl, Eric Mayell and friends.

Metro: Francis X. Bushman, Margaret Snow, "Diamond" Jim Bradey, Fred Balshofer, Art Smith, aviator; Mr. and Mrs. Harry Reichenbach, Leon Netter, E. M. Asher, Marie Empress, I. N. Lesser, H. Grauman, Mrs. Sol Lesser and others.

Griffith Players: Mae Marsh, Dorothy and Lillian Gish, Robert Harron, T. J. Bellew, W. E. Kief and Bennie Ziedman.

NYMP: Bessie Barriscale, W. S. Hart, House Peters, Frank Keenan, Howard Hickman and Kenneth O'Hara.

T. and D. Circuit: Sid Turner, Fred Dahnken, Sid Grauman and friends.

Goldstein Costuming Company: R. Goldstein, Los Angeles, and S. Goldstein, San Francisco.

Essanay: G. M. Anderson, Victor Potell, Leona Anderson, Leopold Pam, Ben Turpin.

Hearst-Selig: William Randolph Hearst and wife, Mrs. Phoebe Hearst and friends.

USE SLIDES TO BOOST "NO CENSORSHIP" POLITICIANS

Special to Motion Picture News

Pittsburgh, Pa., July 28.

The motion picture exhibitors of this section are getting busy and are using their screens for political purposes as well as for entertaining. They have awakened to the fact that the men to be supported are the ones who will lend their assistance to the film men.

No one is getting the support of the motion picture exhibitors who are not in favor of the repeal of the state censorship bill and he will have to go on record as being against it before he will be given any support.

A number of the screens are showing pictures of the candidates who the motion picture men feel confident will do their full duty should they be elected.

HERALD FILM TAKES "MELTING POT" RIGHTS FOR NEW YORK CITY

The Herald Film Corporation, which has taken New York City and Long Island in the distribution of the Cort Film Corporation's screen production of "The Melting Pot," has also contracted for the New England rights to the picture, and will begin booking this week. Washington, Oregon and Idaho were sold last week, too.

"Sin" Is Scheduled for First Fox One-a-Week

Picture Stars Theda Bara, Whose Ability in "Vampire" Parts Is Well Known, and Will Be Followed by "Wonderful Adventure," Featuring William Farnum

WILLIAM FOX announces that the first release under the new one-a-week policy of his firm will be "Sin," an original photodrama of great power and dramatic intensity, starring Theda Bara, written and produced by Herbert Brenon, director of "Kreutzer Sonata," "The Clemenceau Case," and other successful plays.

The second release will be William Farnum, in "The Wonderful Adventure," a striking drama of dual identity from the pen of Captain Wilbur Lawton, the romantic novelist. "The Wonderful Adventure" is a drama of romance, love and thrills, especially conceived by Captain Lawton for the dramatic genius of Mr. Farnum.

The picture is directed by Frederick Thomson and Dorothy Green is seen in the star's support. Photographically and dramatically "The Wonderful Adventure" bids fair to make a red letter day in the history of the photodrama.

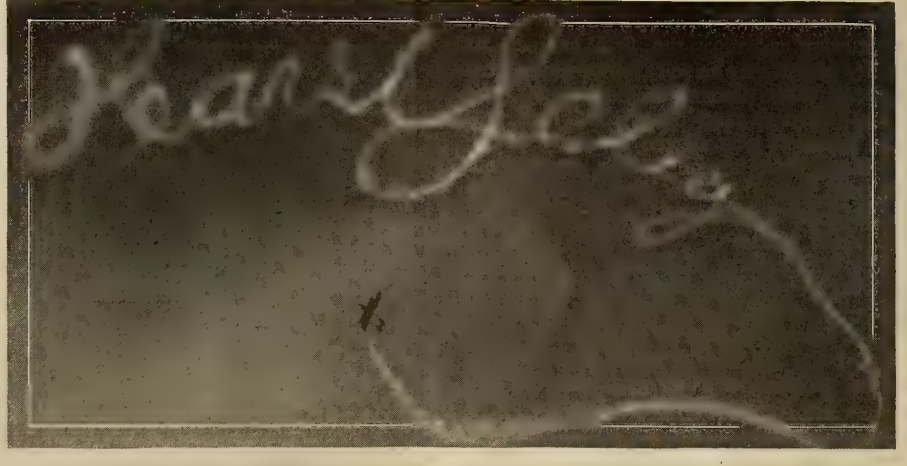
Following "The Wonderful Adventure" will be a screen drama based upon Sardou's "The Sorceress." The title of this is "The Witch," featuring Nance O'Neil, whom David Belasco declared to be the greatest of America's emotional actresses and who has already been seen in the Fox productions of "Princess Romanoff" and "Kreutzer Sonata." Frank Powell, director of "A Fool There Was," is the producer of this latest Nance O'Neil feature, which is a striking one, both dramatically and from a spectacular viewpoint.

The fourth of the new releases is "Regeneration," a photoplay version of Owen Kildare's most widely known work, "My Mamie Rose." Raoul A. Walsh, the producer, has engaged a cast of unusual ability for this production, including Rockcliffe Fellowes, the star of "Under Cover," last season's big Broadway success, and Anna Neilsen, the dainty and charming screen favorite. "Regeneration" possesses unusual interest, as in it are seen scenes depicting the actual life of the Bowery, including the famed Chicory Hall, Chinatown by night and day, and the seething tenements of the East Side.

The releases to come, on which all advertising matter will be ready a month in advance, are equally strong and will include the great Robert B. Mantell series of modern screen plays and the Annette Kellermann photodramas.

REBOOK "FOOL THERE WAS" IN BOSTON

Boston has just turned in a record for "A Fool There Was." Manager Hawes, of the Puritan theatre, showed this film recently for its twenty-second engagement in Boston, and then booked it for a return engagement.



ART SMITH WRITING "HEARST-SELIG" IN THE SKY OVER THE EXPOSITION DURING THE EXHIBITORS' CONVENTION

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 220 West Forty-second Street, New York City

NEWSBOYS TURN CRITICS FOR MONEY PRIZES

ONE of the most successful publicity "stunts" ever put forth in Cincinnati was engineered recently by Lew Foster, manager of the Grand theatre, when he invited three hundred newsboys not only to be his guests, but to become critics of the film "Marrying Money."

The little merchants, each by displaying his badge, were admitted to seats in the gallery. They were told in a previous announcement that they were to write criticisms of the film drama. Many of them were busy with pad and pencil as the plot unfolded.

Three prizes—one of $7.50; one of $5, and one of $2.50—were offered by the management for the best three criticisms which are turned in within a specified time. Howard Saxby, humorist and writer; Ren Mulford, Jr., former sporting editor of note, and Harry Pounsford, prominent merchant, are to act as judges of the contests.

On the Saturday preceding this show and contest, the newsboys were assembled on Fountain square and paraded before the eyes of a camera. This picture was thrown on the screen during the exhibition Monday, to the intense delight of the little screen fans.

DALLAS THEATRE ATTRACTS AUTO PATRONAGE

THE photograph reproduced herewith shows the Washington theatre of Dallas, Texas, one of the finest houses in the southwest. The Washington runs all Fox Film Corporation's releases for seven days and during the time they are being run raises its admission prices to twenty cents.

Leo F. Levison, manager of the Dallas branch, reports that the Theda Bara releases as shown at the Washington have resulted in absolutely record breaking business, with the very highest class of patrons. Note particularly the number of automobiles drawn up in front of the Washington, which terms itself "The Quality House."

SIGN GIVES NAMES OF COMPANIES

THAT the theatre-goers of the Middle West are becoming educated to the value and non-value of this or that service is shown by the advertising capital being made by the names of producers. For instance:

The Farnam Street theatre, one of the leading downtown houses in Omaha, Neb., advertises itself with a big front sign as "The Universal Picture House. This Theatre Shows Only First Run Pictures."

A year ago the majority of patrons would not remember the Universal from the Mutual, much less know anything about what "first run" meant. Now they know. The exhibitors have educated them, and it is up to the producers to live up to the names by which they are known to the public. The length of run of a picture is also going to have its effect in the Middle West as advertising material, as its influence is already beginning to be felt.

RAISE ELECTRIC LIGHTS

THE large electric light globes that were mounted on top of the wall surrounding the Apollo airdome on Grand and Bell avenues, St. Louis, have been raised two feet higher by the use of gooseneck brackets which extend out over the pavement and give a better lighting effect, as well as adding to the beauty and attractiveness of the place.

Manager Fios, of the Apollo, is a wide-awake young man, who is quick to see and put in effect any improvement that will add to the appearance of his garden.

RED-HAIRED GIRLS FOR THE FORD—THEATRE, NOT AUTO

THE Ford is to be the name of a new picture house on Wade Park avenue, near East Seventy-ninth street, Cleveland.

David Schumann, who will open the Denison theatre late in August, is engaging his help and is insisting that all have red hair. Four red-headed girl ushers have been engaged.

A POPULAR CONTEST—MONEY FOR EVERYBODY

THE Princess and Colonial theatres, Toledo, Ohio, under the same management, are running a five weeks' popular voting contest. There are three grand prizes: first, a 1916 Overland motor car; second, a Ford touring car, and third, $200 in gold.

Eighty-five dollars in cash is being given each week during the contest to the persons turning in the greatest number of votes: $35, $25, $15 and $10 to the next highest. The losers in the contest will get 10 per cent. in cash of their sales, so that everybody in the contest is bound to get something. The contest closes August 14. Votes are given with each purchase of a cash ticket at either of the theatres.

The contest is creating a great deal of interest.

"COME INSIDE, WHERE IT'S COOL," A "LIVE WIRE" INVITATION

"THE thermometer on Main street is now at 96; in our lobby at 75. If you feel uncomfortably cool in here, notify an usher. We want you to be comfortable."

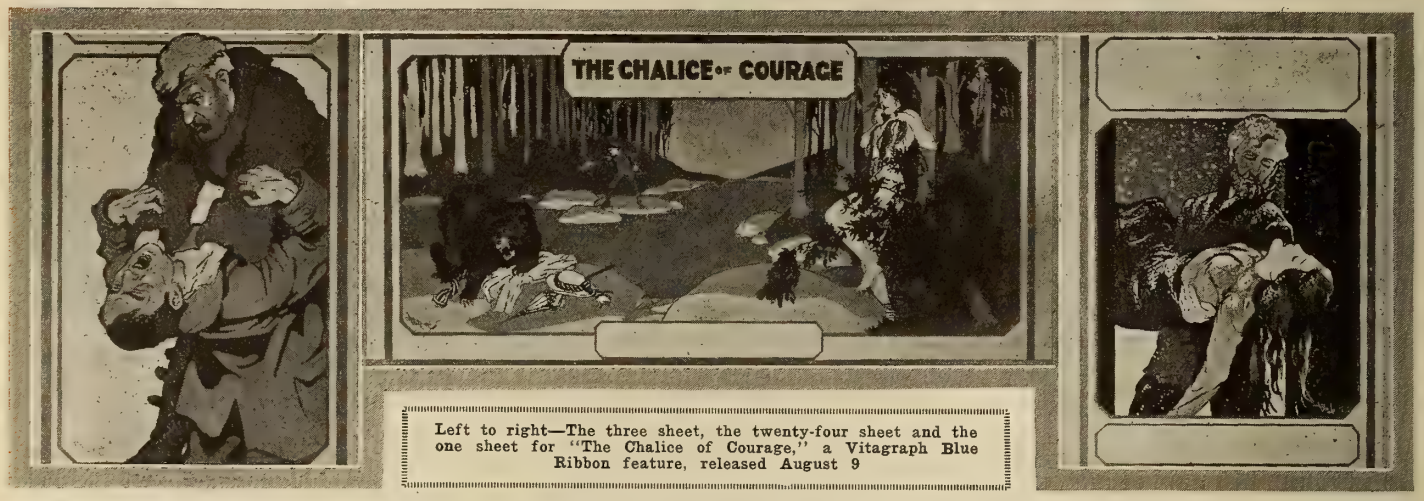
There's a live exhibitor idea culled from a slide shown at intervals in the Broadway theater, Springfield, Mass., and as backing up this standard of comfort first, Goldstein Brothers have recently made additions to their cooling plant.

Ten-foot fans have been installed under the balcony in addition to the batteries of oscillating fans on the side and rear walls. More than 35,000 feet of cooled air per minute is forced into the auditorium, kept in circulation by the fans and finally exhausted by the ventilating system.



THE FLOAT USED TO ADVERTISE "THE ROSARY" (Selig) BY CLUNE'S AUDITORIUM, LOS ANGELES

REPRODUCTIONS OF THE POPINI POSTERS BEING DISTRIBUTED BY V-L-S-E ON THE BLUE RIBBON FEATURES



Left to right—The three sheet, the twenty-four sheet and the one sheet for "The Chalice of Courage," a Vitagraph Blue Ribbon feature, released August 9

ETHEL CLAYTON, LUBIN, WINS PRIZE IN DENVER

The Onyx Club, with headquarters in Denver, Colo., has just finished its second annual photoplay contest, and announces that Ethel Clayton, the Lubin leading lady, wins the prize, with a total vote of 378,235; Mary Fuller being second with 327,645, and Charlie Chaplin third with 325,885.

Among the other Lubin players are Romaine Fielding, 255,605 votes; Arthur Johnson, 155,490, and Crane Wilbur, 131,805. Last year the contest was won by Muriel Ostriche, with Ethel Clayton second. Miss Clayton led in the present contest on the first day of every one of the nine months of its duration.

JUDGE TUGWELL IS MADE CENSOR IN LOS ANGELES

Judge A. P. Tugwell, president of the California State League, and president of the Los Angeles Municipal Board of Censorship, has been appointed a member of the National Board of Censors, and will view films for that organization for companies releasing out of Los Angeles.

Lillian Lorraine, Pathé-Balboa, Was Broadway Star

Actress in "Neal of the Navy" Began, Like So Many Favorites, in the Good Old Standby, "Uncle Tom's Cabin," Almost Indispensable in "Legit" Training

LILLIAN LORRAINE, who is to star in the forthcoming latest Pathé-Balboa serial, "Neal of the Navy," was born in San Francisco in 1892. Like a number of others of the popular stage favorites of the day, she made her debut before the footlights at a very early age, playing Eva in "Uncle Tom's Cabin" when she was only four years old. Subsequently she took a child's part with a stock company at the old Central theatre while attending the public schools.

At the age of fourteen she left San Francisco for New York, just three months before the big earthquake. She obtained a small part in a musical comedy under Richard Golden almost immediately on her arrival. Next engagement was with Eddie Foy in "The Orchid," half time in chorus and half doing a small part. Because of her striking personality Mr. Foy soon took her out of the chorus and gave her a song.

The impression she made resulted in her being given an engagement in "The Great White Way," with Blanche Ring and Jeff De Angeles. Her first real chance came when she was engaged by Florence Ziegfeld to appear in support of Anna Held in "Miss Innocence." The next year saw a further advance in that she was featured in the "1909 Follies" with Nora Bayes and Jack Norworth. She remained with the "Follies" for the next three years, being starred in the "Follies of 1912" when Nora Bayes dropped out.



LILLIAN LORRAINE

She became the sensation and favorite of Broadway in a remarkably short time. She broke into vaudeville with a six months' engagement over the U. B. O. eastern time as a headline feature in a single singing act with original songs. In 1914 she was featured in the big "Whirl of the World" cast, an all season New York success.

She was filling another U. B. O. vaudevilleville engagement when approached by H. M. Horkheimer, of Balboa, who induced her to appear in pictures for the first time in "Neal of the Navy," which he was about to put on for Pathé. Previously she had turned down many flattering offers from film manufacturers.

Another V-L-S-E Picture Is Idealized in Posters

Artist Popini Designs One, Three, Six and Twenty-four Sheets for "Chalice of Courage" with Fanciful Conception of the Star in Fetching Pose

A LINE of posters that reflects credit on the industry will make its appearance with the release on August 9 of the V-L-S-E feature, "The Chalice of Courage." This paper consists of a one, a three, a six and a twenty-four sheet stand from paintings by the celebrated artist, Popini, who designed "The Island of Regeneration" posters.

All this paper has a distinct note of refinement. The figures are all idealized impressions of the artist, gained by viewing the film, and are done in warm, pastel shades that are conspicuous yet soft.

The twenty-four sheet poster is an exceptionally fine piece of artistic lithograph work. It portrays Artist Popini's idea of how Miss Gonzales appeared when surprised by a bear while in bathing. This poster furnishes another excellent example of how this distinguished poster artist can introduce the nude figure into his drawings without giving offense.

The six sheet is almost a two-tone creation. It illustrates a snow scene, and is executed entirely in wonderful shades of blue contrasted with white. The master artistic touch is shown in this poster by a single brilliant red blood spot on the snow. This one touch illuminates the whole poster and will make it stand out no matter in how inconspicuous a manner it may be posted.

Paper of this kind is expensive, but the dignity and strength of "The Chalice of Courage" is worthy of high grade paper, and the money and care expended in its preparation will most surely repay the V-L-S-E and Vitagraph Company who make the Blue Ribbon Features.

AMONG THE EXCHANGES

V-L-S-E ADVANCES GOFF, ABEL, SHRADER, HUTTON, HARRIS, HATCH, QUIVE, NAUGLE AND NORTH

THE V-L-S-E in accordance with its policy of recognizing and rewarding integrity and merit, as recently announced by General Manager Walter W. Irwin, makes known the promotion of several members of the Big Four sales force.

The unprecedented success of the V-L-S-E program, and the Big Four policies, has resulted in the promotion of Branch Manager A. W. Goff, while many members of the sales force have been elevated to managerial positions.

A. W. Goff, manager of the Cleveland branch, is named as the first Big Four division manager. He assumed charge of the western division, embracing Seattle, San Francisco and Los Angeles, on July 24 and will make his headquarters at the San Francisco office.

Mr. Goff, by untiring effort, has made enviable record in the Cleveland territory. He has been unusually successful in promoting the co-operative ideas of the V-L-S-E. The weekly reports from the section under Mr. Goff's supervision, show that V-L-S-E business has grown there by leaps and bounds.

Sydney E. Abel, a salesman in the Ohio territory, becomes manager of the Cleveland office, succeeding Mr. Goff.

R. S. Shrader, formerly a salesman in the Ohio territory, is placed in charge of the Cleveland sub-office at Cincinnati.

R. R. Hutton, another of the Ohio salesmen, becomes manager of the Cleveland sub-office at Detroit.

Frank Harris and S. W. Hatch, formerly salesmen in the Kansas City territory, are now managers of the Kansas City sub-offices at Denver and St. Louis, respectively.

Assistant Manager R. B. Quive becomes manager of the San Francisco office.

H. D. Naugle, salesman in San Francisco territory, is made Los Angeles manager.

Tom North, salesman in San Francisco territory, has been made Seattle manager.

These comprise the list of promotions each of which are the result of integrity and merit, displayed by those affected and based on the successful accomplishments of each individual.

It has been proclaimed as a policy of the Big Four, to fill positions, as they develop, from the ranks. Promotions will be made without fear, favor or politics among those whose records warrant advancement.

By a system of education, by personal visits, sales letters and articles in "The Big Four Family," the V-L-S-E house organ, it is possible for every man who will study to fit himself for the better positions that the rapid growth of this organization is constantly creating.

The company endeavors to employ only the best men, all working for the common good, to the end that the success of the company shall be their success, and that they and the exhibitors shall share in the benefits.

The results of these policies have been most gratifying. The success of the V-L-S-E program is remarkable in the annals of the film industry.

By accepting the suggestions and advice offered by Big Four representatives, exhibitors all over the country are securing higher admission prices for their picture exhibitions. A percentage of this increased revenue, naturally comes to the manufacturers, and they, in turn, are enabled to make features of greater superiority.

HODKINSON WILL BECOME ASSISTANT TO HIS FATHER IN PARAMOUNT

KENNETH HODKINSON, who has been with the Progressive Film Exchange in San Francisco for the past year, has gone to New York, where he will become assistant to his father, V. W. Hodkinson, of Paramount Pictures Corporation.

Mike Rosenberg, formerly with the Golden Gate Film Exchange in Los Angeles, who for the past year has had the state rights for "The Christian" and "The Spoilers" in Minnesota, the Dakotas and Montana, has disposed of the rights and returned to San Francisco, where he will have charge of the one "Birth of a Nation" company for the new corporation being formed by Lee A. Lesser, of the All Star Feature distributors, and George Davis, of the Alcazar theatre, San Francisco, which has taken over the rights of all but five states west of the Mississippi.

EMPLOYE OF METROPOLITAN PICTURES CORP. PITTSBURGH DROWNED

ROBERT WHITEHALL, aged 19, employed at the Metropolitan offices in Pittsburgh as assistant shipping clerk, is drowned in the Allegheny river last Saturday.

Whitehall, in company with Robert Hoffman, left the offices of the company shortly after noon last Saturday to spend the remainder of the day on the Allegheny river. Both boys were riding in a canoe, and when near the Sixteenth street Ferry bridge, Whitehall leaned over the side of the craft as it neared a whirlpool and the canoe turned over.

DRASTIC FINES MAY AROUSE PITTSBURGHERS TO ACTION AGAINST LAW

THERE was some jolt given the Pittsburgh exchanges by the film censors of Pennsylvania and it might have the effect of arousing from their long sleep all of the men in the film business there. For many months they have been absolutely against the censorship law. Now they have had a chance to find out just what they are up against, and it might be the means of making them join hands and fight against all of the politicians who do not pledge themselves to fight for the movies and not against them.

The censors were in Pittsburgh this week, and when they got through with their work many of the exchanges found themselves fined to the limit for showing films that had not been sent to that august body for a showing before they were put in the theatres.

Few if any of the exchanges escaped paying a fine and it is said that some of the exchanges have been assessed fines that would make it cheaper for them to go out of business than pay. The censors have bumped them good and hard and it has hurt, and now they see where they were wrong in not using their screens to assist the candidates favorable to the motion picture business, in winning out at the last election.

Some of the films censoreed by the Pennsylvania State Board of Censors have been hacked to pieces in such a way as to take all of the good out of the story, and in many instances they have ordered out of the reels parts that there could be no possible harm in showing.

Some of the exchanges have been running their pictures before they have had them O K.'d, and now they must pay heavily for their defiance of the law. They are all of the opinion that the best way to kill a bad law is to enforce it, and now they are up in arms and will be awake at the next election.

KNOTTY PROBLEM FOR V-L-S-E DECISION

R. R. SHRADER, V-L-S-E representative, wiring from his home in Indianapolis to Branch Manager A. W. Goff, said: "It's a boy. Wire me advice."

Mr. Goff's immediate reply was: "Congratulations this time. Be careful next time of repeaters."

The Big Four is puzzled as to what action to take in this matter, as the main policy of the company, which advocates repeat bookings, has been violated by one of their trusted branch managers.

H. M. WARNER IS IN FAVOR OF INDEPENDENT EXCHANGES

CONVINCED that individual exchanges allowed to operate without being dictated to by a governing body, are in a better position to flourish than offices established throughout the country under managers selected by a parent organization, H. M. Warner, secretary and treasurer of the Standard Photoplay Distributors, Inc., returned to New York with contracts to supply the Standard program to independent exchanges in every territory visited during his two weeks' absence from New York.

"What appeals most strongly to the many film men with whom I discussed the program," said Mr. Warner while commenting upon his trip, "is the fact that the man handling Standard pictures in every territory must necessarily be a responsible exchange man with his own capital invested in his own enterprise.

"This makes it incumbent upon him to deal with his patrons so as to give his business permanence by representing his goods exactly as they are and charging for them in accordance with their true value.

Under these conditions he must demand productions that meet with the approval of the theatre owners, and he must charge for them according to their worth and without being controlled by prices fixed at some point where conditions are entirely different from those in his own territory.

"This compels him to exercise his best judgment in determining the needs of the theatres and causes him to use his best efforts to select the subjects that will help him to maintain a well-balanced, high-class service."

ST. LOUIS IS CENTER OF FILM CHANGES

W. R. SCATES has been in St. Louis looking after the World Film Corporation's office. Mr. Scates is district manager for the corporation and makes periodical visits to the different exchanges in his district.

T. W. Chatburn, Jr., who has been employed in the Pathé exchange in St. Louis, has severed his connection with Pathé's to take charge of the World Film exchange in Memphis, Tenn.

Henry Slocum, assistant manager of the General Film exchange at 3610 Olive street, St. Louis, recently resigned his position with the intention of taking a long vacation, but the latest report is that Mr. Slocum is now with the Universal exchange, at 2116 Locust street.

R. L. White, who has had charge of the World Film exchange at 3626 Olive street, St. Louis, for some time, has been transferred to the head of the Minneapolis branch of the corporation. E. W. Dustin has been appointed successor to Mr. White in the St. Louis office.

LAEMMLE FEATURES BOOKED 60 DAYS AHEAD

THE Broadway Star specials, handled by the Laemmle Film Service Company at Omaha, are booked solid for sixty days ahead. "That," as Manager Van Husan says, "is prosperity."

METRO PICTURES HAS AUTO BUS FOR NEW JERSEY DELIVERIES

EVIDENTLY summer residents along the New Jersey coast cannot get along without Metro pictures, if the success of the New Jersey Metro Film Service in placing Metro pictures in every town along the shore is any criterion.

In order to expedite the labor of calling upon exhibitors, the exchange has installed



THE AUTO SERVICE OF THE NEW JERSEY METRO

an automobile service for its salesmen. In a recent tour of the shore, this exchange was successful in signing contracts in every town from Atlantic Highlands to Point Pleasant.

In the northern part of New Jersey Metro has at the present time nearly one hundred customers, all well satisfied with Metro service. The towns and cities embrace the largest exhibitors. Among the theatres of northern New Jersey using Metro pictures are: Monticello and Apollo, Jersey City; Arcade, Princeton; Colonial and Spring, West Hoboken; Lyric and Colonial, Orange; Halsted, East Orange; Empire, New Brunswick; Bergen, Goodwin, Loew's and Roseville, Newark; Ampere, Ampere; Playhouse, Passaic; Montclair, Montclair; Lincoln, Bloomfield; Palace, Morristown; Englewood, Englewood; Bijou, Hackensack; Surf, Keyport; Regent, Paterson; Trent, Trenton; Pastime, Union Hill; Strand, Lambertsville; Proctor's and Plainfield Arcadome, Plainfield; Fulton, Union Hill.

EHRGOTT TOURS MAINE, PLEASED WITH GENERAL OUTLOOK

A. L. EHRGOTT, manager of the Bangor (Me.) office of the General Film Company, has been in Boston for the past few days, in conference with the Boston office of the company.

Mr. Ehrgott says that business in Maine in the motion picture theatres is keeping up in good shape. He planned while in Boston to make arrangements for bringing to Maine some of the big features which have been so successfully shown by the General Film Company in the larger cities.

There is a good demand for features, but hitherto the exhibitors have been prevented from taking them on, except in the larger cities, because of the prohibitive price.

Mr. Ehrgott has recently been in touch with the Maine Anti-tuberculosis Association, through the suggestion of Rev. A. J. Torsleff, secretary of the state of Maine Anti-tuberculosis Association, with the view of furnishing films for a big benefit for the work against tuberculosis in Dexter. The association is desirous of getting "The Temple of Molloch" and "The Price of Human Lives" as well as a new feature recently released by the General Film Company, which is along similar lines.

The first two pictures were shown with a great deal of success in a campaign of the same sort in Aroostock county, and the office of the company in Bangor received many commendatory letters from prominent citizens in that part of the state after the exhibition.

C. J. Rush, of Millinocket, was a visitor at the General Film Company's office in Bangor this week, and made arrangements for increasing his service.

NUMEROUS CHANGES IN KANSAS CITY EXCHANGES

DURING the past week many changes have been made in the management of exchanges in Kansas City.

M. E. "Marty" Williams, who has had charge of the Mutual Kansas City office for some time, has accepted the management of the Metro Pictures Service Kansas City office. He takes the place of C. F. Miller, who has returned to the Pittsburgh office of the same company.

Charles Werner, one of the oldest film men in this section, has resigned from the Picture Playhouse Film Company, and will go to the Metro Pictures Service as St. Louis manager. Mr. Werner's successor has not been appointed.

F. L. Kiltz, who has been the United manager there for some time, has taken the position as manager of the Mutual Film Corporation, which position was formerly occupied by M. E. "Marty" Williams. No one has as yet appeared to take the place vacated by the resignation of Kiltz.

George A. Magie, Universal field manager, spent three or four days in Kansas City recently. He was there to confer with Manager Ross C. Cropper on the Kansas censorship question.

SCHAEFER CONFERS WITH BAMBERGER

GEORGE W. SCHAEFER, eastern division manager for the World Film Corporation, spent four days at the Washington branch of that company last week, in conference with the manager, L. J. Bamberger. Mr. Schaefer went there from Boston and stopped in Philadelphia on his way back to the executive offices.

Mr. Schaefer was very enthusiastic about the big things under way, and commented especially on the "News Weekly" which will be inaugurated the first part of August, and which, in Washington, will be known as "The Washington Times World Weekly." He seemed pleased with the conditions at the local exchange, considering the extreme hot months, and is looking forward to an immense increase in business in the early fall.

MOYLE IS PATHE CASHIER IN DENVER

GILBERT MOYLE, of New York, who has been with Pathé since the days of the old Electric company, has been added to the Denver Pathé exchange as cashier

WORLD FILM IN CINCINNATI IS WELL EQUIPPED

THE new quarters of the World Film Corporation in Cincinnati which are considered among the most beautiful as well as the best equipped offices in that section of the country, speak well for the rapid growth of the business and the efforts of Manager Clay H. Brehm and his staff of assistants.

The offices take up two entire floors of the Savoy building, 17 East Sixth St., and number ten rooms, all tastefully decorated and supplied with the finest equipment. On the first floor are located the executive offices and reception room. This is comfortably furnished for the convenience of visiting exhibitors.

Poster racks of the swinging type display the paper on the various productions and can be examined with ease by the mere swinging of the racks. The huge library table is filled with the latest trade literature with plenty of comfortable chairs awaiting the visitor.

The system established in the new quarters provides separate offices for each department and matters pertaining to each are taken up with the respective heads without necessitating an interview with every member of the force.

Assisting Mr. Brehm are George W. Hinton formerly of the Americas Feature Film Company of Chicago, who is a recent addition to the force. Mr. Hinton has had a wide experience in the field, having handled film for years as well as managing several theatres, R. S. Moran who has been road man for World Film since the opening of its first Cincinnati office, is still in charge of the force on the firing line and together with Harry Young and H. P. Rhinock will take care of the out-of town business. Tom Neer will retain charge of the shipping department.

PITTSBURGH MAY ENTER AUTO RACE

SEVERAL of the managers of film exchanges in Pittsburgh have bought new automobiles and as a result some interesting talk is heard about the town. Each man states his machine is the best, and the horsepower, some of them say, to be found under the hoods, would astonish even the makers of the cars.

One thing after another has been said in boosting the various cars so that it is possible a race between all of them will be arranged at Schenley Oval and the Bob Burnhams and Barney Oldfields in film circles here will be brought to light. If it is possible to arrange the race, the speed demons will be able to see just how their cars performed.

GEO. H. ATWOOD, PATHE EXCHANGE MANAGER, IS FILM PIONEER

ONE of the pioneers of the film game, and one of its best versed members is George H. Atwood, manager of the Philadelphia branch of Pathé Exchange, Inc. Mr. Atwood has been in filmdom ever since 1897, and was in the employ of several of the other large companies before he allied with Pathé.

Born in Pittsfield, Me., in 1873, Mr. Atwood at an early age became connected with repertoire companies touring New England, playing character and old man parts. The year 1897 saw his start with the motion picture, using films as fillers in a vaudeville house in Salem, Mass. He tells of the crudeness of the projection machines and films at that time, and of



G. H. ATWOOD, MANAGER PATHE, PHILADELPHIA OFFICE

the great improvement he has seen in each.

Some years later he was chief operator of a motion picture theatre in Boston, after which he became associated with George Kleine, being connected with the Boston exchange.

He remained with the Kleine Optical Company until the General Film Company was incorporated. In the latter organization he managed the offices at Boston, Albany, Phoenix, Arizona; Oklahoma City and Dallas. In 1914 he severed his connection with the General Film, and became manager of the Pathé Philadelphia office, which place he now holds.

ACTIVITY IN DALLAS FILM CIRCLES

HARRY BOTTO, booking clerk for the World exchange at Dallas, is now with the Mutual, and C. E. Buchanan, formerly with the Progressive, is handling the booking at the World.

Joe Gilligan, formerly a traveler for the United and Fox exchanges in Dallas, has assumed the management of the Progressive Feature Film Company at Dallas.

Albert Russell, general manager of the Texas Metro office, sojourned in Atlantic City with the stockholders of the Metro recently.

W. E. Atkinson, special representative of the Metro, from New York, visited the Dallas office of that concern recently, and left for Chattanooga, Tenn.

F. G. Wallace, representative of the Williamson Submarine Pictures in the Consolidated Film & Supply Company, offices at Dallas, has returned to New York.

E. Auger, southern district manager of the World Film Corporation, visited Dallas last week.

BYRD MADE DALLAS MANAGER FOR WORLD

W. M. BYRD, traveling representative of the World Film Corporation at Dallas, has been installed as manager of that office by the southern district manager, E. Auger.

F. M. Sanford, former manager, is in California on a vacation, and it is said upon his return he will be appointed manager of another World office.

Mr. Byrd is very popular in the southwestern territory among the exhibitors and his competitors. He has received prizes from Lewis J. Selznick, general manager of the World Film, for turning in more business than any other road man in his territory.

GOLDSTONE SHOWS PUBLIC SPIRIT

P. H. GOLDSTONE, manager of the Omaha branch of the World Film corporation, has blossomed out as a public spirited business man. He is furnishing features free to the congregation of the St. Mary's Congregational church, Omaha, to be shown at the church and the proceeds given to charity.

CHARNAS SIGNS WITH STANDARD PROGRAM FOR CINCINNATI, CLEVELAND AND DETROIT

ALTHOUGH he has not yet celebrated his thirtieth birthday, Harry Charnas, of Cleveland, or Harry Charnas, of Pittsburgh, or Harry Charnas, of Detroit—for in motion picture circles he is equally known in all three sections of the country, is the proprietor of two flourishing exchanges, and is arranging for the opening of a third at present writing, as the result of his visit to New York for the signing of a contract with the Standard Photoplay Distributors, Inc.

This gives him control of the Standard program for the territories covered by his three exchanges: The Standard Film Service Company, 218 Columbia building, Cleveland, Ohio; the Standard Film Service Company, Griswold and State streets, Detroit, Mich., and the new office which he is opening in Cincinnati.

Harry Charnas first attracted notice with the Duquesne Amusement Supply Company, of Pittsburgh, and little surprise was accorded to his large circle of friends when he proved himself to be the most successful manager of all of the Warner's Features exchanges when that organization was at its height. It was then that Cleveland and Detroit made his acquaintance and received much of their education in features through his efforts.

200 FEET OF NEWS FILM IS OUTPUT OF PATHE IN COLORADO

THE Pathé exchange in Denver, which recently added the news film to its service in that territory, is now making two hundred feet a week of news films covering Colorado events.

Selig Guests, Happy and Content, Back from Trip

Colonel's Hospitality Impresses Travelers on the Flier, Who in Throes of Enjoyment Petition for Another Sight-Seeing Tour of the Country

THE Selig Special arrived in Chicago Sunday morning, July 25, completing its several thousand mile tour. The success of the trip, insofar as the enjoyment of the Selig tourists is concerned, is attested by the fact that one and all petitioned for another tour next year.

In Kansas City the tourists were guests of the local Chamber of Commerce, and were shown the sights of the city. While en route to St. Louis, Manager Hoagland telegraphed ahead to the Hotel Jefferson and made arrangements for a dinner and dance for 106 people. This affair, which was not on the schedule, was in the nature of a farewell festivity, and proved one of the most enjoyable events in a very happy and remarkable trip.

The final scenes of "The Seven Suffering Sisters" were filmed upon the arrival of the special in Chicago. Director Coleman says it is going to be a corking picture. If so, it should go big, for certainly no three-part feature ever enjoyed so much publicity in so many newspapers. It is safe to say that the great majority of the people in every town and city covered by the special, and in most adjoining places, know all about it and will await its appearance. Much interest was taken in the trip by people everywhere. At Calento, Nev., ranchers and cowpunchers drove in from points 60 miles away. They had been waiting for the "movie" people, they said, since May.

From an advertising standpoint the trip was decidedly a success. All the same, says Manager Hoagland, he doesn't want a repeat.

SURPRISES AND PLEASURES SWING IN KEN OF SELIG GUESTS, WRITES "NEWS" CORRESPONDENT, EN TOUR

(On board the Selig Movie Flyer.)

This has been a glorious trip, with everything our own way. There were delays, and the train was even late at times, but what of that when they were our own delays for our own pleasures?

The personnel is the most congenial one could wish—husbands and wives, sweethearts, sisters and brothers, friends, young folks, bachelors and bachelor maids, and youngsters—all one big family. Headed by H. C. Hoagland, general manager of the Selig Polyscope Company, with Mrs. Hoagland and their children, the company felt at once in the best of hands. The Selig household was well represented, including the genial John Selig and E. A. McManus, general manager of the Hearst-Selig company. There were also several photoplaywrights, a number of exhibitors, a company of Selig players to enact "The Seven Suffering Sisters"; C. A. Frambers, scenario writer of the Selig company, and Director W. R. Coleman, also of Selig.

MOTION PICTURE NEWS was represented by its own editor from New York, and the writer, its correspondent from Washington, D. C., who also represented the "Washington Times," to which frequent letters are being sent.

Entertainment by the citizen and commercial clubs of various towns added to the pleasures, and there the women also did their shares, especially at Santa Cruz, when they stripped their own flavor gardens and brought these blossoms in large baskets to the station to give them to the Selig party. And oh, such wonderful flowers!

The auto drive through Ogden Canyon, and the luscious cherries, the large apricots and lemons at Son José, the city bands and the cheers from children and passing trains will never be forgotten.

At Cheyenne an odd incident brought Mr. Johnston and Harry Reichenbach face to face on the railroad tracks. It was a mutual surprise. Both were traveling to San Francisco over different lines.

Continued pleasures and surprises await us as the trip advances.

WILLARD HOWE.

WHAT WAS SERVED TO DRINK—GRAPE JUICE?

Mr. and Mrs. William Jennings Bryan visited Universal City last week, where they were the personal guests of President Laemmle. As the party of the ex-Secretary of State arrived at Universal City from Hermosa Beach they were met by President Laemmle, Director-General Henry McRae, Manager H. P. Caulfield and other Universal officials.

Nearly a hundred cowboys and cavalrymen were lined up on each side of the boulevard and fired a welcoming salute as Mr. Bryan drove up.

Having been apprised of the coming of Mr. Bryan, the various directors had arranged a program of events calculated to give the ex-Secretary of State a comprehensive idea of the growth of the industry. Several scenes were staged for their benefit on the big open-air stage, among them being an interior of Al E. Christie's four-reel comedy feature "Mrs. Plum's Pudding," with Marie Tempest in the stellar role.

New Famous Players List Outshines Its Old Subjects

Mary Pickford Will Surpass Herself in "Madam Butterfly," Based on Well-Known Opera, and Marguerite Clark Is Expected to Win Larger Following in "Molly-Make-Believe"

IN accordance with its established policy of making each quarterly constellation of stars and plays on the Paramount program greater in merit and attractive power than the last, the Famous Players Film Company has lavishly selected as vehicles for its favorite group of stars during September, October and November, a surprising number of celebrated dramatic successes.

Mary Pickford, the supreme favorite of the screen, will appear in an elaborate photo-production of John Luther Long's world-famous opera and play, "Madame Butterfly," to be released in November, and in two typical characterizations, "The Foundling" and "Twisted Paths."

Marguerite Clark, whose association with the screen under the management of the Famous Players has been an uninterrupted series of brilliant triumphs, will be presented in "Molly-Make-Believe," the quaint and captivating romance by Eleanor Hallowell Abbott, and in a pretentious photo-adaptation of Mark Twain's great masterpiece, "The Prince and the Pauper," the first work of this great American humorist to be filmed.

Pauline Frederick, whose great personal triumph in her initial screen characterization, "The Eternal City," induced the Famous Players to obtain exclusive control of her film services, and who on August 5 returns to the screen in the emotional drama, "Sold," will be presented in October in a film version of the international dramatic sensation, "Zaza." "The Fatal Card," the great American stage success, will be released in September, jointly starring Hazel Dawn and John Mason, the first time in the entire history of features that two stars of such individual importance were thus presented in one subject.

Hazel Dawn will again appear in November in the romantic classic, "Dorothy Vernon of Haddon Hall."

In October Sam Bernard will make his debut to the motion picture public in the much-discussed comedy-feature, "Poor Schmaltz," a characteristic Bernard vehicle. It is expected that Sam Bernard will in this subject introduce a new type of screen comedy.

John Barrymore is represented on the program by "The Incorrigible Dukane," George L. Shedd's melodramatic farce, to be released in September, and "The Three Elks," a play that should equal this comedian's success in "Are You a Mason?" scheduled for November.

Besides Sam Bernard, the Famous Players introduce two other new stars to Paramount audiences in its autumn program, in the persons of Charles Cherry and Gail Kane, who will be jointly presented in the great dramatic triumph, "The Mummy and the Humming-Bird."

Marie Doro, who created a national sensation in her first film appearance in "The Morals of Marcus," and whose re-engagement before the camera has been requested by exhibitors throughout the entire country, will appear in September in a thrilling spectacular romance, "The White Pearl," in which mystery, love and adventure are dramatically interwoven.

EDNA MAYO'S ACTING IN "BLINDNESS OF VIRTUE" EXCITES PRAISE

Edna Mayo, Essanay's leading woman, has received a score of personal letters, warmly praising her work in "The Blindness of Virtue."

"It is particularly pleasing to me to have my own friends enthusiastic about my work," said Miss Mayo.

Dozens of other letters have been received by Essanay remarking on Miss Mayo's admirable interpretation of the character of Effie, the innocent curate's daughter. She carries out the part with a childlike enthusiasm and interest that cannot but appeal to all.

Paramount Head Predicts Popularity for Its Releases

W. W. Hodkinson, Returned from a Tour of the Western States, Sees in the Subjects of Its Producing Companies for This Quarter, Pictures Possessing Appeal to All Audiences—President of the Company Deplores Overproduction, Sure to Result in Rapid Process of Elimination

AFTER a four weeks' trip to the Pacific coast on which, though it was meant to be a vacation, he visited several of the company's exchanges situated en route, W. W. Hodkinson, president of the Paramount Pictures Corporation, returned to his desk on Monday morning, July 26.

Though he made San Francisco his headquarters during his stay in the west, he managed to cover a good deal of territory in the comparatively short time he was away from New York.

He was a visitor at both fairs and addressed the business session of the Motion Picture Exhibitors League Convention at San Francisco on Wednesday, July 14. When seen he said:

"My trip has brought home to me more forcefully than ever the fact that there is at the present time an overproduction of motion picture films and an oversupply of motion picture theatres. There will have to be a narrowing down process, an elimination process, and we are about to see the beginning of the last struggle for the survival of the fittest in the motion picture industry.

"The amount of capital necessary to engage in the business in any branch insures an early termination of the present condition of excessive and destructive competition. The prizes of the future are bound to go to those who best realize what the future has in store and who best plan what steps are necessary for their welfare.

Necessity of An Ideal

"Today the motion picture business is one of the greatest industries the world has ever seen and is rapidly enlisting the largest capital and best brains of our land. Those who are in it must advance with it or drop out. The man who has seen fit to conduct his company or his theatre in a haphazard manner is bound to fall before those business men who work along different lines.

"No great thing has ever been accomplished without an ideal, without a plan. Neither the manufacturer, the distributor, nor the exhibitor can continue in the future without a definite plan, and the ideal way to advance the best interests of the business as a whole would be for the different elements to combine as a team and to work accordingly.

"They should co-operate. The plans of the Paramount Pictures Corporation provide for team work. Never before in the history of the company have the manufacturers, the distributors and the exhibitors been more closely together.

"Paramount has made it possible for the Famous Players Film Company, the Jesse L. Lasky Feature Play Company, and the Oliver Morosco Photoplay Company to expend large sums on their productions with the assurance that they cannot but profit. In other words, it has made it possible for them to produce films such as have never before been seen on the Paramount or any other program.

"To me talk of seriously attempting to produce and exhibit two-dollar motion pictures is ridiculous. Paramount Pictures in the not too distant future will be the best pictures in the world exhibited at any price, and they will be presented throughout the country for fifty cents. It will be impossible for anybody



W. W. HODKINSON

to release pictures that are any better. Those made by our producers and released by Paramount to the biggest and best theatres throughout the country during the months of September, October and November constitute the greatest aggregation of talent ever released either singly or on a program. During those three months Mary Pickford appears three times, Marguerite Clark twice, Hazel Dawn twice, John Barrymore twice, Pauline Frederick, Marie Doro, Laura Hope Crews, Elsie Janis, Charles Cherry, Victor Moore and Charlotte Walker, each is seen again on the screen in famous plays originally staged by such theatrical managers as David Belasco, Charles and Daniel Frohman, and Lou Tellegen, Donald Brian and Sam Bernard play for the first time before the camera.

What a Year Brings Forth

"I think that it is only natural that I should point with pride to such a list of plays and stars.

"Little more than one year ago the Paramount Pictures Corporation announced a quality feature program. Old-timers in the business laughed. They gave us so long to live. Our reply is that we are very much alive and that developments during the next quarter year, half year, year and five years will prove it more conclusively than ever.

"Team work is necessary with regard to censorship. We recognize in censorship one of the big problems that faces the industry, but unfortunately merely going on record as denouncing it and being opposed to it does not solve the problem. I have tried to look into the censorship question from all angles, and I believe that we should have free speech and a right to express ourselves as we see fit in the greatest of all means of expression, the motion picture.

"None of us know to what extent the business may advance in the future. Who could have imagined five years ago that at an exhibitors' convention, such as I attended in San Francisco, we would have present the greatest and most popular operatic star in the world—Geraldine Farrar?

Business Deserves Best

"The success of such theatres as the Strand in New York, the Stanley in Philadelphia, the Imperial in San Francisco and Orchestra Hall in Chicago, as well as many others throughout the country, shows that the motion picture business is fast reaching a systematic state. It is a business that deserves the best we have in us. It is a business that has never had a history, but is now getting one.

"It is a business in which the efforts of the Paramount Pictures Corporation and its allies will be always towards advancement. In it, gathering statistics and data as to what has been done in the past and what is being done now, will guide us as to what we may do in the future.

MABEL VAN BUREN IS WITH BALBOA

Mabel Van Buren, motion picture actress, best known for her work in a Lasky-Belasco production, "The Woman," has been signed by the Balboa company, where she will play leads.

All members of the staff of the United States cruiser "Maryland," from Commander Kittle to the humblest of the seven hundred aboard, aided the Balboa company the past week in making scenes for the Balboa-Pathé series, "Neal of the Navy," which features Lillian Lorraine and William Courtleigh, Jr.

The "Maryland" was in California waters for more than a week, and practically every day the photoplayers worked on the deck of this mammoth ship. The officers gave the producers every aid possible to further the exploitation of the navy and bring it to the favorable attention of the country's population.



PANORAMIC VIEW OF THE STUDIO AND GROUNDS OF THE BOSTOCK JUNGLE AND FILM COMPANY, LOS ANGELES

DORIS WOOLDRIDGE, INGENUE, SIGNS WITH FOX

The latest recruit from the ranks of the legitimate stage to join the forces of the William Fox photoplayers, is Doris Wooldridge, who plays the part of the daughter of the Governor of Iceland in support of William Farnum in "The Bondman," a forthcoming Fox release.

Miss Wooldridge was born in California and has earned the distinction of being the youngest emotional actress on the American stage, as she is but little over twenty years of age.

Miss Wooldridge originally studied singing in Vienna, as it was her ambition to



DORIS WOOLRIDGE

cultivate a markedly good contralto voice. While singing in Paris she attracted the attention of Sarah Bernhardt, who persuaded her to leave the concert stage for the drama.

After a season with Bernhardt, the actress returned to America and appeared in stock companies as leading woman in San Francisco, Portland, Halifax, N. S., Washington, D. C., New Orleans, Chicago, Cincinnati, Albany and Philadelphia.

Considering her youthful years, her personality is known to as many thousands of theatregoers throughout the country as of almost any other actress. Miss Wooldridge has also appeared in support of William Lackaye, Margaret Angling, Maud Adams and James K. Hackett.

David Horsley Leaves for His Los Angeles Studios

Arrival of Centaur President Will Be Signal for Production of First One Reel Comedy for Mutual Program, to Be Released About the Middle of August

ALL details of the arrangement bringing him into the Mutual having been completed, David Horsley left New York on Wednesday for his studio in Los Angeles. Immediately upon his arrival there he will begin work on his first one-reel comedy for the Mutual to be released about the middle of August, and on the first two-reel animal picture which will follow about two weeks later. Mr. Horsley will personally supervise the production of these releases.

Before departing for the west, Mr. Horsley said:

"With the beginning of my releases on the Mutual I will have severed entirely my connection with any releases of MinA Films, the brand of one-reel comedies which I distributed through the General. My last release of a MinA comedy will be August 12, at the latest, and if the brand is continued on the Generaleral Film program after that I will have nothing to do with it whatsoever.

"My contract with the Mutual calls for the release of my entire output through that source. This will include a one-reel comedy picture and a two-reel animal subject every week, and a four-reel Mutual Masterpicture every five weeks.

"I have decided to make the comedies and animal productions in Los Angeles, where I have special facilities for making such pictures. The Masterpictures I will have staged in my Bayonne studio, a better equipped place than which does not exist in the east.

"The brand names of the different releases have not yet been determined, but this matter will be taken care of in a few days and an announcement of our selections will be then forthcoming.

"I am going to introduce something new in motion pictures with the two-reel animal productions, in which the Bostock animals will be featured.

"These pictures will not be like the usual animal subject. We haven't any claw-trimmed, worn-out animals. Everyone is a most magnificent specimen of his species, active and intelligent. The Bostock animal combination has been in existence for a hundred and ten years, handled by three generations of the Bostock family, and the collection today is the result of a process of elimination.

"The one-reel comedies will be snappy creations, directed by Milton H. Fahrney, and featuring George Ovey. The Masterpictures will present well known stars in the leading parts.

"In all these productions my double exposure camera will be used whenever there is occasion for it, and I can safely promise some surprising photographic novelties."

SNIFFEN IS MADE GENERAL SALES MANAGER FOR PARAMOUNT

That a new office has been created by the Paramount Pictures Corporation is discernible in the statement that Frank D. Sniffen, one of the best-known advertising men in this country, has been appointed general sales manager.

In 1901 he was advertising manager of the New York "Morning Telegraph." Later he was associated with Harper and Brothers and with magazines and newspapers of national scope.

He is an experienced salesman and he will undoubtedly bring to the motion picture business methods which, though new to it, have been provedly successful in other lines.

HART STARS IN "KENO BATES, LIAR," NYMP WESTERN

William S. Hart is starring in and directing another absorbing western this week at the Inceville studios of the New York Motion Picture Corporation.

It is entitled "Keno Bates, Liar," and has to do with the efforts of a whole-hearted saloon-keeper of the plains to win the hand of a girl, whose brother he had slain.

Hart is playing the title role and his supporting cast includes Margaret Thompson, Herschel Mayall, Louise Glaum and Gordon Mullen. J. G. Hawks and Thomas H. Ince are responsible for the scenario.

CHAPLIN PRESENTED WITH RING BY YACHT CLUB

In appreciation of his appearance at an entertainment given recently, Charles Chaplin, creator of the Essanay-Chaplin comedies, was presented with a beautiful diamond ring by the Indoor Yacht Club of San Francisco.

New Laws And Court Decisions

This department is designed to keep the industry informed on all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

Express Companies May Charge Film Shippers an Increase of 5 Cents on Each Consignment

THE shippers of the country are facing an increase of from one to five cents on each shipment sent over the lines of the Adams, American, Wells Fargo & Co. and the southern express companies. The Interstate Commerce Commission, Washington, D. C., has granted the petition of these companies to so arrange the express rate basis as to yield them an average increase of 3.93 cents on all shipments under one hundred pounds in weight, first class, and 1.79 cents on all second class shipments.

Some time ago the companies asked that they be permitted to transpose two of the three factors entering into the making of the one hundred pound rate. The first of these factors is the collection and delivery service allowance of 20 cents per shipment, which does not vary with the weight of the package or the distance it is to be transported.

The second factor provides for a terminal allowance of twenty-five cents per one hundred pounds, which varies according to the weight, but not the distance. The third factor is the rail transportation allowance per one hundred pounds varying with the weight, the distance and in the several zones.

The Interstate Commerce Commission has agreed to the transposition of the first two of these, which means that shippers will be required to pay an additional five-cent collection and delivery charge on shipments weighing from one to five pounds, but as the rail terminal allowance is reduced five cents per one hundred pounds, the additional five-cent charge will be reduced at the rate of approximately one-twentieth of a cent per pound until the weight of the package exceeds ninety-nine pounds, when the additional charge will have been wiped out.

It is estimated that a single reel in a carrying case will weigh fifteen pounds. The extra charge on shipments of from 6 to 29 pounds is four cents. A two-reel shipment will also come within the latter weight, and in some instances a three-reel shipment. Shipments of four reels or more will take an increase of three cents or less for the increase on from 30 to 49 pounds will be three cents, from 50 to 70 pounds will be two cents, and from 71 to 99 pounds will be one cent. The increase in rates on second-class shipments will be one-fourth less than the amounts stated.

In ordering the companies to place the new rates in effect on or before September 1, upon not less than ten days' notice to the commission and the general public, the Interstate Commerce Commission declared that, "while it is true that under the proposed plan the small shipments will bear the greater share of the increase, we do not think that any unjust discrimination will result therefrom, because it was on the small shipments that the greater reduction was made by the rates which we prescribed."

The commission referred to the existing express rates which it ordered placed in effect on February 1, 1914, and which the companies showed to have so curtailed their revenues, regardless of a marked increase in the number of packages transported, as to have caused them to continue in business at a loss. The commission also referred to tables showing the rates in effect prior to that date, the present rates and the proposed rates, and stated that "it clearly demonstrates that the rates on the small shipments were decreased to a greater extent than those on the larger shipments, and that the proposed changes will, with few exceptions, result in rates substantially lower than those in effect prior to our order."

This change in rates will net the companies involved more than five million dollars per annum.

It is estimated that for the year 1915 the companies will suffer a deficit of over two million dollars.

EARLE A. DYER.

Judge McPherson of Circuit Court of Appeals Upholds Lower Tribunal in Fight Film Case

AN opinion which motion picture circles have been eagerly looking for during the past few months has just been handed down by Judge McPherson, of the United States Circuit Court of Appeals.

The opinion sustains Judge Haight, of the Federal Court of New Jersey, who refused an injunction restraining Frederick S. Freed, Collector of Customs at Newark, from barring out the films of the Jess Willard-Jack Johnson fight in Havana, Cuba.

These films were brought to America shortly after the big bout by T. Lawrence Weber, of New York, and offered for entry at the Newark port. Collector Freed based his refusal on the ground that the act of Congress of July 31, 1912, prohibited entrance of prize fight pictures, either by mail or commerce.

It was then that Weber's counsel applied for the injunction from Judge Haight, full details of which appeared in MOTION PICTURE NEWS of June 5.

The same grounds, in addition to the declaration that the films were not for sale, but for exhibition purposes and therefore not within the scope of the commerce clause, were urged in the appeal before the Circuit Court in Philadelphia.

In his opinion, Judge McPherson says: "In our opinion the statute under review belongs to a class of which numerous examples exist, namely, statutes that fall directly under the commerce clause, but effect indirectly the field of the police power. It can hardly be doubted that the right or the power to determine what articles offered for import shall be admitted into this country belongs solely to Congress, and that the right to admit on certain terms implies the plenary right to refuse admission on any terms.

"The declaration that the films are intended not for sale but solely for exhibition is not controlling. Indeed, the allegations of the bill, as a whole, leave no room for doubt that the object of exhibiting the films is the large gains that are expected to accrue therefrom, and we see little if any difference between such an object and the sale or leasing of the films themselves."

Benjamin F. Spellman, one of the New York attorneys for Weber, announced that an immediate appeal will be taken to the United Supreme Court. Mr. Spellman said that a motion to have the case preferred would be made as soon as the court convened in October, and he expected a final decision would be reached late that month or early in November.

SUNDAY OPENING IS LEGAL IN DALLAS

Sunday picture shows in Dallas, Texas, between 2 P. M. and 12 P. M. were held legal in the case tried July 22, in Criminal

District Court at Dallas, in the case prosecuted against W. D. Nevills for Sunday violation of law.

County Attorney M. T. Lively announced in court that in view of the decision, no more Sunday picture shows would be prosecuted unless the Criminal Court of Appeals should change the ruling under which the Dallas ordinance was held in force. Twenty-nine complaints had been filed charging violations of the Sunday law.

Summed up, the argument on behalf of the picture shows was that the Dallas ordinance did not suspend state law, but that by provisions of the Home Rule bill the control of picture shows was legally accorded to cities of over 5,000 inhabitants. It is expected that the Council of Churches will appeal the case to the Criminal Court of Appeals for decision.

ST. LOUIS MANAGERS PROTEST AGAINST FREE PICTURES

The Theatre Managers and Motion Picture Exhibitors Protective Association of St. Louis recently sent a delegation to wait upon Mayor Kiel to urge him to discontinue the exhibition of free pictures in the parks and playgrounds of the city.

They declared that the free motion pictures take away their patronage. The mayor stated that it is not the intention of the city to compete with airdomes and motion picture theatres in giving the free performances. The object of the free pictures is to give occasional entertainment to the poor families in the congested districts who are not able to afford to go to the theatres.

As the city is under contract for the season, it is probable that the free pictures will not be discontinued, and Park Commissioner Cunliff declared that as the free pictures are of an educational nature, and only shown at each park or playground once in two weeks, it can scarcely be called competition with the theatres and airdomes, and that nothing was further from the city's intentions.

In many instances it is the means of bringing more patrons to the theatres, who have acquired a taste for pictures by seeing the free exhibitions.

AGITATION AGAINST "NATION" IN PHILADELPHIA

Already agitation is being started by the colored people of Philadelphia against the showing of "The Birth of a Nation" in the Quaker City. Though the famous picture is not scheduled to appear there until next October.

The fight in this particular instance is taking a rather unique form. Charging that this photoplay is derogatory to the colored race, independent colored voters have decided to fight it at the polls. To this end they will refuse to support in the coming election for municipal offices any candidate who will not declare himself against the showing of the film.

To ascertain the stand of each candidate, a canvass will be made in advance.

The St. Silenia Association, an organization for the uplift of the colored race, numbering in its membership many prominent colored men and women, is responsible for this act of absurdity.

High Finance Genius Tries to Start $100,000 Film Concern with 11 Cents and No Credit

THAT there are plenty of men and women in Indiana who are desirous of becoming moving picture actors is shown by the results of the insertion of several want ads. in Indianapolis papers by Charles K. Franklin, age thirty-four, who says he is from Paducah, Ky.

Franklin went to Indianapolis to start a $100,000 moving picture concern with eleven cents, and found a fertile field as far as getting actors was concerned. The only difficulty he found was in getting the money.

He inserted several want ads. in Indianapolis newspapers, announcing that he desired two hundred men and two hundred women to work in a feature motion picture. He instructed the applicant to call at a hotel. By hundreds the applicants came.

Franklin told the applicants he would have his offices ready at 818 Hume-Mansur building in a few days and asked them to call there. When the men and women called at 818 Hume-Mansur building and found the offices vacant, back they surged to the hotel and demanded to see Franklin. Franklin dodged them and left the hotel clerks to struggle with the disappointed ones.

The hotel clerks in desperation called the police, and detectives found Franklin. They also took David Griffin, age twenty-four, of Bloomington, Ind., who was said to be the secretary and treasurer of the $100,000 concern. The police slated the men on loitering charges and held them under $1,000 bonds.

They had a hearing in city court, when the detectives told of the excitement Franklin had caused at the hotel by his advertising.

"Franklin had eleven cents when we arrested him, and he was trying to start a $100,000 film concern," the detectives told the court. There was no evidence to show that Franklin had attempted to defraud any one, and Judge Deery discharged the men.

"You better get out of town before a sanity inquest is held on you," the court told Franklin.

It is said Franklin planned to start a screen actors' school and to charge a tuition fee of $50.

Fakers of this sort have done and are doing more than anything else in fooling the gullible public and bringing discredit on legitimate motion picture companies, and Indianapolis motion picture men feel that if the story of the attempt of these men to swindle the Indianapolis public is printed broadcast, their future attempts in other towns to work the same scheme can be nipped in the bud the same as it was in Indianapolis.

Spokane Is Hit by Agitation Stirred Up by Colored People Over "Birth of a Nation"

SPOKANE'S storm of protest over "The Birth of a Nation" finally has broken, a belated echo of those made in other cities in which the Griffith spectacle has been booked.

The film, signed by the Clemmer brothers, of Seattle and Spokane, for a run of five weeks in the former city and three weeks in the latter, has been running since late in June in the Clemmer theatre in Seattle, without objection. It is due in Spokane August 2.

The local fuss started when members of colored congregations sent Pastor Graham of the African M. E. Church to Seattle to witness a performance. Graham went back with a report that the film was grossly immoral and calculated to stir up race hatred. He went before the Spokane Ministerial Association and asked indorsement of a protest to be presented to the city council against having the film shown there. The indorsement was granted unanimously.

When Pastor Graham went before the city council, his appeal was backed by members of the ministerial body, of the G. A. R., and by Judge Adolph Munter and other influential German people, who declared they had lived in the South when the Ku-Klux Klan was operating and that the picture glorified the work of the night riders.

The city council voted to send Commissioner Samuel Glasgow to Seattle to see the film and bring back a report. Mr. Glasgow is the municipal censor of public amusements. He stated before the council that his policy always had been to O. K. all films which bore the stamp of the National Board of Censorship and that he probably would report favorably on "The Birth of a Nation" if he found the official approval of the board upon it.

Manager H. S. Clemmer of the Clemmer theatre offered to pay the expenses of the censor to the coast and back, but this was declined by the council and the cost of the trip will come out of the municipal coffers.

"I base my protest upon four points," said the colored pastor: "First, it is false history; second, it is being shown to create race prejudice; third, it shows the negro as an irredeemable degenerate; fourth, some of its themes are certainly grossly immoral."

Manager Clemmer told the council that the scenes objected to were mere incidentals and had little to do with the main theme of the picture.

ST. LOUIS FORBIDS ERECTION OF MORE TENT SHOWS

A bill prohibiting the erection of tents for the use of motion picture shows was passed by the Board of Aldermen of St. Louis last week.

This bill will not affect the tents now in use, but no more permits for the erection of tents to be used as motion picture shows will be issued by the city.

Looking Ahead With The Producers

"Secret Orchard" Is Fifth Appearance of Blanche Sweet in Lasky Feature Photoplays

BLANCHE SWEET, who is appearing as a star exclusively in the photoplay productions of the Jesse L. Lasky Feature Play Company, has added to her list of notable characterizations Diane in "The Secret Orchard," from the play by Channing Pollock, founded on the novel of the same name by Agnes and Egerton Castle. It will be released through Paramount Pictures Corporation on August 9.

This is Miss Sweet's fifth appearance in Lasky productions, the others, in the order of their release through the Paramount Pictures Corporation, being "The Warrens of Virginia," a Lasky Belasco production; "The Captive," "Stolen Goods," and "The Clue."

As the star in the play Miss Sweet will have the support of an excellent cast, including Cleo Ridgley, who recently was engaged as a permanent member of the Lasky organization; Gertrude Keller, Cynthia Williams, Marjorie Daw, Loyola O'Connor, Edward Mackaye, Carlyle Blackwell, Theodore Roberts and Sydney Deane.

Daughter of one of the stars of the demi-monde, the heroine of "The Secret Orchard" carried from birth a hidden taint of character, the more concealed because of the contrasting sweetness of her nature and the beauty of her personality.

From a convent, in which her mother had placed her as a child, to escape the pitfalls of the Paris environment, Diane, the daughter, steps into the world ignorant of her hidden weakness. Innocently, she falls victim to the Duke of Cluny, whose wife, unknown to the duke, subsequently takes the girl into her home.

Recognition between the duke and Diane is further complicated by a love affair between the girl and a young American naval officer. The subsequent stirring scenes are brought to a happy and reasonable conclusion.

As produced by the Lasky company "The Secret Orchard" is the acme of the photodramatic art.

FIRST EQUITABLE RELEASE STAR, COURTLEIGH, IN "LIFE'S CRUCIBLE"

Although Walter McNamara, the well known author and producer of "Traffic in Souls" and "Ireland a Nation," is producing a special five-reel feature picture, "Human Cargoes," for the Equitable Motion Picture Company, "Life's Crucible" is the first of the weekly offerings of the new company which will be released through the World Film Corporation.

The later five-reel picture is being staged under the direction of Isadore Bernstein, the recent director general of the Universal Film Manufacturing Company, and the builder of Universal City, who has become identified with the Equitable in the same capacity in which he served the former company.

The scenario was written by Marc Edmund Jones, the well known photoplaywright, who is coming to the Equitable as scenario editor, and its vivid portrayal of the regeneration of a renegade, with its underlying principles of natural science, will make "Life's Crucible" a drama of powerful interest to theatregoers of all classes.

William Courtleigh, the popular star, recently returned from a successful season with "The Song Bird" in Chicago, is being starred in this offering. Clara Whipple, George Soule Spencer and Roy Applegate, who will form the nucleus of the Equitable stock company, and Orlo Lea and Bessie Sankey are supporting Mr. Courtleigh.

John Ince, who has left Lubin to join the Equitable forces, will arrive in Flushing next week to begin the production of a drama entitled "The Cowardly Way."

HARLAN CAST FOR "BLACK SHEEP," A SELIG RELEASE

The filming of Charles Hoyt's "A Black Sheep," featuring Otis Harlan, supported by an exceptional cast of players, including Grace Darmond, Rita Gould, John Charles and others, has been virtually completed by Director T. N. Heffron at the Chicago studios of the Selig Polyscope Company.

"A Black Sheep" will be released as a Selig Red Seal play on October 18. Gilson Willets adapted the merry comedy for the screen. Another of Hoyt's best works, "A Stranger in New York," will be put into production soon with Mr. Harlan in the title role.

TELEPHONE TALK RECORDED IN PRINTED WORDS IN ESSANAY FILM

In "Eyes That See Not" Essanay introduces the unusual idea of recording the telephone conversation by photographing the printed words on the scene at the time the players are talking. While Dorothy and Ralph, the leading juveniles, are conversing over the phone, right over their heads in the picture appears what they say in large white letters.

LIFE AT THE LASKY HOLLYWOOD STUDIOS AS MIRRORED IN SCENES FROM SOME OF THEIR COMING PHOTOPLAYS



BLANCHE SWEET IN "THE SECRET ORCHARD" (August 9)

MELVILLE ELLIS PLAYING FOR GERALDINE FARRAR IN A SCENE FROM "CARMEN"

FANNIE WARD IN "THE MARRIAGE OF KITTY," G. H. MELFORD DIRECTING



SOME GOOD "HOT-WEATHER" AMERICANS THAT EXHIBITORS WILL FIND AMONG CURRENT RELEASES

Left to right—"Comrades Three," "Jimmie on the Job," "The Exile of Bar-K Ranch"

Emmy Wehlen Is Cast for "When a Woman Loves"

ANOTHER new celebrity of the theatre to appear on the screen is Emmy Wehlen, a dainty little woman who has been seen on the regular theatre stage in foremost dramatic productions.

Miss Wehlen has youth, rare beauty and charm, which have endeared her to thousands who have seen her in musical and other plays.

The Metro Pictures corporation picked



EMMY WEHLEN

her above all others for the production of "When a Woman Loves," now being made by the Rolfe Photo-Plays Company, in which she will make her debut in the silent drama and on the program of the Metro Pictures Corporation.

Miss Wehlen was brought to this country from London, where she had been playing with success, to appear in the American production at the New York Casino of "Marriage a la Carte." At the end of this engagement she was immediately captured by Florence Ziegfeld for his production of "The Winsome Widow."

Her next appearance in this country was made in the London Gaiety theatre's production of "The Girl on the Film," and last season she appeared with the London Gaiety Theatre Company again in New York in "Tonight's the Night," which had a long run.

Usually Miss Wehlen returns to London for her summer vacation, but her acting before the camera for the Metro corporation has kept her this summer in New York and its surrounding country, where many of the scenes for "When a Woman Loves" were taken.

This play is an original drama by Charles T. Horan. It is peculiar in many ways, for it combines romance, introduced in a novel manner, with problems delicately solved, and there are many strong dramatic punches. The more dramatic scenes are offset by comedy relief.

MLLE. VALKYRIEN OF DANISH BALLET IS CAST FOR "YOUTH," VITAGRAPH

One of the most notable recent contracts signed by the Vitagraph company is for the appearance of Mlle. Valkyrien, wife of Baron Dewitz, in "Youth," by Lanier Bartlett, to be produced in three parts by Captain Harry Lambart.

Mlle. Valkyrien, probably the youngest baroness at the present time, is the acknowledged prize beauty of her native country, Denmark, her claim to loveliness being recognized by no less a personage than the King of Denmark, who awarded her the prize accorded by royalty to the most perfect type of Norse beauty.

Not only is the baroness remarkable for her exceptional loveliness, but has won distinction as a member of the Royal Ballet of Denmark, besides being well known in the Danish Biograph pictures of Copenhagen.

The baroness will, in "Youth," have a part ideally suited to her personality and artistic capabilities. Her associate players will include Antonio Moreno, Donald Hall and Frankie Mann.

MARGARITA FISCHER DANCES IN "THE GIRL FROM HIS TOWN"

Remarkable interior pictures of a theatre during the presentation of a play are shown in "The Girl from His Town," a four-part American production, to be released August 5, as a Mutual masterpicture. The scenes represent the interior of the Gaiety theatre, London, during the presentation of "Mandalay." In reality they were taken in the Republic theatre of Los Angeles, where American actors filled the house from midnight until the sun was high in the heavens.

Margarita Fischer, star in "The Girl from His Town," plays the role of Letty Lane, the London stage favorite. She is shown singing and dancing her way to the hearts of her audiences in a manner remarkable as a screen achievement. It is as though one sat in the back of the house and really watched the audience give rapt attention and enthusiastic approval of a real stage performance.

Miss Fischer reveals clever dancing ability, with a scantily-dressed chorus as a background. She, in her ballet skirts, looks for all the world like an ingenue in a present day musical comedy.

GLADYS HANSON IS STAR IN "CLIMBERS," V-L-S-E

"The Climbers," the next Lubin release, in five parts on the V-L-S-E program, will introduce to Big Four enthusiasts Gladys Hanson, widely known as a Broadway star, and one of the most versatile leading women on the stage today.

In "The Climbers," Mis Hanson takes the part of the wife who should and can be a wife and mother in the face of both adversity and plenty, and in this role she presents an exceptional characterization.

"The Climbers," from Clyde Fitch's most clever work, is a photoplay for the masses, because it preaches a powerful sermon. It unfolds the striving of a good wife and mother for the goal of happiness in a tainted world of sham, deceit, hypocricy and evil.

Film Industry Is in Vortex of Change

William Wright of Kalem Declares That the Business Will Never Cease to Be in State of Ferment—He Emphasizes the Importance of Program Releases—Says that New York Is Provincial in Its Outlook Toward the Conditions of Motion Pictures—Small Places Are the "Fat" of the Market, He Says

OUT of the seething maelstrom of conflicting estimates of the past, present and future of the motion picture industry rises William Wright of the Kalem Company with ideas of his own on current happenings.

"The motion picture business always has been and, I am afraid, always will be in constant change," says Mr. Wright. "Some of the changes which are taking place today are of material interest and advantage to the exhibitor, but most of them are to the exhibitor's detriment.

"The announcements of these changes are always intended to tell the exhibitor that his Utopia is near at hand.

"They all gild the future in enthusiastic terms. The exhibitor hears all about the wonderful programs which are 'in preparation.' He is told that these programs will supply pictures of a quality which has never before been equaled; that if he takes the service his business will be doubled or tripled.

"So much misinformation is being distributed that the exhibitor doesn't know where to turn. Motion picture theatres are closing all over the country as well as opening. Undoubtedly, in many cases, this closing is due to the growth of the industry and caused by the opening of a large, pretentious theatre in the immediate vicinity of a small, old-fashioned theatre.

Changing Policies

"But, in many cases, the theatre which is closed has encountered poor business because the exhibitor continually changed the policy of the theatre.

"This condition holds specially true in the smaller cities and towns of the country. But the smaller cities and towns of the country make up the most important part of the exhibiting end of the motion picture industry. Many manufacturers overlook that and, by so doing, hurt themselves.

"The trouble with most manufacturers today is that their outlook is too localized. Most of them have head offices in New York and the men who dictate the firm's policies are governed by the New York attitude. That is all wrong. New York is not the backbone of the industry, nor does it sound the keynote of progress.

"In proportion to its population New York is the poorest motion picture town in the country so far as pictures up through five reels in length are concerned. The small cities and the towns, the places where motion pictures are the only amusement, form the important territory, the real 'fat' of the market.

"The manufacturer ought to aim to appeal to the smaller cities and towns instead of to the metropolitan audiences. One good instance is Kalem's 'Midnight at Maxim's.' Most people thought this picture would only go in the very small cities and towns. It is doing wonderfully well in them, but it is also doing well in large cities. In Washington, D. C., for instance, one of the most blase cities in the country, 'Midnight at Maxim's' did a business which stretched the line at the box office for nearly a block and brought a repeat booking of a week.

"A manager with his eye upon metropolitan conditions and those along would have pooh-poohed such a subject as 'Midnight at Maxim's,' but it has proved to be our most popular recent release.

Call Halt on Wild Claims

"Comparisons are odious, but the time has arrived to call a halt on extravagant claims and the exhibitor should be set right.



WILLIAM WRIGHT

"I believe that a certain percentage of the trade has gone to extremes on so-called 'features.' Many of them, in fact the majority, are of questionable value; and, as we have repeatedly said before, we think it is only a question of time when the enormous majority of exhibitors will go back to the old program and no subject will be run where the length is greater than four reels, unless the story is of exceptional quality absolutely requiring a greater length, and these subjects will be run only in the very largest theatres.

"Having the above in mind and believing that a strong program consisting of one, two, three and four-reel subjects would ultimately rule, the Kalem Company has for several months been expending great efforts and unlimited money to produce a line of unexceled pictures; and we contend Kalem is making the best average one, two, three and four-reel subjects on the market, the best stories, and the best productions.

"In support of this I can point to our 'Ham and Bud' comedies, our two-reel detective series, 'The Mysteries of the Grand Hotel' and the 'Hazards of Helen' railroad series, real features in one reel. Our 'Broadway Favorites' series is made up of meritorious three-reel adaptations with favorite Broadway players in the leading roles.

"To use an old and worn-out adage, 'The proof of the pudding is in the eating.' Kalem Company is not making promises, but is calling attention to existing conditions.

"In booking the Kalem subjects, the exhibitor is not forced to deal with a half a dozen different agencies, but can secure the entire Kalem output from any branch of the General Film Company or from the Greater New York Film Rental Company, and all in regular service without extra charge.

"Through the General Film Company and the Greater New York Film Rental Company exhibitors can secure advance advertising slides, handsome photographs of the principal incidents in our multiple-reel subjects, and four-color lithographic posters.

"One might think that Kalem had departed from its usual modesty in speaking so forcefully in the first person, but 'truth is ever modest' and we propose to advise the exhibitor where he can obtain the product his business demands.

"We have ambitious plans for the future, but in line with the Kalem policy we will not announce them until they are accomplished facts; but we can safely assure you a continuance of the release of high average one, two, three and four-reel subjects."

SPEDON ON TOUR OF AMERICAN CITIES, STOPS IN DENVER

Denver, Colo., July 28.

S. M. Spedon, head of the publicity department of the Vitagraph company, spent last week in Denver on his tour of American cities. He has been in close touch with the stilent drama since its birth, and he looks into the future and sees a development even greater than the astonishing past.

His own company, he says, has produced since it was organized six years ago, more than 3,000 films of more than one reel, with an estimated value of $3,000,000.

W. H. BELL FINDS DEMAND FOR "PROHIBITION" IN INDIANA

W. H. Bell, of the W. H. Bell Feature Film corporation, Chicago, has just returned from a trip, taking in some of the most important centers in Indiana, in the interest of "Prohibition," the six-reel photo drama exploited in that territory by the Bell corporation.

Mr. Bell reports that after having met some of the leading exhibitors in the state, that general conditions are unusually good and the houses are doing fairly well, considering the present hot spell of weather.

DIRECTOR TAYLOR HAS NARROW ESCAPE IN "DIAMOND" EPISODE

W. D. Taylor, director of "The Diamond from the Sky," the North American Film Corporation's $800,000 continued photoplay, had a narrow escape from death a few days ago, when he accidentally stepped on a heavy charged electric wire.

The members of the company were at work in an underground tunnel, in which



WILLIAM D. TAYLOR

one of the scenes takes place, when Taylor, walking in advance of the players, stepped on the wire, which was not covered.

Luckily, a physician employed in the mining camp nearby had come over to watch the taking of the scene. He offered immediate assistance.

Film Success Is Like Baseball, Says Thanhouser

"It's a Matter of Percentage—To Spurt All Season and Then Slump Badly Is Not Pennant Winning—Consistency Is What Counts, and Average Performances Make Reputations"

EDWIN THANHOUSER, the New Rochelle film wizard who took the first mortgage on the word "consistency," talks for publication once in a while. Although he has only been back at work a few months, he is an authority on the tendencies of the film market; he is a quick student of conditions and just now is very optimistic.

"The program method of release is the original staple of the film industry. It stands practically alone as the survivor of all the changes which have occurred in the five or six years past," he says.

"Every other phase of film activity has changed with time, but the program release system remains. The reason is merely a matter of ground-work, like the building of a house. It takes a great deal of foundation work to launch a program, therefore its roots are firm.

"It holds fast. To launch it successfully is perhaps the most difficult undertaking in the industry. The Mutual program was launched under unusually favorable circumstances; it has been the positive channel for the exhibitor; by that I mean the absence of those chameleon qualities which have added to the uncertainty of things.

"In my opinion we are due for the showdown' this fall. The much heralded survival of the fittest will be a certainty. To those who can see clearly, it is evident that the process of elimination has already begun.

"Who will win? Well, it will be a matter of percentage. In a baseball pennant race it is not the team with the most spectacular plays to its credit that carries off the gonfalon; it's the team with the highest percentage of games won. To spurt all season and then slump badly is not pennant-winning baseball.

"Consistency is what counts; average performance makes reputations that are not quickly forgotten. And this applies more to the film race than any other. What the exhibitor needs is assurance that his money does not buy him less one week than it does another.

"That is the viewpoint I have always taken of the exhibitor's case, and it has been no more than ordinary business judgment for me to apply that to my own business; that made consistency my watchword. To be fair to the exhibitor I must



EDWIN THANHOUSER

first be fair to myself. I want the same minimum of value for every hundred dollars I spend. It is merely a matter of first knowing what that minimum is and then knowing how to get it.

"I am satisfied that I've been getting it in the Thanhouser and Falstaff releases. The letters which exhibitors have written me prove that consistency is a valuable asset. It instils confidence and the theatre man needs confidence. It is almost incredible how quickly the exhibitor's confidence is reflected in the attitude of the public. Consistency does it. When they learn that any certain brand is always to be depended upon, they are quick to show their recognition of the fact.

"When the fittest have survived they will be found to be the ones who have and hold the confidence of the public by their consistent performance. Thanhouser and Falstaff pictures, I am proud to say, are consistent examples—and the exhibitors know it."

Courtenay and Eleanor Woodruff in Brady Film

Vitagraph's "Island of Surprise" Is Expected to Make Public Stare in Amazement at High Tension Realism, Consisting of Railroad Wreck and Fire

THROUGH a peculiar combination of circumstances, two well-known authors wrote scenarios using the same theme as the basis of a story and both manuscripts, which bore titles, using a combination of words that meant exactly the same, were submitted to the Vitagraph company within a few days of each other. The authors in question were William Addison Lathrop and Charles T. Dazey, and the story, which will be told by the voiceless actors on the screen, known by the title "The Making Over of Geoffrey Manning." "The Making Over of Geoffrey Manning" is now being produced under the direction of Harry Davenport with a cast that includes Harry Morey as Geoffrey Manning, L. Rogers Lytton, Belle Bruce, Harold Foshay, Ned Finley, Jack Brawn, Logan Paul, Katherine Franek, Marion Henry and William Dunn, and will be completed as a feature picture in four parts.

William Courtenay and Eleanor Woodruff head a cast of Vitagraph players in a picturization of Cyrus Townsend Brady's human interest story "The Island of Surprise," now being produced under the direction of Lorimer Johnston. "The Island of Surprise," is crowded with adventure that will inject visualized action in the film version that is impossible to convey in the cold type on the printed page. Already two railroad cars, a full Pullman dining car with its load of human freight and a Pullman sleeper have been wrecked and completely destroyed by fire.

Director Johnston, taking a company of all-star Vitagraph players from Jersey City to within twenty-three miles of Philadelphia in order to obtain twenty scenes that included the wreck, which was staged near the residence of J. B. Duke. To add realism to this wreck, Director Johnston did not inform his players of what was to happen and his camerman, William McCoy, who had his camera set up in an advantageous position, secured realism in every minute detail, even to the horror depicted on the faces of the actors when they thought the wreck was real. "The Island of Surprise" will be completed in five parts and enacted in the principal characters by Mr. Courtenay, Miss Woodruff, Julia Swayne Gordon, Zena Keefe, Charles Kent and Anders Randolf.

In and Out of Los Angeles Studios

By J. C. Jessen

Special to Motion Picture News

Los Angeles, July 26.

OFFICERS of the Film Producers, Inc. the new releasing organization of Los Angeles, have every reason to be very optimistic, and plans are rapidly being completed for their first release which will be made some time in September.

Robert Levy, formerly manager of the production of the Eclair company, and later the Features Ideal, has organized the Eclat Film Manufacturing Company, which will make two-reel dramas to appear on the program as the Eclat and Elite brands.

The Bell Motion Picture Company, composed of C. Bell, president, and I. A. Yargar, secretary and treasurer, which recently purchased the Amex plant at National City, near San Diego, will make one and two-reel comedies and dramas.

Negotiations are now pending with the E and R Jungle Film Company for the making of two-reel animal comedies and dramas.

The brands for this program will be named as follows: Masterpiece, Eclat, Elite, Ameropa, Eureka, Crown, Crescent, Bell, and probably Jungle.

The Film Producers, Inc., has taken the agency for the Brifco Film Company for the Pacific coast, and is now perfecting arrangements for still printing plants, commercial laboratories, and other establishments necessary to conduct the releasing organization from Los Angeles.

Director General R. S. Sturgeon, of the Santa Monica Vitagraph studio, returned last week from spending a fortnight in the east, where he enjoyed his annual vacation. This week Manager Smith, of the studio; Mr. Sturgeon, and Sam Spedon, chief of the publicity department of the Vitagraph, who is here, were busy viewing proposed sites for the new Vitagraph studio which will be built within the near future.

Palette Again at R & M

There was a solemn funeral at Inceville last week, not enacted for films, when "Mack," the prize bull dog of W. S. Hart, was laid to rest in state. Mack's pedigree name is Vancroft Maximus, and five years ago Mr. Hart was offered five thousand dollars for him by W. K. Vanderbilt when the dog was wearing the medals and ribbons won at the annual dog show at Madison Square Garden.

Eugene Palette is again with the Majestic-Reliance companies, after an association of three months with the Selig players.

"In the Sunset Country" is the title given a three-reel scenario by F. McGrew Willis, which is being produced by the Burton King Company. As the title suggests it is a western type protraying the reformation of two western men, a sheriff and an outlaw, in their rivalry for the hand of the minister's daughter. Director King has Sherman Bainbridge playing the part of the road agent; Wilfred Rogers, the gambler; Charles Benson, the minister, and Suella Maxime, the minister's daughter. The subject will be completed in three reels.

The Curtis Joker Company has begun the making of additional reels for the "Lady Baffles" and "Detective Duck" series, the first of these being "The Dread Society



FRED MACE AND DEL HENDERSON (Keystone)

of the Sacred Sausage." The usual Joker cast, including Max Asher, Gale Henry, William Farney, Lillian Peacock and Wilburn Moranti appear. In this the detective by his magic prevents the Prince of Chow-Chow from being assassinated by Chop and Suey. There is every reason to believe this will be a palatable subject, a portion of it being made on the day a barbecue was served to the exhibitors.

A one-reel story portraying the life in a railroad town along the Mexican-American border entitled: "The Telegraph Operator's Daughter," from scenario by Carl Coolidge, is being made by J. J. Franz, a recent addition to the Universal producing staff. In the cast are Warner Elsworth, Marcia Moore, Ray Gallagher and Herman Ilmer. The daughter is taught to operate the telegraph instrument by her father, and is successful in aiding the officers to search out the assassin of her parent.

Dr. H. G. Stafford, who has been scenario writer, and recently made director at Universal studio, has completed his first picture, "The Sister."

In this, Adele Farrington appears in the name role, supported by Kingsley Benedict, Val Paul and Gretchen Lederer. The older sister of the young bank clerk aids him to straighten out his financial difficulties caused by his wild oats life, and at the same time brings about a crisis in her love affair which is very pleasing.

"Both Sides of the Cross"

While Robert Leonard is engaged in producing "Renunciation," featuring Julia Dean, members of his company, including Ella Hall, Maude George, Allan Forrest and others, are appearing in a picture under the direction of Lynn Reynolds entitled: "Both Sides of the Cross."

Scenario is by L. V. Jefferson. This is a story of the efforts of the minister at a slum parish, whose early day sweetheart spurns his love because she wished to preside in the gay whirl of society. In her conquest for hearts, the woman is confronted with a dare to infatuate the minister. For a time she believes she will be successful, but his better self asserts, and he defeats her endeavors when he weds the innocent girl who is the woman's maid.

The "Neal of the Navy" company of the Balboa studio, including Lillian Lorraine and William Courtley, who are featured; Edward Bradey, William Conklin, Henry Stanley, Lucy Blake and Ruth Lackaye, together with Director Harry Harvey and camera man Joe Brotherton, went to San Francisco last week to film scenes for episodes No. 2, 3, 4 and 5, of this serial for the Pathé exchanges. Before depart-

WITH THE UNIVERSALITES ALONG THE PACIFIC COAST



W. J. BRYAN AND CARL LAEMMIE AT U CITY



THE FORD-CUNARD "BROKEN COIN" COMPANY IN MEXICO

ing the company made some very unusual scenes at the harbor of Long Beach, where by the aid of various vessels they secured some very successful effects.

"Comrade John," adapted from the Samuel Merwin and Henry Kitchell Webster story, is being filmed at Balboa by Bertram Bracken. This subject will be completed in five reels and features William Elliott and Ruth Roland, supported by Madeline Pardee and Lewis Cody. For this subject a four hundred foot Paris street scene was built and used in about one hundred feet of film. Another very spectacular set was that of the castle built in a canyon in the foot hills back of Long Beach.

This was destroyed by fire and realistic effects were secured by creating the building wholly of wood. The people who see this picture will never realize the strenuous work necessary to secure the pictures. In order to take advantage of the very beautiful scenery in this canyon, it was necessary to build roads, lay water mains and construct a lake. The scenario called for



CLARENCE A. FRAMBERS (Selig)

the burning of a miniature palace, but General Manager H. M. Horkheimer found this impracticable and built the three thousand dollar set. This was constructed under the direction of Norman Manning, business manager of the Balboa studio.

Manning's Engagement to Miss Jacobson

Announcement has been made of the engagement of Norman Manning, business manager of the Balboa Amusement Producing company, of Long Beach, and Anna Modiese Jacobson, of Payette, Idaho. The wedding will be solemnized early in September by Governor Stanford of Idaho.

The Nestor company, under the direction of Al. E. Christie, has completed the filming of "Mrs. Plum's Pudding," which has now been cut and projected for the first time. Mr. Christie claims this is one of the funniest pictures he has ever made, and his assertion is backed up by Eddie Lyons and Lee Moran, who stand pat on anything Christie says.

Tuesday of last week was "Bryan Day" at Universal City, when the grape juice orator, his wife and son, paid the producing plant of the Universal a visit. President Carl Laemmle personally entertained the distinguished visitors, and a very out of the ordinary program was given throughout the afternoon.

Universal City was invaded by fifteen hundred Elks who were in Los Angeles recently to attend the annual convention, and two hundred and fifty members of the Rotary Clubs of Texas. A very successful Rodeo was given for the visitors by the



SIGNE AUEN (R. & M.)

Universal cowboys. This week a large number of Shriners were entertained at this mammoth producing plant.

"At Watt College" is the title given the four-reel comedy now being produced by William C. Dowlan for the Universal special feature program featuring Mr. and Mrs. Carter DeHaven. This picture, as the name indicates, is a story of college life and the romps of the rah-rah boys.

The Ford-Cunard "Broken Coin" company spent the past week at Tia Juana, Mexico, where the filming of scenes for the numbers eleven and twelve episodes of the series were made.

Giblyn Back at Universal Studio

The three-reel subject "Coral," production of which was begun by Henry McRae, has now been finished under the direction of Normand McDonald. Work on this subject was delayed because of the inability to secure a yacht for sea pictures.

Director Charles Giblyn has returned to the Universal studio after a short vacation which he spent at Seattle at the Shriner's convention.

A near riot was caused on the rear stage and in the zoo of Universal City the early part of this week when practically all of the animals were turned loose for the filming of the one-reel animal comedy, "Joe Martin Turns 'em Loose." The name part is taken by the chimpanzee, who opens the cages of a circus. Direction of this is in charge of Rex Roselli and Paul Bourgeis.

The Worthington company is now filming a three-reel subject, "The Queen of Hearts."

An effort will be made by motion picture directors to improve general conditions, and also correct the impression given out by disgruntled players and extra people, who have caused the belief that a motion picture studio is a most immoral place.

To this end, the Motion Picture Directors' Association has been formed, and a charter for its conduct secured from the state. The following officers have been selected: Otis Turner, director; Charles Giblyn, assistant director; William R. Daley, technical director; Raymond West, scenarioist; and Edward Dillon, treasurer.

That cleanliness is not next to godliness around a moving picture studio was proven when Manager Tom Eyton of the Morosco company caused the janitors of the studio to clean out a perfectly good alley set which had been prepared at the rear of the property. The very enthusiastic manager discovered this and, not knowing it had been built, caused it to be carted away before consulting with Director Frank Lloyd, who was to use it in scenes for the coming Bosworth picture, featuring Maclin Arbuckle in his vaudeville stage success now adapted for pictures, "The Reformed Candidate."

Mr. Arbuckle, who is a prominent Elk from Dallas, Texas, induced many of his brother "Bills" to take part in scenes that were made during the past week. Fred McJunkin, owner of the famous Sixty-Six ranch in Texas, was one of the prominent men to take part.

"Kid" Story, "The Right to Live"

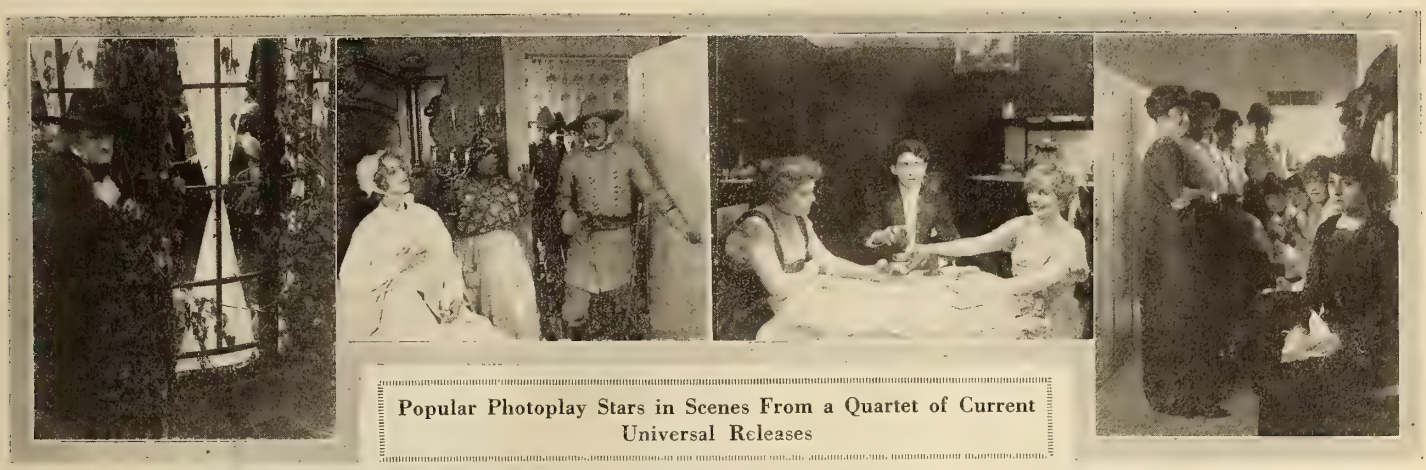
A pretty child story, entitled "The Right to Live," is portrayed in the kid pictures being produced by C. M. and S. A. Frank-



EMMA OTTAVA (Bostock Jungle & Film)

lin at the Majestic this week from the scenario by Bernard McConville. In this, a newsboy finds a waif and takes care of her, following an accident in which she is run down by a careless auto driver. The owner of the car later learns of the kindness of the newsboy and rewards both and their old friend, a blind lawyer. The principal parts are taken by George Stone, Carmen Derue, Edward Harley and Jack Cosgrave.

"Editions de Luxe" is the title given a one-reel Reliance being filmed by Joseph



Popular Photoplay Stars in Scenes From a Quartet of Current Universal Releases

Belmont with a cast composed of Billie West, A. D. Sears, M. Blue, Richard Cummings and Elenora Washington. This is a crook story portraying the efforts of a girl of the slums to lead other than a criminal career.

The Victor-Kerrigan company at Lake Tahoe is making, "A Night at the Pines," wherein a New York stock exchange operator attempts to force his son, just home from college, to wed the daughter of a broker who is opposing him in cornering the market. The son refuses, and weds the girl of his choice against the wishes of the parents.

Just following the marriage it is found that the father of the college youth was mistaken with regard to his opponent.

Another Nestor comedy is, "Kids and Corsets," wherein a family is rent asunder when the wife returns and finds the corset of her neighbor in their parlor after she has seen the woman leaving the house. The children had been playing with the corset, and when called home had left it there, all of which causes many lively scenes. The principals are Billie Rhodes, Jack Dillon, Lee Moran and Jane Waller, who appear under the direction of Horace Davey.

"Colorado" Features Bosworth

The Augustus Thomas story, "Colorado," has been adapted for the screen by Harvey Gates, and the production features Hobart Bosworth, and is now progressing under the direction of Norval MacGreggor. Supporting Mr. Bosworth are Carl Von Schiller, Albert MacQuarrie, Mildred Brown, Anna Lehr, and Louise Baxter.

Victor Eubank, advertising manager of Essanay, has been in the city paying a visit to the Charley Chaplin studio while enroute to San Francisco to attend the convention.

Director General Bruce Mitchell, of the National Film Corporation, accompanied by Norma Talmadge, who is to be starred in productions of this company, are on their way to the coast, and will arrive the latter part of this week. While enroute Mr. Mitchell, aided by A. W. Caldeway, scenario editor of the company, is making pictures at Chicago and other points.

Eddie Foy, and the seven little Foy's have arrived at the Keystone Film studio, and the first of this week their first subject was taken up. This is being produced under the personal direction of director general Mack Sennett, and will probably be an early release.

Mr. Sennett has also made the announcement of contracts being made with Weber and Fields, San Bernard and Bert Clark of musical comedy fame. All these four notables of funny land will arrive in Los Angeles within the next three weeks to begin their first subject of Keystone brand. The scenario department is now preparing stories that will feature these players, and at the same time special sets for the comedy players are being made.

The second Raymond Hitchcock feature is now being completed and the first one "Stolen Magic" in which Mr. Sennett, Mabel Normand, and Owen Moore supported the celebrated comedian will soon be released. This is in four reels, and will be a Mutual masterpicture.

Morris with Vitagraph

Dave Morris, formerly of the Vitagraph company is now with the Hollywood Kalem company. Mr. Morris has also appeared in a number of Klaw and Erlanger attractions.

During the absence of Lloyd Hamilton from the Kalem studio, owing to his recent injury when he suffered a broken leg, the company is continuing comedies under the direction of Rube Miller.

The Kalem company has just completed the filming of "Bud's Narrow Escape" written by Rube Miller, who is also in charge of the direction. Bud Duncan appears in the name part, supported by Ethel Teare. This is one of the Ham comedies, and others will be made to keep up the release until Mr. Hamilton recovers.

At the Glendale Kalem studio, the James Horne company producing the detective series, "The Mystery of the Grand Hotel" is now on the sixth episode. Helen Holmes is featured in this, and even more thrills than were injected into the "Hazards of Helen" will make this one of a thrilling melodramatic nature.

Director Archer McMackin is making a one reel allegorical picture entitled, "Every Heart." The film will be replete with trick photography, and a number of new features will be shown in this.

The cast for the Universal feature, "Business Is Business," a five-reel subject, adapted from the tragedy of Octave Maribau by F. McGrew Willis, which features Nat C. Goodwin, has been announced as follows: Mr. Nelson, Maude George, Anna Little, Gretchen Lederer, Marc Robbins, Frank Newberg, Wellington Playter and Wyndham Standing. The recent announcement that this was a farce-comedy is an error. The production will be in charge of Otis Turner.

Director Marshall Neilan, who has been in New York for the past week, returned Monday and took up the filming of additional subjects of the Selig comedy series. "Chronicles of Bloom Center." Four of this series have now been completed.

J. W. Allen, formerly manager of the Universal exchange at Los Angeles, and for the past two months in charge of the United exchange in San Francisco, has been added to the staff of Herman Wabber, manager of the Progressive Motion Picture company exchange at San Francisco, and took up his work the first of this week.

Le Saint Joins Universal

Director E. J. LeSaint, who has been with the Selig company for the past eighteen months, has been engaged by Director General Henry McRae of the Universal Film Company, and this week took up his first work in the direction of the four or five reel subject which will feature Frank Keenan, the character actor who admits that he is good in pictures, and cites the instance that he has seen himself on the screen, and knows that he is good.

In fact, he has boasted of his good work. The title of this subject is "The Long Chance," the story of which was written by Peter B. Kyne, of San Francisco. To Harvey Gates, of the Universal scenario department, much credit must be given for the scenario which has been prepared for this story.

He has retained all the punch given by the original author, and has given much which will be beneficial to the subject.

Stella Rosetta, who has been leading woman of the LeSaint-Selig Company, who in private life is Mrs. LeSaint, will appear in a leading part in this feature production.

The Quality Pictures Company is this week completing the interiors for "The Silent Voice," the second Francis X. Bushman-Margaret Snow subject for the Metro program. For this a number of very elaborate sets have been prepared.

Horsley Pacific Coast Studios Near Completion

Arena, for Taking Animal Pictures, First Released in September on Mutual Program, Is Important Innovation—Dressing Rooms with Combination of Bungalow Fronts

COINCIDENT with the alliance of David Horsley with the Mutual Film Corporation, under the terms of which all productions of the Centaur Film Company and the Bostock Jungle and Film Company, are to be released under the "Winged Clock," comes the news that the mammoth new plant which Mr. Horsley has been building in Los Angeles is now practically complete.

Here the new animal pictures, which will be released through the Mutual in September, will be produced, as well as many of the comedies, which will form no unimportant part of the Horsley contribution to the Mutual program.

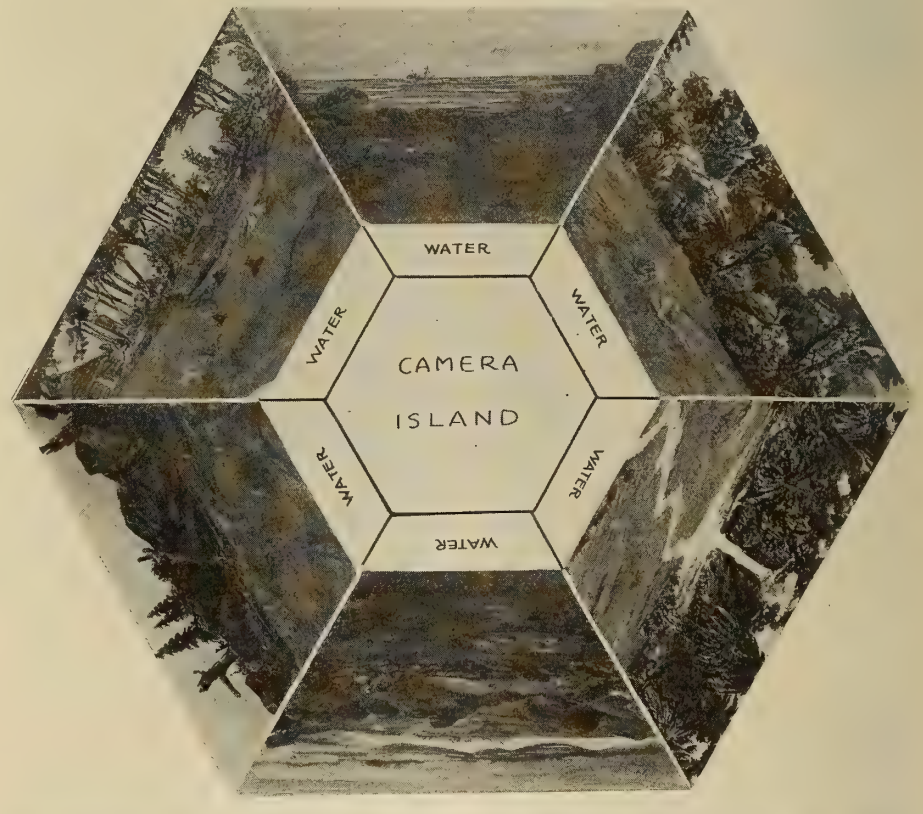
The new plant, which covers a space of five acres in all, located at Main and Washington streets, Los Angeles, contains many unique and entirely novel devices and applicances, which never before have been incorporated in studio construction. The most important of the innovations in the "arena," so called because it is here that all the animal pictures will be taken and which, by reason of its originality and construction and design, may be rated as among the most important of Mr. Horsley's numerous inventions.

Among the other devices and appliances installed in the Los Angeles studios, all of which were worked out by Mr. Horsley, are twelve modern dressing rooms, which have a combination of 144 bungalow fronts of different design for exterior settings; a property room measuring 70 x 140 feet, spanned by sixteen massive steel trusses, the roofing and diffusers of which are operated by shaft gearings; and a stage large enough to permit six companies to work at the same time without interfering with each other.

Specially notable among many new devices incorporated in the Los Angeles plant is the "arena," where by means of a unique arrangement in the plan of construction, the wild beasts of the jungle can perform on the same stage with the human actors without the slightest danger to the latter.

The diagram shows the "arena" is hexagonal in shape. It measures 144 x 144 feet in area and is surrounded by walls twenty feet in height. In the centre, at the apex of the six triangles is a concrete platform, on which the camera is mounted. Around the platform, or "island," is a moat, six feet wide and four feet deep, which is constantly filled with water. Iron bars, a dozen feet high, surround the platform to protect the director and cameraman from any sudden attack by the animal or animals. At each junction of the different triangles, another row of bars extends from the "island" across the moat to the wall behind. These bars extend only a few inches below the water, when crossing the moat, so that all a performer has to do to escape a threatened attack is to dive into the water and come out in the adjoining section of the "arena."

The advantages of this unique construction are many and obvious. Not only does it facilitate the escape of the human artists in time of peril, as well as affording complete protection for the cameraman and director, but it also makes it possible for the stage hands to remove one scene and erect another without interfering with the direction of the production, thus minimizing the delays which hitherto have been a serious factor in the manufacture of animal pictures.



THE HORSLEY SYSTEM OF STAGES, SHOWING LOCATIONS WITH REFERENCE TO THE CAMERA

Interesting and novel are the dressing rooms proper, twelve in number, including the office of the chief director. These rooms, like the "arena," and other modern devices and appliances employed in the studio, were designed and worked out by Mr. Horsley. The fronts of these dressing rooms have been built to represent bungalow fronts. They are all of different design, no two doors or windows alike, and have a combination of 144 fronts of different design for exterior work.

The property room, one of the largest and most modern on the coast, measures 70 x 140 feet. It is spanned by sixteen massive steel girders which carry the diffusors and canvas roof, which are operated by means of geared shafting. The laboratory, laid out by Mr. Horsley, is equipped with all the modern improvements, and contains two large, fireproof vaults for the storing of the film.

In the same building are the private offices of the administrative forces, the negative, printing, winding, developing, washing, drying, assembling and patching rooms as well as the offices of the scenario department.

The first of the Horsley animal pictures, according to present plans, will be released through the Mutual early in September, while the initial comedy is scheduled for the latter part of August.



SCENES FROM TWO JULY MINA COMEDIES—"A NIGHT'S LODGING" (July 8)—"ON THE JOB" (July 22)

JUST TO MAKE TALK

By George D. Proctor

THE Triangle Film Corporation, the name under which the Griffith-Ince-Sennet combination has been incorporated for $5,000,000, fires its opening gun in the exploitation end with the announcement that the Knickerbocker theatre in New York City will play its mixed program at prices up to two dollars.

This is the first time that a mixed picture program has played at this price. Both "Cabiria" and "Birth of a Nation" have played at two dollars top rates, but these pictures constituted an evening's entertainment in themselves. Now, two dollars will be charged for program with both drama and comedy in two or more subjects.

This sounds like a striking innovation, but so was every other important change, including the time when "Quo Vadis?" played at fifty cents for the orchestra, and everybody held his breath with anxiety. "Quo Vadis?" was a success, and good pictures have had a striking habit of being successful both before and since them. So the answer lies in the merit of the pictures even if two dollars is a lot of money when one has just $1.95 to spend.

Behind this lies a story that may have considerable interest—in trade circles anyway. The "Sig" Feature Film Corporation was practically formed. In fact the incorporation papers had been drawn when word came from the Pacific coast asking for a conference on the matter. So H. E. Aitken, Adam Kessel, Jr., and C. O. Baumann started west to meet Griffith, Ince and Sennett, who started east.

This hands an awful jolt to the Kipling theory that "West is west, and east is east, and never the twain shall meet."

The six met at La Junta, Col., La Junta being a Spanish word, which, oddly enough, means "the meeting place." There things were mulled over, and the Triangle Film Corporation was formed for $5,000,000 instead of the $4,000,000 originally planned. In addition to the officers, as named last week, there are fifteen members of the board of directors, three of whom are Griffith, Ince and Sennett.

Don't yawn, boys; the good part is coming right along. The first release is slated for some time between September 15 and October 1. The policy, as has been told long ago, is a 4,500-foot drama by Griffith, and the same by Ince each week, and two two-reel Sennett comedy each week.

It is understood that the New York Motion Picture Corporation and the Reliance and Majestic companies will not make any more Mutual Master-pictures, and that all Majestic releases will be made through Triangle after October 1. The Reliance brand, so the story continues, will continue on the regular Mutual program with one, two and three-reel subjects. This has no bearing on the question of whether NYMP will continue to make pictures for Mutual or not. That will come in later.

One of the best little excursions of the many which fall to the lot of the writing persons was the week-end trip to Winsted, Conn., to see the ball game scenes of "Right Off the Bat" taken with Mike Donlin. Mine hosts were W. E. Schellenberger and A. S. Le Vino. Other players beside Mr. Donlin are Claire Mersereau, Fan Bourke, Rita Ross Donlin, Beatrice Dancourt, Doris Grey, Mabel Wright, Charles Mather, George Henry, J. Arthur O'Brien and Frank Fane, Jr. The whole town turned out for Donlin Day and the picture folks owned the main street. Yep, lots of fun.

Following the policy of turning the pitiless spot light onto the dark corners of the industry, a request that Julian M. Solomon be asked to keep his shoes on at social gatherings is hereby registered.

Eleanor May Haddock arrived a few days ago, weighing about nine pounds, and the proud daddy is W. F. Haddock, director, the Screen Club's own "Silent Bill." Now you can't keep him quiet, and he



WILLIAM (SILENT BILL) HADDOCK

can't keep her quiet. Bill's voice has so attracted the attention of the Motion Picture Exhibitors' League that he has been appointed official announcer at the carnival to be held at Brighton Beach August 21. But, seriously speaking, here's all sorts of congratulations.

Still they come. This week's addition to the ranks is the Lambart Film Corporation, incorporated in New York state for $2,500,000. Captain Harry Lambart, a director who has been with Vitagraph for some time, is the Lambart and the promoter of the organization and its chief executive. All the whisperings say that the new company is very well backed financially. Among the pictures Capt. Lambart made for Vitagraph are "The Tangle" and "The Finest."

Then there's H. H. Van Loan, who has a grievance. If it's publicity you want, H. H., here it is.

Although he is vice-president of the new Equitable Motion Pictures Corporation, and an advisory director, Lewis J. Selznick is not going to leave World Film or lessen his activities with that concern. This is official.

Also it is officially announced that the World Film will release two features a week after September first.

One of them will be Walter MacNamar's "Human Cargoes," which he is now making at the Equitable studios. Walter is the author of "Traffic in Souls," and author and producer of "Ireland as a Nation." In "Human Cargoes" he says he has the greatest theme he has yet tackled.

Just heard a peep from Albert W. Hale, who is making comedies with the Essanay Los Angeles company at the Chaplin studio.

Henry Walthall recently won the suit brought against him by Balboa to restrain him from working for other companies. He was with Griffith when the suit started, but is now with Essanay. The suit grew out of a contract.

The Minusa Cine Products Company is issuing a multum in parvo little house organ from its home office in the Houser building, St. Louis. At least so it is said. If one of them ever reached here it would be easy to tell. Uncle Sam will bring it if the other fellow will address and stamp it. The "Minstrel" is the publication's name. George B. Logan, president of the Minusa company, is editor and chief scribe. More hearsay.

CHANGES OF THE WEEK

John H. Pratt, whose latest feature is "The Garden of Lies," is now directing for Lubin.

Alfred N. Weiss is no longer general manager of the New York Mutual exchanges. He is succeeded by A. F. Beck, a pioneer film man, late of Universal and Kinetephote.

Harry Spingler, juvenile and leading man, is going to the coast to play with Balboa, leaving Fox.

POLICE HOLD FOX EXTRAS IN "WITCH" SCENE AS OIL RIOTERS

As three hundred or more extras for a mob scene and fight in "The Witch," staged at the Fort Lee studios of the Fox Film Corporation, were crossing the ferry they were held up by the police, who took them for strikers from Bayonne and a riot was threatened.

These supernumones had been promised a sandwich at noon and a dollar at night. They finally allowed the mob to proceed and the riot was avoided.

This mob scene is a part of the picture in which Nance O'Neil is playing the leading role. The setting is a Mexican village which in itself is a marvelous piece of work.

Frank Powell, who is directing the picture, by diplomatic flattery and promises got the crowd of six hundred extras with him from the start and they went at their work with an enthusiasm and realism which was convincing.

So convincing in fact that Miss O'Neil, whom they burn as a witch, actually fainted at the stake after being jostled over the heads of the angry crowd on a door. It was an hour or more before she was able to resume her work. Sadie Gross, formerly the leading dancer at the once famous Niblo's restaurant, the Pavlowa of her day, is a super in this picture.

KLEINE ENGAGES SMALLWOOD TO DIRECT ETHEL GRANDIN

Ray Smallwood, formerly head of the Smallwood Film Company, is the latest acquisition to the George Kleine studios. Mr. Smallwood was engaged by George Kleine to produce the Ethel Grandin series and is already busily at work on the first of a long list of carefully selected stories especially written for pretty little Miss Grandin.

Mr. Smallwood has directed all Miss Grandin's pictures for a number of years and is more familiar with the particular talents of the diminutive star than any other director.

The Grandin series will be released in the form of two-reel subjects through the General Film Company every Monday commencing September 6.

"YORK STATE FOLKS" IS IN WORK AT DRAKO STUDIOS

In selecting "York State Folks" for one of their feature four-reelers, the Dra-Ko Film Corporation selected a play that for years has been dear to the hearts of thousands of play-goers from Maine to California.

The story deals with the lives and charters of people in a small New York State town.

A number of the original cast who helped Fred E. Wright make this play famous have been secured, among them are James Lackeye, whose ability as a screen artist has long been recognized, and Ray L. Royce, who also originated his part in the initial production.

The Dra-Ko people announce that the feature will be released in August.



THE GREAT MOB SCENE IN "THE WITCH," IN WHICH NANCE O'NEIL IS STARRING FOR WILLIAM FOX

Bronze Medal Is Awarded Metro at Fair

THE bronze medal awarded the Metro Pictures corporation by the officials of the Panama-Pacific Exposition, at San Francisco, on Metro Day, July 15, was a special award for the best motion picture shown during a competition in which the manufacturers participated.

Metro's entry was the Quality Pictures production of "The Second in Command," in which Francis X. Bushman and Marguerite Snow are presented for the first time on the Metro program.

The presentation of the award was made a signal honor for Francis X. Bushman, who on behalf of the Metro Pictures corporation received it. Mr. Bushman was unprepared for the honor conferred upon him and was taken completely by surprise when called upon. He gracefully stepped forward on the platform in the glare of the sun and received the tribute, thanking the president in glowing terms, and at the same time he paid a plendid tribute to the Metro Pictures corporation for its productions and the remarkable list of great stars of the screen and dramatic stage which it had already presented before the public and has yet to come.



THE BRONZE PLAQUE TENDERED TO METRO BY THE OFFICIALS OF THE PANAMA-PACIFIC EXPOSITION

The general public attended and some 70,000 people, it is said, cheered Metro when the award was made.

Competition for the special award was keen to the utmost. The Metro Pictures corporation has aimed from its inception to make pictures among the best. That it has achieved perfection in the art of producing motion pictures, Metro may be justly proud.

Metro proposes to continue to deserve this unusual mark of esteem and appreciation by continuing its energetic methods in producing pictures that will not only prove satisfactory to the public, but that will meet always the demands of the most critical.

"BULL" IS "SOAPY" WITH "OILY" IN "$100,000 BILL," A DOMINO

Lewis "Bull" Durham and Robert Kortman, regarded as two of the most perfect "heavy" types in film circles, form a strong combination in support of Walter Edwards in "The $100,000 Bill," a two-part release of the Domino-N. Y. Motion Picture Corporation on the Mutual program, August 12.

Durham plays the part of "Soapy" Smith, leader of a gang of crooks, and Kortman that of "Oily," master thug of the Yukon.

"TWO WEEKS" RUN IS RECORD FOR "ROSARY" IN LOS ANGELES

In the Elk's Pageantry, held recently in Los Angeles, the first prize was awarded to a float advertising the V-L-S-E feature "The Rosary," an entry that created enthusiasm among the many thousands of people thronging the city.

The prize winning exhibit was chosen by popular demand through its rare beauty and appeal of the subject.

In the center of the float stood a huge cross, magnificently adorned with foliage and flowers and electric equipment for lighting at night, serving to retain its imposing aspect either in darkness or daylight. In front of the cross was a miniature fountain and in the rear a statue of an angel seated on a stone form.

The outfit was drawn by a team consisting of two horses and four camels, all from the Selig zoo.

At the time of the floral parade, the Selig seven-part feature, "The Rosary," was being shown at Clune's Auditorium, and the entry in the pageant proved so successful that the continued use of the S. R. O. sign was made necessary for more than two weeks following.

LUBIN BRINGS OUT ANOTHER PLAY WITH IRISH SETTING

"Bold Emmett, Ireland's Martyr" is a one-act comedy drama, released through Lubin, written by Sidney Olcott and produced by him among the hills and dales of old Ireland. The play is enacted during the stormy days when Robert Emmett tried vainly to free Ireland. It tells the story of a young Irish couple who become involved in the attempt at revolution and are saved through the intercession of a British officer, who had been shot in ambuscade, and whom they had nursed back to health.

In the cast are Valentine Grant, Sidney Olcott, Laurene Santley, P. H. O'Malley, Jack Melville and Robert Rivers. The photography is superlative and some of the scenic environments are beautiful beyond description.

Samuel Long, Kalem Head for 7 Years, Dies at Home

Typhoid Carries Off Pioneer Film Man, Founder with George Kleine and Frank Marion of Well Known Producing Firm, in the Prime of His Life

SAMUEL LONG, president of the Kalem company since its formation in 1908, one of the pioneer manufacturers of the motion picture industry, a man who has always stood for all that is good in the business, died at 5 o'clock in the morning of Wednesday, July 28, at his residence at Riverside Drive and Eightieth street, New York City.

Mr. Long had been ill since about July 4 with typhoid fever, but when the end approached it came very rapidly. He was in the prime of life, between forty and forty-five years old. His widow, Alice, survives.

The funeral will be held on Friday, July 30, from his residence. The interment will be in Woodlawn cemetery. All the prominent motion picture manufactures are expected to attend. Telegrams were received Wednesday from George K. Spoor and Col. William N. Selig in Chicago, expressing condolences and saying that they would attend. Through his long connection with the motion picture industry and his prominent position Mr. Long had a host of friends.

Samuel Long was one of the pioneer motion picture men. He entered the industry in 1897, being connected with Biograph company as technical expert and head of the factory. He held that position for ten years. Those were the years during which the business made the greatest strides in technique and in photography. To Mr. Long is due most of the credit for the technical excellence of Biograph pictures at that time.

In 1908 Mr. Long, together with Frank Marion and George Kleine, started the Kalem company, which takes its name from the initials of the surnames of the founders. Mr. Long was the first president and had remained president ever since.

As president of the Kalem company Mr. Long brought that company to the fore. He was one of the first men to grasp many changes which are now in common vogue, such as advertising the players and sending producing companies wherever it might be advisable for exterior scenes.

Mr. Long's passing is regretted not only by his immediate associates and friends, but by the whole industry.

Biograph Re-issues Three More Griffith Subjects, "The Wanderer," "Oil and Water" and Another

THREE more of the Griffith re-issues have been decided upon by the Biograph company. They are "The Wanderer," one reel, September 3; "Oil and Water," two reels, September 10, and "The Girl and Her Trust," one reel, September 17.

"The Wanderer" deals with a wandering flute player and his adventures. It is a romantic, costume picture with Henry Walthall in the title role. Other players are Mae Marsh, Lionel Barrymore, Claire McDowell, Robert Harron and Walter Miller.

"Oil and Water" is probably the best known of this lot of three. In it Blanche Sweet does some of her very best work. She plays a dancer who marries a high minded young recluse. The appeal of the stage is too strong for her and she goes back to it.

The theme is that the natures of the dancer and the recluse cannot mix any more than oil and water can. The theatre scenes are very fine and Miss Sweet does some excellent dancing. Though it is not generally known Miss Sweet was a professional dancer before she came to pictures. Others in the cast are Henry Walthall, Lionel Barrymore, Walter Miller and Robert Harron.

"The Girl and Her Trust" is a story of the fidelity of a girl who is a telegraph operator at the railroad station in a little western town. Dorothy Bernard, now with the Fox Film Corporation, plays the girl. Others are Wilfred Lucas, Charles Mailes and Alfred Paget.

These pictures were shown recently at a private exhibition. All have the Griffith technique and fine photography, as well as several players who are now established as stars.

Exchanges Threaten to Move From Dallas If Drastic Censor Laws Are Enacted

DURING the middle of July the board of public welfare, Dallas, under which the local motion picture censors work, had a meeting and formulated plans to restrict films from showing in the city that had any tendency toward the immoral. According to the ideas advanced at that meeting, about one-fifth of the pictures that have been coming in to Dallas would be on the restricted list. This, they say, is totally unwarranted.

On Monday, July 19, the exchange men met in the offices of the Consolidated Film & Supply Company, and discussed the situation, and it was suggested by Manager Levison, of the Fox branch in Dallas, that the exchanges give notice to the municipal authorities that unless the censorship ordinance was put more reasonable, the exchanges would vacate the city, moving to Fort Worth, thirty-three miles west of Dallas.

He said that Dallas as a city should appreciate the investment the film exchanges had in the city, and that they should do what they could as a city to help the film business, and not be hampering the industry at every chance as the city fathers have been in the past two months.

It is very probable that definite action in the entire matter will be taken within the next two weeks; but the majority of the exchange men believe the city will so arrange the ordinance that the really meritorious film will be passed for showing in the city.

FLORENCE LAURENCE SERIOUSLY ILL

Special to Motion Picture News

Milford, Mass., July 28.

Florence Laurence, who, before her retirement from moving pictures a year ago, was one of the best known screen actresses in the profession, is seriously ill at her country home here. Two Boston specialists have been telegraphed for.

Miss Laurence entered the motion picture field ten years ago while yet a girl in short dresses.

AMERICAN CORRESPONDENT RELEASE "FALL OF PRZEMYSL"

The American Correspondent Film Company, 220 West Forty-second street, New York, announces that its war feature, "The Battle and Fall of Przemysl, or Smashing the Armies of the Czar," is now ready to be shown.

This picture, which was actually taken on the battlefield by their correspondent,



M. B. CLAUSSEN

A. K. Dawson, is said to be the first and only one of the kind on the market.

M. B. Claussen, president of the American Correspondent Film Company, has engaged in the factory at Stamford and in the home office at New York and afield with the warring nations a working staff of remarkable ability. The first fruits of months of preparation indicate that the features forthcoming from the American Correspondent Film Company have been prepared on an elaborate and business-like basis.

Following the release of "The Battle of Przemysl," which will be sent out with attractive posters and multi-color photos for a high-class lobby display, with heralds, circulars, sheets and copy for a lecture, the company will have for its next attraction a most unusual feature, entitled "Germany in War Time," which will show the vast industries and the universal preparedness for war of the German Empire. Other war features from the Italian frontier are expected also very soon. They will be full of war action.

GEORGE OVEY, LEGITIMATE COMEDY OF NOTE, IS WITH CENTAUR FOR MUTUAL

George Ovey, famous for his many successes in comedy roles on the legitimate stage, will be featured in one-reel comedies to be produced by the Centaur Film Company, of Bayonne, N. J., for the Mutual program. This announcement was made recently by David Horsley, owner of the Centaur company and the Bostock Jungle and Film Company, of Los Angeles, Cal. Mr. Horsley signed a contract, whereby the entire output of these two plants will be released exclusively through the Mutual.

Ovey is a natural born comedian, in whose every action Mutual audiences will find a laugh. One of Ovey's chief assets is his originality and his ability to present the most ludricous roles in such a way as to keep an audience in a stage of convulsive laughter.

Ovey was playing an important comedy role with a large traveling company when he was prevailed upon to transfer his many talents to studio work by Milton H. Fahrney, chief comedy director for Mr. Horsley.

Ovey began his stage career with the Beach and Howers Minstrels. Later he was with "1492," "A Texas Steer," "A



GEORGE OVEY

Knight for a Day," "Forty-five Minutes from Broadway," one of George M. Cohan's greatest successes; "Coming Through the Rye," "The Ginger-bread Man," "The Time, the Place and the Girl" and others, in each of which he played a comedy role.

The first of the Centaur comedies in which Ovey will be featured will be released in the Mutual program the latter part of August, according to the company's present plans.

SELIG GETS READY FOR PRODUCTION OF "GARDEN OF ALLAH"

Colonel William N. Selig, president of the Selig Polyscope Company, is busily engaged in completing final preparations for the filming of "The Garden of Allah," by Robert Hitchens. Mr. Selig's agents have worked for several months gathering the essentials and planning the properties and scenic environments for the forthcoming spectacle.

Colonel Selig is considering a de Luxe presentation of "The Spoilers" in its original length of twelve reels. "The Spoilers" is one of the most popular picture plays ever shown and it is as much an annual amusement institution as are the stage plays of "Way Down East," "Rip Van Winkle."

ALFRED MOSES, CAMERAMAN, HANGS UP "NO RETAKE"

The newer men who are entering the film industry as motion picture photographers will do well to keep ther eyes on the efficiency record hung up by Alfred H. Moses, Jr., the Thanhouser photographic expert. He joined the company in 1910, and in all these years of incessant work in all kinds of climates and lights there have not been four instances where retakes were necessary for reasons which might in the remotest way be laid to photography.

In hanging up this record for other camera men to shoot at, Mr. Moses injects an element of competitive endeavor into the work of all camera operators. His efficiency is the fruit of painstaking labor and thoroughness. He took to photography in 1888, and has given time to every branch of it. He is the inventor of the Multi-Exposure Camera, the Baby Simplex Projector, as well as all the articles now being manufactured by the Simplex Photo Products Company.

He is an electrical expert as well as a machinist, having built and operated mechanism from electric bells to power plants. Mr. Moses is a graduate of the Massachusetts Institution of Technology, and worked on the original Lumiere cine-



ALFRED H. MOSES, JR.

matograph in 1905, when Keith brought it over and Moses was his technical expert.

Mr. Moses is a southerner, hailing from Louisville, Ky. To him goes the credit of conceiving the automatic dissolve, and he is now at work on a natural color process.

WORLD DAILY FEATURE SERVICE IS IN BIG DEMAND

Among the many houses that have taken advantage of the World Film Corporation daily feature service proposition are the Hippodrome theatre, Washington, D. C.; Bell's opera house, Edenton, North Carolina; the New theatre, Robersonville, North Carolina; the Crystal theatre, Goldsboro, North Carolina; the Wonderland theatre, Norfolk, Va., and the Ocean View theatre, Ocean View, Va.

OLGA PETROVA IN "VAMPIRE"



A COMING METRO RELEASE

FOX FILM WINS VICTORY OVER PREJUDICE IN MASSACHUSETTS

The much disputed Fox film, called both "The New Governor" and "The Nigger," won a victory in Brockton, Mass., recently when the mayor and other city officials viewed the complete film, and then passed it to be shown at the Orpheum theatre under the name, "The Nigger."

The manager reported that he turned away a thousand people whom he could not accommodate.

Genial Jake Junkets Journalists to Jadeless Job

Press Representatives, Under Escort of Mr. Wilk, Are Taken to Witness Filming of Scene for "Life's Crucible," World, and with the Banquet, Find No Dull Moments

GENIAL Jake Wilk, World Film's premier publicity artist, effervescing benignity in his customary manner, inaugurated another party on the evening of July 26, to which he cordially invited the press representatives of various trade journals and dailies. This time the journey was to Flushing, N. Y., to see Isidor Bernstein dance and direct a ballroom scene at the studio of the Equitable Motion Picture Corporation, the recently formed concern in which Mr. Bernstein and Lewis J. Selznick are the most prominent.

Mr. Bernstein is producing the picture from a scenario by Marc Edmund Jones, entitled "Life's Crucible." It is to be in five reels, and when complete will be released through the World Film Corporation. William Courtleigh and Orla Lea are appearing in the leading roles, supported by Clara Wiffle, George Soule Spencer and others.

Although the primary object of the evening's trip was to superintend the filming of the full dress ball, by far the most gratifying event of the night's entertainment was the presentation of a gold watch to Mr. Bernstein by Mr. Courtleigh in appreciation of the entire company's regard for their director.

Mr. Courtleigh presented the watch accompanied by a brilliant speech during the course of which he showered Mr. Bernstein with innumerable compliments from the entire staff of picture people at work on the film, and also reminded him that in the future, if he would be so thoughtful as to glance at the timepiece every day or so, his subordinates and co-ordinates would be pleased with the opportunity to grab a bite to eat.

Mr. Bernstein responded, offering his profuse thanks to the members of the company, saying that although there was a time when it almost broke his heart to leave all his friends in California, he had discovered plenty of new ones in the East.

Following these eulogies the members of the Fourth Estate, chaperoned by Mr. Wilk and a few feminine guests, repaired to a road house nearby and took the edge off their appetites with much that was good to eat and—drink. The repast was due to the ever-to-be-thanked efforts of Jim Cunningham, assistant to Mr. Bernstein in the direction of the new picture.

The rain, which threatened all night, and came down with a rush on the homeward bound party, did nothing to mar the enjoyment of the evening, Mr. Wilk.

Elsie Janis Cast in "Nearly a Lady" for Bosworth



ELSIE JANIS IN TWO SCENES FROM "NEARLY A LADY" (Bosworth)

AT the opportune time, when the daily press in this country and abroad, is telling of Elsie Janis' departure from London to the land of her birth, after winning envious honors among the English nobility, Bosworth, Inc., announces as its next release, "Nearly a Lady," a new film subject starring this clever little artist.

In presenting Miss Janis in "Nearly a Lady," the producers offer a vehicle for her that differs from previous film subjects in which she has appeared. It affords her dramatic ability plenty of opportunities to assert itself, and the picture displays her in many sparkling comedy situations. The subject is a romantic comedy-drama and various stirring scenes have been portrayed by Miss Janis in a manner that will even surprise those who are familiar with her wonderful versatility.

The producers have taken particular pains to give Miss Janis the proper atmosphere in which to work. Some of the most elaborate scenes were taken in the famous $250,000 swimming pool and palm garden of Edward L. Doheny's town house in Los Angeles. Many of the palms seen in the picture are importations from the Doheny plantation properties in old Mexico.

Other scenes showing life on a big western ranch display a striking contrast and lend a natural beauty to the play which greatly enhances its general merit.

In addition to giving the star particular opportunity to show her real worth as an actress, "Nearly a Lady" shows her in several new feats, including expert swimming, lariat manipulation and horseback riding. A lariat dance by Miss Janis, which is embodied in the story surprised even the cowboys who appear in the picture, as did several exhibitions with the rifle.

Supporting Miss Janis are such well-known film artists as Myrtle Stedman, Owen Moore, Frank Elliott, Harry Ham and Roberta Hickman. "Nearly a Lady" will be released on the Paramount program, August 19.

KATHRYN OSTERMAN GOES TO EQUITABLE FROM FOOTLIGHTS

Kathryn Osterman is the latest "legitimate" star to succumb to the lure of the film.

The signing of the contract by Miss Osterman with the Equitable Motion Pictures Corporation, a new $3,000,000 organization, to star in three big features, will mark, so Broadway hears, the beginning of a retaliatory process on the part of both moving picture producers and the so-called legitimate forces.

The Frohman offices declared some days ago that the signing of a moving picture contract by any of heir stars would auto-



KATHRYN OSTERMAN

matically cancel their contract with the Frohman management.

Now with the announcement of Miss Osterman's advent into the film camp the moving picture producers are going to insert a clause in the contracts with their stars that they cannot appear on the legitimate stage, thus holding fast the letter of the old adage that it is a poor rule that will not work both ways.

WICHITA, KAN., THEATRES OPEN ON SUNDAY, FIRST IN FOUR YEARS

On Sunday, July 4, all the shows in Wichita, Kan., were open. This is the first time in four years that the moving picture shows have been open on Sunday.

It is said that the exhibitors intend to attest the validity of the Sunday closing law in their city. No arrests were made.

MANTELL, SHAKESPEARE ACTOR AFTER BOOTH, SIGNS WITH FOX

Robert B. Mantell has been engaged by William Fox to pose exclusively in moving pictures during the coming theatrical season. Genevieve Hamper, who in private life is Mrs. Robert B. Mantell, will also forsake the speaking stage and appear in pictures under the same management as her husband. Mr. Mantell is one of the last well-known stage artists to succumb to the lure of the screen. He will appear in modern drama.

Mr. Fox, who also produces the photoplays in which William Farnum, Valeska Suratt, Nance O'Neil, Annette Kellermann, Betty Nansen, the Danish actress, Theda



ROBERT B. MANTELL

Bara, of the Theatre Antoine, Paris, and other speaking stage stars appear, said:

"Artists appearing under my management in photoplays in future will not be permitted to appear on the speaking stage during the current season of their picture



GENEVIEVE HAMPER

performances. This specification will be embodied in contracts. The moving picture stage today has reached a magnitude, artistic and commercial, sufficient for us to assure the patrons of the silent drama the exclusive services of the greatest dramatic artists."

THAW PICTURE, PASSED IN 1913 BY NATIONAL BOARD, BARRED FROM PENNSYLVANIA

Neither excessive heat nor high humidity dampen the ardor of the Pennsylvania board of censors. The latest film to come under the ban of Breitinger is "The Adventures of Harry Thaw," during the six months after his escape from Matteawan.

This picture was made in 1913, passed the national board of censors, and had remarkable success all over the country. Feeling that this feature would have enormous value when Thaw's final trial showed good chances of his freedom, Charles J. Kraus, of 227 North Thirteenth street, controlling the film, made numerous bookings and now he cannot put on the picture, as it is barred from Pennsylvania.

Mr. Kraus has placed the case in the hands of his attorney, with a view to appealing the censor's decision in the Court of Common Pleas, if such action be found advisable.

"EVIDENCE," NOW IN PRODUCTION AT KINEMACOLOR STUDIOS, IS WORLD RELEASE

For the production of "Evidence" into a motion picture drama, Edwin August, the director, has picked a cast which would assure the success of the most mediocre of plots.

Lillian Tucker, Haidee Wright, Florence Hackett, Richard Buhler, Richard Temple, Lionel Pape and little Maurice Stewart will without doubt make it an extraordinary production. Mr. August will play the role of Lord Wimbourne, while Miss Tucker will interpret the role of his wife, the Lady Una.

"Evidence," which was one of the popular Shubert productions at the Lyric theatre, New York, during the past season, is being staged at the Kinemacolor studios in Flushing, and is being produced by the F. Ray Comstock Film Corporation. It will be released through the World Film Corporation.

WATER OUTING PLANNED FOR MASSACHUSETTS FILM MEN

Special to Motion Picture News

Boston, July 28.

Massachusetts exhibitors are trying out their water-wings in the bathtubs just now in preparation for the water events, which will be the big feature of the second outing of the summer at Pemberton Inn, along the South Shore, August 4.

There is a movement afoot, or "afin" might be more proper, to bar Glover Ware from the floating contest, but he may yet be able to thin down to the required weight, his friends say.

Another feature of the big time will be a ball game for the cup donated by Manager Fred B. Murphy, of the United Film service. This cup was donated back to the league by the team, which won it at the outing held in June.

Jack Lourie has by this time recovered from his last outing, and is expected to take the porpoise prize this year without half trying.


The Charter Features Corporation
Benjamin Chapin as LINCOLN
HERE, now Mr. Exhibitor, is your opportunity. Here now is Lincoln—Chapin's Lincoln, the most startling, universally appealing series of big features ever launched, ready for your territory.
Here is your opportunity to get it yourself first, and drain from it all its wonderful money making power. It is a patronage builder.
The Cycle of Lincoln Photoplays
is ready. Release notices and how to order on the following page. Don't let this hang fire, because it won't. Correspond with us as quickly as you can and get the whole proposition.
You will be with us sooner or later if you are a big man. If you get in now, there are advantages aplenty that you will be able to see without effort. Get in touch with us today. Read the following page.
CHARTER FEATURES

Lincoln Cycle Releases

September 13th chosen for opening date of Greatest Serial of Moving Pictures in History of the Industry

Order Now

THE announcements of The Lincoln Cycle have stated that orders would not be received before August 1st.

The reason for this was that the entire field was to be acquainted first with the facts of this stupendous enterprise, before exclusive arrangements were made in given territories. Beginning with August 2nd, orders, contracts and applications will be received.

"Old Abe," the first release, is shown in five reels. It is a perfect motion picture production with Chapin as Lincoln and as Lincoln's grandfather. "Old Abe" is the first big feature of the Cycle, each of which is an independent play, yet all of which fit into the progression of the whole Cycle in point of unity and time. "Old Abe" is complete by itself.

Show it to your audience and forget the Cycle if you want to, but you will find that every man and woman will be "on the job" as each release appears. The Cycle has been laid out in detail.

The Cycle has been blocked out to the very last Feature. It is now in process of creation with a staff of experts in the many departments of picture production.

We are ready to accept your order now for "Old Abe" and we are ready to accept your order for the entire Cycle. Of course, the exhibitor who takes the Cycle, has something with which to conjure—has something to offer his audience, such as no other man in his territory can even compare with.

How the Cycle Will Be Advertised

There are two ways to advertise.

One is to spend the money in a national way, trusting to the density of population for reaching the local theatre's audience.

The other is to spend it in sections around the theatre as a pivot.

Making the Theatre the Pivot

The reason and the advantage of the first are that money goes further in that way—spreading thinly over more territory.

The reason and the advantage of the second are that each territory is covered thoroughly, reaching every person in it.

The Boards of Education to Advertise Chapin's Lincoln

The Charter Features Corporation is going to use the second as its advertising policy. Therefore, it should be understood that Cycle advertising will mostly be done **at** and **about** the theatre showing it.

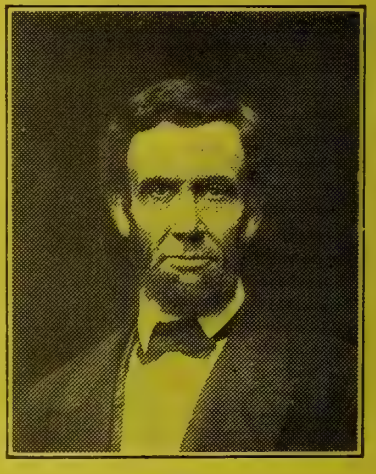
The Churches to Advertise the Cycle

Among other plans which the advertising department are completing is that of co-operation with the schools and the local faculties, and the literature thereof promises to bring many people to Cycle Theatres.

All Societies to Advertise the Theatres

A like plan will be used with the churches.

Chapin (Himself) as Lincoln



LINCOLN

THERE is nothing with which to compare the Lincoln of Benjamin Chapin—unless it be Lincoln himself. Since Chapin produced his great four-act play, "Lincoln at the White House," some ten years ago, there have been many imitations in pictures of this great artist's work, but there is only one man in all the world who has ever succeeded in making the character a living reality.

Chapin's Lincoln is recognized at Washington and all over the world. Chapin's Lincoln is the Lincoln whom people have laughed with and cried over and paid their money, many thousands of dollars, to see and to hear, in vaudeville, on the legitimate stage and in lyceum work for fifteen years. Chapin is the Lincoln whom Lincoln's friends declare is perfect. And it is Chapin's Lincoln that will appear exclusively in the Cycle. Chapin will not be seen in any other Lincoln pictures but the Charter Features Corporation Cycle.

Literature Mailed on Request

The most unique "big book" of all motion picturedom is being sent out now to the hundreds who have requested it. Mr. Exhibitor, we have your copy ready. We have printed only enough to go to the better class theatres—the theatres that can handle the Cycle properly and do justice to it.

We will bring **new** patrons to **your theatre!** We will draw people who have not before been movie patrons **Write or wire**

CHARTER FEATURES CORPORATION

110 West 40th Street **NEW YORK CITY**

NEW YORK EXHIBITORS, WHO ARE SUPERVISING THE BIG CARNIVAL SCHEDULED FOR AUGUST 21



JOE SARZIN, CHAIRMAN OF CONTESTS | ROBERT C. WHITTEN, SERG'T-AT-ARMS | W. HILKEMEIER, CHAIRMAN INVITATION COMMITTEE | A. CORN, CHAIRMAN ENTERTAINMENT COM. | THOMAS HOWARD, FINANCIAL SECRETARY

Joe Humphreys Engaged by New York Exhibitors as Carnival Master of Ceremonies

JOE HUMPHREYS, well known from coast to coast as the Major Domo of every important athletic gathering in the last ten or more years, has been engaged by the Motion Picture Exhibitors' League of Greater New York to act in the capacity of Master of Ceremonies at the Gala Carnival and Field Day given by New York Local Number One at Brighton Beach, Saturday, August 21.

This is the one big news item of the week in connection with this big outing. Mr. Humphreys has been so long connected with every national athletic meeting of any importance that there is nothing that he does not know when it comes to taking charge of a field day program. Those who have seen Mr. Humphreys at the big prize fights or important athletic meetings may have thought that he was getting away with things very easily. The truth of the matter is that Mr. Humphreys has made a life long business of athletic matters. He is an authority of sporting events. He seems to have a special talent for that sort of thing. His mind is bubbling over with clever ideas in the way of novel and comic field day contests. He can reel the ideas off so fast that the New York Exhibitors have already begun to consider him a find. He was engaged only last Monday and is now working on the program of events. He has made many changes in the schedule as originally drafted by the exhibitors, all of which have been improvements.

Many letters are coming in to the rooms of the New York Exhibitors endorsing the idea of the Carnival and Field Day and expressing the intention of helping the cause along. A number of these communications have come from prominent out of town exhibitors. Bill Sweeney, president of the Chicago Exhibitors' League, has written a letter of congratulation and further states that it is his intention to be in New York with a loyal bunch of Chicago exhibitors on the 21st of August for the express purpose of taking in the Carnival and Field Day gathering. From Kentucky comes a letter from J. P. Masters, proprietor of the Elite, Princess, Alhambra, Lillian and Majestic theatres of Bowling Green. He writes that himself and Mrs. Masters and a delegation of Kentucky exhibitors will be on hand when the festivities begin. Incidentally it may be said that Samuel H. Trigger is going on to Chicago to bring Charlie Chaplin back to New York with him. Sam never takes "no" for an answer and if he goes out there to get Charlie Chaplin it is almost certain that Charlie Chaplin will come on to New York with him.

GOVERNOR OF MICHIGAN SHOWS INTEREST IN "LINCOLN CYCLE"

One of the many notables throughout the country who have expressed themselves in unquestioned approval of the "Lincoln Cycle," now being issued by the Charter Features Corporation, is Governor Ferris, of Michigan.

In writing to the Charter Features Corporation, he addressed Benjamin Chapin, the Lincoln characterizer, who is the chief of staff, and suggested the names of several theatres in Michigan that unquestionably would find it to their best interests to handle the Cycle.

He, moreover, mentions some theatres that should not be approached, and in addition indicates his regret that he himself cannot assist in the promotion of this feature series.

LEON BAMBERGER GOES TO V-L-S-E FROM WORLD EXCHANGE

Leon J. Bamberger has resigned as Washington representative of the World Film Corporation, to accept a position with the V-L-S-E.

Mr. Bamberger has succeeded in making an enviable reputation for himself during his connection with the World Film Corporation, and comes to the Big Four with a host of friends and well-wishers.

GLEN WHITE PICKED FOR LEADS OPPOSITE ETHEL GRANDIN

Glen White, with a long and successful record as a picture player, has been engaged by George Kleine to play leads opposite Ethel Grandin. He will be seen in the Grandin Series to be released weekly through the General Film Company.

Mr. White, like most of the present day film stars, enjoyed a varied and successful stage experience prior to his advent into motion pictures. He was for a long time associated in leading parts with some of the better class road companies, including leads in Augustin Daly's "A Country Girl," Lew Fields' "It Happened in Nordland" and Charles Frohman's "Hook of Holland."



GLEN WHITE

He also played leads in the Vaughan Glaser stock at Cleveland and spent a season in support of Fay Cortney in Columbus. He passed the following two years in vaudeville under the management of Joe Hart in J. V. Hobart's popular sketch "Bill's Wife." His last appearance on the stage was in London, where he played the gambler in Joe Hart's production of "Every Wife."

Mr. White, however, lays claim to considerable picture experience, including the lead in "Seats of the Mighty."

"MY LOST ONE"

(Vitagraph—Three Reels)

REVIEWED BY PETER MILNE

THE fact that a theme is commonplace does not necessarily condemn it, in fact, if a story be made over time and again it is a sure sign of its popularity. "My Lost One" is based on a plot familiar to both the spoken and silent drama, yet as here presented by Vitagraph it still manages to hold the interest. Jesse Datus Smith prepared the scenario from the opera "Mi Perdida" and Harry Handworth directed the production. For presenting a purely heart-interest story in a pleasing manner, all concerned with this number have done very well.

From the short outline of the story its heart-interest qualities may easily be gleaned. Juan, a struggling musician in the Neapolitan Opera orchestra, marries a member of the chorus. Much later she tires of her life and wishes to go back on the stage.

Consequently she accepts the offer of the leader of the orchestra and goes back to her old life. Henri, the leader, plans to place her in a new opera in the prima donna's role. He learns that Juan is writing an opera, "Mi Perdida," a piece inspired by his wife's desertion.

His underling steals it, produces it and the entire performance is a great success. Juan, who has become almost unbalanced through the loss of his opera, becomes a waiter. He hears parts of his opera being played by the orchestra with the ultimate result that he comes into his own and is reunited with his wife. Dorothy Kelly, Nicholas Dunaew as the husband and William Dunn as the leader render characteristic performances in the leading parts.



JUAN MEETS AND WINS HIS WIFE

"SEVEN SISTERS"

(Famous Players—Five Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

A DELIGHTFUL comedy is "Seven Sisters," full of delicate humorous touches, deftly conveyed to the audience by the clever acting of a carefully picked cast.

Nothing in the picture excites audible laughter; it just tickles the risibilities, bringing a quiet smile to the satisfied spectator. An air of whimsical phantasy pervades all the scenes, from the time Marguerite Clark, as Mici, the mischievous younger sister, appears in the opening reel in an attitude of whispering confidence with a wise-face cow, who, for a moment, is forgetful of its bovine dignity, and must have winked knowingly at the very eye of the camera in the snapping of the incident.

The hour of midnight is quaintly recorded by the introduction of two wakeful and energetic cats. These hardened caterwaulers, the bootjack and old-shoe magnet kind, scratch and bite in a pinwheel whirl of belligerency on rooftop in the blue haze of moonlight.

Mesdames Grimalkins, with touching vanity, watch with condescending approval the battle of the feline knights for their favor. But cats are not the only animals assisting, in a subordinate way, to carry on the fun.

The demure and apparently serious minded donkey that carries Cousin Toni on his wife-quest to Mici manages to wiggle his long side-intelligencers in a most diverting manner. The flash shown of a gentlemanly house dog forgetting his manners and barking rudely at the heroine on her return to the convent is another piece of side-business which indicates the director's attention to laughter-producing details.

A very amusing scene is the pillow fight in the girls' dormitory after hours in the convent, where impish Mici has been sent by her mother, fearful of her young daughter's tricks interfering with the older daughters' chance in marriage. Another good bit is the pious horror of the unworldly convent sisters on the discovery of Mici's terrible, terrible crime of stealing off for a few hours' innocent pleasure at a properly conducted costume dance.

This ball set was magnificently staged, and is one of the finest scenes of its kind yet shown on the screen. Mici, played with captivating witchery by Marguerite Clark, in her best mood, finally shows her mother that she can think to some purpose as well as play elfish tricks on the family and neighbors. The resourceful little puss does something for her three elder sisters which they are unable to do for themselves—find docile and willing youths to lead them to the altar.

The plot of "Seven Sisters" is based on a Hungarian marriage custom. The girls in a family must be married according to their relative ages—the eldest first, then the second, the third, and so on. None are allowed to "marry out of turn."

The youngest cannot marry before any of her older sisters. Mici was third in a string of seven. She fell in love with a young man who wanted to marry her at once—but there was the bar of custom.

But Mici was not going to wait, particularly as the eldest sisters were at an age when every day lessened their chances. But equal to the emergency, Mici finds a way out of the situation—pleasantly done in five reels of beautiful photography and graceful acting.

"THE GOLD IN THE CROCK"

(Lubin—Two Reels)

REVIEWED BY IRENE PAGE SOLOMON

THE two women in this story act in an improbable manner when the crisis is reached, yet there are enough thrills in the other scenes to overcome this defect and make this picture of interest to the average audience.

Chester and Jessie Gray have grown indifferent through years of miserly saving while trying to become owners of a large lumber tract. When Grace, the wife's young sister, comes on the scene, there are complications. Harry Vane, assistant to Gray, falls in love with Grace, as does the latter himself.



THE FOUR COME TOGETHER

Both Jessie and Harry see Chester's lovemaking, but miss Grace's repulse. However, both sisters, from unselfish impulses, start separately to run away. Jessie takes the gold hidden in the crock. Their exciting adventures and final rescue make the ginger in the remainder of the play, which ends happily for both couples.

Edgar Jones directed and played the part of Chester. The rest of the cast: Louis Mortelle, Josephine Longworth, Phyllis May, George Gowan and Harry Loomis.

SCENES FROM CHAPTERS ELEVEN, TWELVE AND THIRTEEN OF THE VITAGRAPH SERIAL, "THE GODDESS"



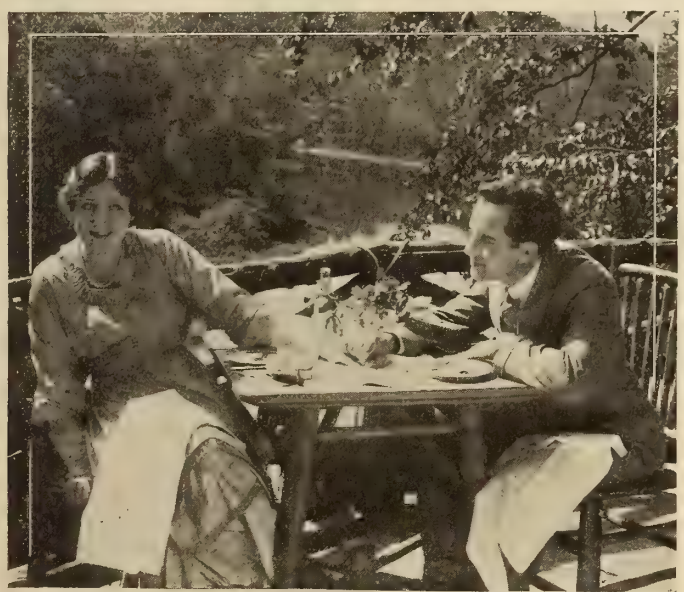
"MARRYING MONEY"

(World Film—Five Reels)

REVIEWED BY PETER MILNE

"MARRYING MONEY," based on the successful legitimate farce by Washington Pezet and Bertram Marburgh, relies on its clever construction more than its several character interpretations for its ultimate humorous effect on the spectator. It is really a comedy that has lent itself with admirable adaptability to the screen. Its situations are strikingly clever and while the majority of them can be laid to the efforts of the co-authors, we suspect the scenario writer of being responsible for some that have been added to the original play during its preparation for the screen.

Laughter of that natural, whole-hearted variety follows the varied course of the two impecunious lovers of this romance, from their introduction until their marriage, followed by the discovery that they own a million dollars after all. The lovers are impersonated by stars of no less ability and popularity than Clara Kimball Young and Chester Barnett.



MONEY IS NOT TO BE CONSIDERED

Although she has devoted practically all her previous efforts to dramatic work, Miss Young displays a genuine appreciation of the comic possibilities of her role in this picture, and appears to good advantage in all her scenes. Mr. Barnett is a tried and proven comedian and his performance is as intelligent and humorous as those we have become accustomed to in past pictures.

Locations of appropriate and ideal appearance have been chosen as backgrounds for that part of the action that transpires at the summer resort. Several views of a small lake and stream are unusually pretty, while they and the other localities are photographed in a pleasing and consistent manner.

There is only one thing in the picture that should not be present. The door of an office reveals, beyond a doubt, when its "glass" upper half is broken, that the "glass" is paper. Aside from this Director James Young has presented a picturized comedy that will certainly amuse by its plot and acting, besides creating a pleasant effect as to the manner in which it has been produced.

It may be mentioned that the last scene will create a very big laugh. The couple now married, possessed of the million, are on their honeymoon. They stop their automobile across the railroad tracks that they may grasp the opportunity to indulge in a kiss, in so doing they hold up an express train to the great distress of the crew and passengers—it was quite a kiss.

"THE KING OF THE WIRE"

(Edison—Three Reels)

REVIEWED BY H. S. FULD

THERE is little to be said against this latest of Edison's multiple reel dramas but much more can be spoken for it. In addition to carrying a plot that is interesting throughout, never letting the attention of the beholder lack for a moment, it has good, clear photography, perfect interior settings, and beautiful views of a country estate for a background in the exterior scenes.

The acting of the principals, Pat O'Mally as a wire walker and Gladys Hulette as the girl reporter, leaves nothing to be desired. It might be mentioned right here that Gladys Hulette doesn't look any older in her long (regular) dress than she does in her characterization of a romping schoolgirl. The latter character she assumes when trying to gain entrance to the senator's home by mingling with his small children. The character fits her to a dot.

From the way Pat O'Mally makes himself perfectly at home on the slack wire, one is apt to infer that he has had previous experience, probably in a former incarnation (am I right?) Twice he gives an exhibition of a circus-slack-wire performance that certainly borders on professionalism to say the least. Once in the



THE DISASTROUS FALL

circus scene, where by the way he does an exceptionally realistic fall from the wire, and second when he rescues the girl from a window, carrying her over his shoulder while walking the wire from the window to a pole outside.

The entire story is full of interesting situations.

"JUST JIM"

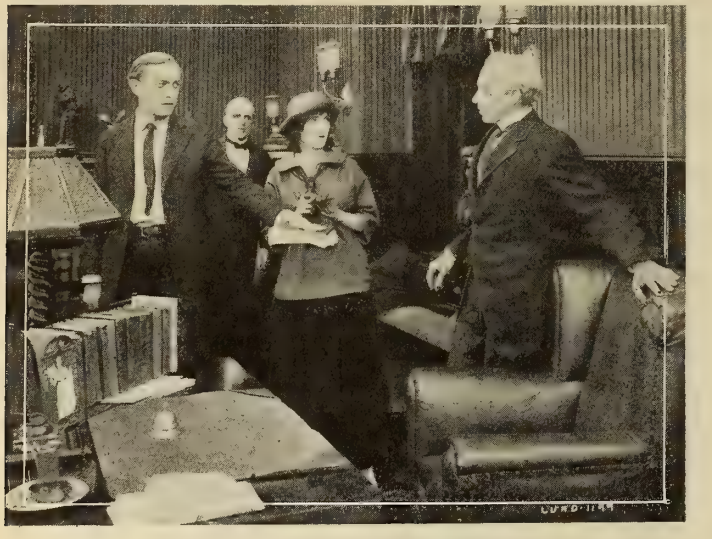
(Broadway Universal Feature—Four Reels)

REVIEWED BY PETER MILNE

GIVEN a free hand in the preparation and production of a picture, O. A. C. Lund knows in just what manner it is easiest to reach the sympathies of his audience. He holds the key to the average mortal's heart and he knows the expedient moment to use it. In other words, Oscar Lund knows human nature and "Just Jim" is proof conclusive of this statement.

In this production Mr. Lund has centered his whole story about an ex-convict, a man fighting and winning an unequal battle against miscarried justice. Such a character as Jim probably never existed and never will exist, but this is not detrimental to the interest in the picture; in fact, because he is a purely imaginary figure, he claims more attention and more admiration that he would otherwise.

This fascinating title character has been most appropriately interpreted by Harry Carey, who will be remembered as one of the old Griffith-Biograph stars. As the constantly hounded



JIM SUCCEEDS IN HIS MISSION

man, who is doing right when his enemies believe him continually doing wrong, Mr. Carey plays with sincerity.

The picture offers a wide variety of scene. Some of the action takes place in a typical western frontier town, some in the city and some on the high seas. While in the west we are treated to a thrilling scene that convinces besides. A terrific rain storm causes a wash-out on the stage road with the result that the coach plunges over a high precipice—a most realistic and sensational episode.

Then the overhauling and the capture of the smugglers by the revenue cutter is another rapid and stirring series of scenes. It may be mentioned that the atmosphere in every case is about as realistic as one could ask for, while the camera work throughout is excellent.

An idea of the story may be gleaned from the following brief. Released from prison Jim enters a house with intent to rob. A dying woman, believing him a friend, places a package in his hand beseeching him to find her daughter. The nephew of the dead woman being very much a rascal puts the police on Jim's trail, as he knows his aunt's fortune to be enclosed in the package. Jim finds the girl (Jean Taylor), but only after many adventures of the most thrilling variety.

"THE CLIMBERS"

(Lubin Liberty Bell—V-L-S-E—Five Reels)

REVIEWED BY IRENE PAGE SOLOMON

WHEN Amelia Bingham so successfully carried off the honors in "The Climbers" of Clyde Fitch at the Bijou theatre some dozen odd years ago, none of us who so much enjoyed this satirical, society drama with its skillfully woven touches of clever comedy and its high lights of tragedy, dreamed that in the year of grace 1915, a new and more interesting version of this popular play would be placed before an eager public—a photo drama of high merit.

Clay M. Greene has made a dexterous adaptation in his scenario. Some scenes have suffered; the funeral which caused a veritable sensation because of its novelty, in the play, is tame on the film. Also the sale of the Parisian dresses of the bereaved family naturally lacks the touches which the silly chatter of the society butterflies alone could give it.

On the other hand many things which are only spoken of in the play, notably the wedding of Blanche, are vivid on the screen. Director Barry O'Neil used with skill and understanding, every resource for making this a fine feature, giving us clear photography, beautiful scenes of the many social functions indulged in by the climbing Hunters, above all a large cast in which even the menials are stars.

Then we have as the bright, particular star of the whole, Gladys Hanson. This young actress invests every role she essays with her own charming personality, added to a conscientious and feeling portrayal of her characters. As Blanche Sterling, the married daughter of the Hunters, she lives the devoted daughter, the loving mother, the outraged wife, the passionate woman, and is excellent in all.

George Soule Spencer ably supports Miss Hanson as Ned Warren, the family friend, but hopelessly in love with Blanche. Walter Hitchcock gives a good impersonation of Dick, the erring husband.

Edith Ritchie (Mrs. Stephen Morris), a young society woman, who entered the picture field only a few months ago, shows no trace of amateurishness in the part of Ruth Hunter, the good angel aunt of the whole family.

As Mrs. Hunter, the scheming mother who captures the rich husband away from her own daughters, Eleanor Barry is clever. Likewise clever is Clarence Jay Elmeras Trotter, who allows himself to be easily caught. Ruth Bryan and Frankie Mann as the daughters are especially good in the scene where Mamma's elopement is phoned to them. Only lack of space forbids the mention of others in the long cast, all of whom are worthy of note.

When Hunter finds himself on the brink of ruin, not only by the silly extravagance of his socially ambitious family, but by the just discovered peculations of his son-in-law, Dick Sterling, he kills himself.

The bankrupt family is saved by Aunt Ruth, who shares her fortune with them, unwisely placing its management in the hands of Dick; the latter, more weak than vicious, lets this wealth slip through his incapable fingers by wild stock speculations, at the same time losing other moneys in his care.

This second crisis is saved by the intervention of the rich Trotter, now stepfathering the whole crowd. Ned Warren, for the sake of the woman he so unselfishly loves, uses his good offices to save Dick from prosecution.

When Dick finds that his wife's heart has left him, although for the sake of their child, she will not divorce him, he really loving her in spite of all, commits suicide, leaving the future clear for the ultimate union of Blanche and the faithful Ned.

"REAPERS OF THE WHIRLWIND"

(Biograph—Three Reels)

REVIEWED BY GEORGE D. PROCTOR

GRETCHEN HARTMAN and Jose Ruben, a young French actor, who was seen last year with Madame Yorska's company in New York, have the leading roles in this dramatic feature. The story is one well calculated to appeal.

John Howard enters into an intrigue with Cora LeGrande, a dancer. When he is dragged into a duel over her his good name is lost as well as hers. His son, ashamed, studies art under his mother's name. Cora, not knowing who the young artist is, goes to the son for a portrait with the result that he falls in love with her. The mother discovers what is happening and gets Cora to promise never again to see the boy. Charles rushes to Cora's rooms. There he meets his father. The elder man tries to shoot his son but instead he kills Cora. Thus comes the reaping of the whirlwind and the complete ruin of the lives of all implicated in the intrigue.

As the dancer Gretchen Hartman is superb. Not only is she compellingly pretty but she is also one of the most reliable screen actresses. Ruben is the most promising recruit enlisted from the legitimate in a long time. He plays the son. Charles H. Mailes plays the husband. G. Raymond Nye is the dancer's manager and Violet Reid is the wife. J. Farrell McDonald directed.

"JUDY FORGOT"

(Broadway Universal Features—Five Reels)

REVIEWED BY PETER MILNE

EXHIBITORS who diet their patrons on the Universal program will be certain of distributing a series of hearty laughs when they offer "Judy Forgot." Although its theme might be criticised as having long offered a basis for other comedies of more or less merit, this fact does nothing to lessen one's interest in the plot as here presented.

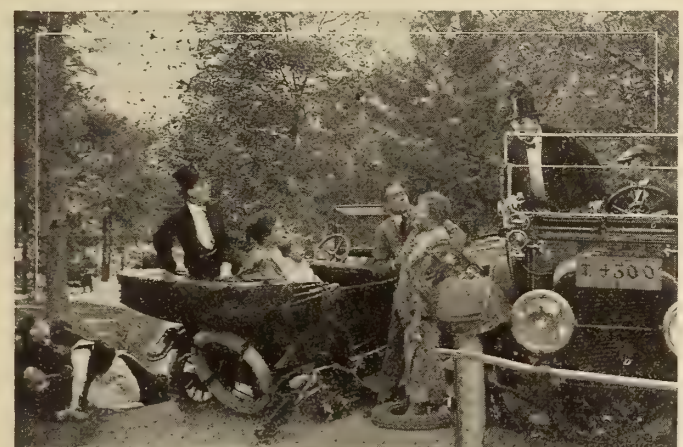
Marie Cahill, the noted comedienne, makes her debut on the Universal program in the stellar role of this play and will probably be the cause of no little hilarity, although the humorous tenor of the play's situations furnish the greater number of laughs. The subtitles, too, are written in a very funny style, being in almost every instance extracts from the play.

The original comedy is the work of Avery Hopwood, who, evidently, well knew the respective values of farce and suspense, as both properties have been combined with an admirable degree of intelligence. It was adapted for the screen by Raymond L. Shrock, while T. Hayes Hunter directed the work.

In commenting upon the atmosphere of the picture it might be remarked that all the interiors, supposed to be laid in European resorts, are realistic enough, but the exteriors hardly convey the correct illusion. The railroad yard is plainly American, while a good many of the locations remind one of Greater New York's environs.

However, the comedy element of the film will serve to do away with this defect, especially before the audiences of smaller towns. The photography is very good throughout, while the light effects have been well arranged.

Playing the opposite role from Miss Cahill, Samuel B. Hardy



JUDY'S MEMORY COMES BACK TO HER

renders a well studied performance. The supporting cast gives sincere and pleasing characterizations.

After the marriage of the comedy queen to jolly Freddy they go abroad for their honeymoon, where Judy's wink gets her into all manner of trouble and angers her husband beyond patience. In an accident she loses her memory and subsequently a misunderstanding takes place at a hotel where another couple is staying, the husband of which does not wish his uncle to know that he is married.

The resulting situation can best be imagined, but it may be said that at frequent intervals through the picture the laughs are sincere and hearty.

LIBERTY COMPANY IS ON WAY TO CUBA

Special to Motion Picture News

Jacksonville, Fla., July 28.

THE players of the Liberty Motion Picture Company, of Germantown, Pa., are on their way to Cuba, after a few days' stay in the city.

Kalem players are still busy on "The Curious Case of Meredith Stanwell." Harry Millarde is directing and playing the lead.

The Florida company has just finished producing a three-reel drama, entitled, "The Factory Girl." Several new players have been engaged, including Capt. G. Tighe, of Los Angeles.

"TIDES OF TIME"

(Knickerbocker—Three Reels)

REVIEWED BY PETER MILNE

REVEREND C. J. HARRIS received his inspiration for this story from Edgar Allan Poe's tale entitled "The Conqueror Worm" and one of Shakespeare's most famous passages, "The Seven Ages of Man." He has combined the two themes in such a manner that the resultant picture will be of deep



THE DEATH OF MARY'S HUSBAND

interest. In fact, as a program release, "Tides of Time" can rank with the good ones.

Although the story has offered great opportunities to its producer, all of which have been seized upon with more or less intelligence, either the Reverend Mr. Harris or Mr. Levering, the director, has been guilty of mixed imagery, which lend the picture somewhat of a weird aspect, although its intensity remains.

As for the cast, which is headed by Mary Nash, it is quite competent enough. Miss Nash plays with feeling and expression in the part of the woman who has been dragged down by an unmerciful factory owner.

She calls upon him to remind him to reform before it is too late. He dreams over his past and all the wrong he has done flashes before him. Then he has a horrible vision of his future—he sees first his bread and then himself being devoured by worms. And he awakes to become a much better man.

There are many allegorical scenes in the picture, the greater part of them exhibiting a group of ethereal characters looking down on the drama of the wicked factory owner and his suffering employees.

On the other hand, we are given a series of remarkable thrills showing the sinking of a boat. On the whole, the General program has seldom possessed such a novel release. It will without doubt create much talk.

JESSIE RALPH IS CAST FOR PATHE'S "THE GALLOPER"

JESSIE RALPH, who has scored many hits on the stage in character parts, will be seen in Pathé's Gold Rooster paly "The Galloper," by Richard Harding Davis. Donald Mackenzie, who is producing the picture for Pathé, feels that in her he has made a real acquisition, since Miss Ralph is one of those rare players who believe that acting is a profession that requires just as much hard work off the stage as on, and studies every part with the view of getting every bit out of it of which it is capable.

Miss Ralph had important parts in the following well known recent New York plays: "The Revolt," in support of Helen Ware; "A Rich Man's Son," "Help Wanted," "The Price," and "After Five."

Mr. Mackenzie's cast for "The Galloper" is an exceptionally strong one, headed by Clifton Crawford, and the picture will be finished before August 1, for release in the fall.

"ON HER WEDDING NIGHT"

(Vitagraph—Four Reels)

REVIEWED BY PETER MILNE

BY the ingenious practice of inverting the usual sequence of action, Eugene Mullin, the author of this melodrama, has achieved in the completed story, a work of novelty and power. The actual climax serves as the opening scene and then by scientific deduction practised by one of the characters the entire story is gradually unravelled and pictured in a manner that substantially justifies it being defined as a melodrama of mystery.

Due to this method of plot development combined with the well defined ability of the cast the familiarity of the story is eclipsed to such an extent that it is hardly noticed. The intensity of the situations and the logical manner in which they have been constructed also count largely in favor of the picture's refreshing aspect.

In many respects "On Her Wedding Night" is one of the best features that William Humphrey has directed. The story could hardly have been handled to better advantage, as although several of its salient features are not made known until the end, the action is understandable and intensely interesting at all times.

The settings in every instance are strikingly realistic. Whether a scene be laid in a residence of the rich or a hovel of the poor, the fact that they are of studio manufacture is never belied. Given these realistic scenes, supported by camera work of a praiseworthy variety, the technical side of the production is as good as one could ask for.

The story starts with the murder of a man, who was to be married that night, by a woman, who as it develops later, he had once wronged. The discovery of the murdered man's past is made almost entirely through the efforts of Hallem a great friend of the girl's. Later he marries her.



UNAWARE OF THE DREADFUL TRAGEDY

Edith Storey, appearing as Helen Carter, performs with great expression and emotion throughout the picture, while as Hallem, Antonio Moreno vies with her for histrionic honors. The supporting roles are ably cared for by Carolyn Birch, Denton Vane, William Dunn, Louise Beaudet and Charles Kent.

"On Her Wedding Night" will certainly add strength to any program. It deserves to be played up well, for none who will have looked forward to seeing a fine picture will be disappointed in this.

"THE TOAST OF DEATH"

(NYMP-Mutual Masterpicture—Four Reels)

REVIEWED BY GEORGE D. PROCTOR

LOUISE GLAUM is at her very best in this picture. Miss Glaum plays a vampire so well that there is a doubt if any other woman on the screen today could eclipse her in the part. Miss Glaum's work is that of the finished picture player, the pantomimist. Not only does she use her facial expression but her eyes, her lips, her hands, her arms and her body all convey a message of sensuousness, not sensuality.

The treatment of the story of "The Toast of Death" deserves consideration. It's simple enough. Poppea, an English girl, marries a tremendously wealthy Indian prince, a coffee-colored gentleman, who is lord over vast estates. She also retains her intimacy with Captain Drake. The husband finds the two and proposes the toast of death. He fills two wine glasses, pours poison in one and lets the wife choose which glass the captain shall drink and which he shall drink.

The wife's choice is blind as she doesn't know which glass contains the poison. But she picks the poisoned one for her lover. Her husband has the body thrown out and then drives the wife out in the desert, an ending reminiscent of Nazimova's "Bella Donna."

But the point is that C. Gardner Sullivan knew well how to weave a good story with few characters. The great beauty of this is its simplicity and clarity. Witness "The Toast of Death" and "Her Reward" with Bessie Barriscale. Yes, "The Toast of Death" is an exceptional picture in construction and acting. Harry Keenan is the Indian husband and Herschell Mayall is the English lover, both giving wonderful interpretations.

The theme is so well handled that its thinness is forgotten. The atmosphere is good in its sweeping effects and poor in details, such as mounting the men on McClellan U. S. army saddles.

A fine picture on the whole and one touching the high water mark in "sirenism."

"A MAN AFRAID"

(Essanay—Three Reels)

REVIEWED BY T. S. MEAD

THIS picture utilizes some well photographed automobile race film which is so fitted in as to add considerably to the interest of the story.

Richard C. Travers is featured as Ted Barnum grown to manhood, while Tommy Harper does highly commendable work in the first part of the picture as Ted in his youth. Renee Noel makes both an able and attractive heroine in the role of Austen Martin. The other two principals are John Cossar as Mr. Martin and Herbert Heyes as Bayard Schnell, Ted's rival.

When Ted Barnum is eleven years old, a fall from a trapeze stuns him and deranges certain nerve centers, with the result that he becomes a coward. Fifteen years later he falls in love with Austen Martin. Bayard Schnell, also in love with Austen, knows this weakness in Ted's character and induces Austen to break her engagement after he has demonstrated to her Ted's cowardice. Shortly after this Ted proves his courage when he saves an old man from being run down by a machine. Austen wants to renew their engagement on learning of this, but Ted declares he will not do so until he has premeditatedly performed some test of nerve. With this end in view, he enters some automobile races. Schnell



TED'S PROPOSAL IS ACCEPTED

bribes his mechanician to quit in the midst of the race. Ted unsuccessfully tries to find one to take his place when Austen arrives on the scene and consents to drive the remainder of the race with him. The nerve he shows convinces both him and Austen that he has won out in his fight against cowardice.

"THE WITNESS"

(Lubin—Three Reels)

REVIEWED BY IRENE PAGE SOLOMON

AN exciting plot, full of murder, suicide, threats, unjust suspicion and other thrills marks this scenario by Clay M. Greene. Joseph Smiley is the producer and takes the part of James Thorne, the guilty bank cashier who causes all of the trouble. Both these functions are acceptably performed.



FRED WISHES TO PROVE HIS INNOCENCE

Lillie Leslie in the double role of Mrs. Carlisle and her daughter, Elise, while almost too mature a figure to visualize well a girl of nineteen, gives, however, a creditable enactment of the role. A long cast of the well known Lubin support adds strength to this film.

James Thorne has Carlisle arrested for the bank robbery, of which he alone is guilty. Carlisle, out on bail, while at Thorne's house bent on revenge, is shot dead by the latter. "The witness" is little Carl Thorne, only seven years old. The efforts of the Thorne family to keep the child from revealing this secret ruins his life, until as a young man he meets and loves Elise Carlisle who, in the long ago, had been his child sweetheart.

Resultant complications lead Thorne senior to try to abduct Elise. This crime is frustrated by Carl, who at last tells all he knows. The guilty man commits suicide, the lovers are at last united and the tragedy is finally forgotten.

"CHALICE OF COURAGE" IS MADE NOTABLE BY ITS SETTINGS

THE next release of the V-L-S-E combination will be Vitagraph's six part production entitled "The Chalice of Courage," based on the novel by the Reverend Cyrus Townsend Brady. It was produced at the Vitagraph western plant and is set for release on August 9.

While the story is notable for its unusual strength, perhaps the most striking thing about the picture is its beautiful scenes and supreme photography. The greater part of the action is laid on a mountain-top in mid-winter and snow many feet deep is lying on the ground. This fact combined with the clear photography, entirely free from static, throws the picture in a setting that is ideal.

Besides there are not a few scenes of a thrilling nature in the course of the plot's development. A horse and rider falling from a high cliff, a girl swept on in a raging mountain torrent and rescued by a mountaineer, are instances in which thrills have been combined with flawless logic.

As the picture has already been reviewed in the columns of this paper it is unnecessary to relate the story, but suffice it to say that the action in every instance does credit to its beautiful setting.

The picture was produced by Rollin S. Sturgeon with a cast including William Duncan, Myrtle Gonzalez, Natalie De Lontan, George Holt, George Kunkel, William V. Ranous, Otto Lederer and Anne Schaefer.

"THE MELODY OF DOOM"

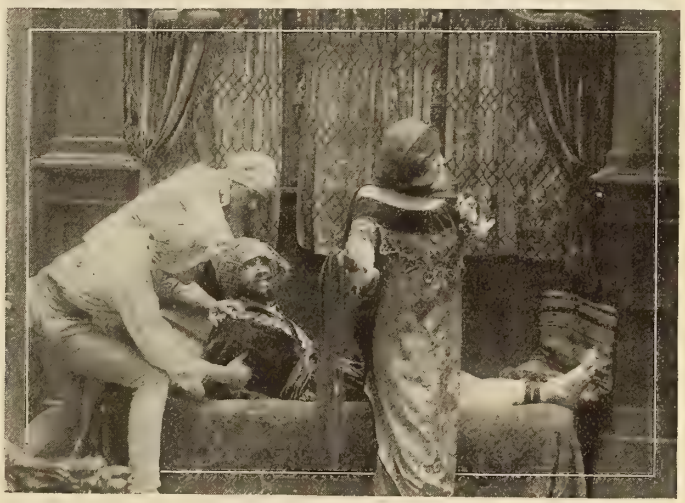
(Selig—Two Reels)

REVIEWED BY T. S. MEAD

W. E. Wing is the author of the unusual scenario from which this picture is produced under the direction of Frank Beal. Aside from the fact that it diverges from the commonplace, one of its chief recommendations is that it offers Eugenie Besserer splendid opportunity to display her ability as an emotional actress.

She plays the part of Zara, an adventuress of the vampire type most convincingly. The rest of the cast include William Sheerer, as Henri; Fred Huntley as Chand, a Hindu crystal gazer, and Bertram Grasby as Weaver.

Henri, a violinist, learns that his brother has been put out of the way by an adventuress known as Zara, after his infatuation for her had ruined his life. A Hindu whom Henri had nursed back to life has also sworn vengeance on Zara. He teaches Henri to play "The Melody of Doom" on his violin. With this horribly weird tune they first prevent Zara from weaving her spell around Weaver, a young bank messenger, and later after they have lured her to a deserted house, the terror which this music brings to her soul forces her to confess to the murder of Henri's brother. As she reaches the climax of the confession, she falls lifeless to the floor.



ZARA PUNISHES CHAUD

"THE DAWN OF FREEDOM"

(Pathé—Three Reels)

REVIEWED BY GEORGE D. PROCTOR

HENNY PORTEN, one of the most famous foreign screen stars, is featured in this drama. She plays Joanna, daughter of a Swiss peasant and an ardent sympathizer in the Swiss revolt against the French. She is engaged to one of the revolutionists, Peter.

One day Joanna rescues from Peter a wounded enemy. She pleads for the man and takes him to her father's house, where he is paroled on his promise not to escape.

Joanna feels drawn to the captive and they fall in love. But the captive, one day, escapes after listening to his captors discuss their plans.

Peter finds out that Joanna loved the man and is wild with jealousy. The former captive finds out that he loved Joanna and goes back to meet her. Peter and the father come upon the sweethearts, seated on a rustic bench overlooking a deep ravine. The sweethearts see that the men are determined to kill them, so they leap over the cliff together and the death of their bodies is, for their souls, the dawn of freedom.

Henny Porten's work is very pleasant. She has a sweet, lovable face and so much dramatic ability that she is famous on the continent where good actresses abound. In addition to the love story there are many good battle scenes and the Tyrolean Alps form beautiful backgrounds throughout the picture.

The story is by Walter Turzinsky.

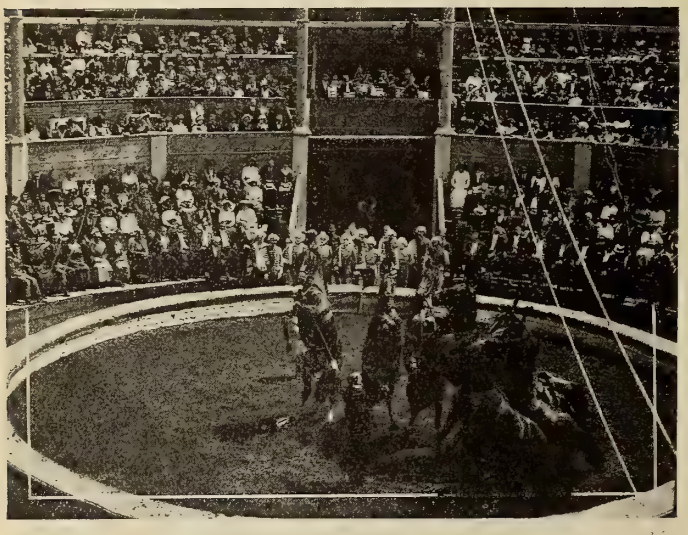
"THE RIGHTED WRONG"

(Pathé—Three Reels)

REVIEWED BY GEORGE D. PROCTOR

THIS is one of those enjoyable imported pictures with a wealth of pretty scenery and settings, good playing and wonderful camera work. The tinting and toning is also exceptional.

The wrong comes when Prince Lindow substitutes a false will and gets possession of the fortune of the prince who had intended to leave most of his estates to Diantha, his adopted daughter. The prince has to pay blackmail to Norris, who found the real will.



THE TRAINED HORSES HOLD THE RING

Diantha leaves home and becomes a famous trick trider in the same circus with Travers, a former groom of hers, who loves her. The groom had been discharged for the crime of stealing Diantha's picture. Travers scents something wrong in Diantha's not inheriting her adopted father's estate. On investigating he locates the will, steals it from Norris and establishes Diantha as owner of the estate. Then Diantha and he marry.

The production is very fine. For instance the set showing the circus must have cost a small fortune and a whole circus is put on the screen. The lighting effects and general artistry is way ahead of most American-made pictures. Altogether it is a thoroughly high class and enjoyable picture.

"THE MAKER OF DREAMS"

(Kalem-"Broadway Favorites"—Three Reels)

REVIEWED BY H. S. FULD

AGAIN the Hobart-Vignola combination has presented a thoroughly interesting drama, with a good plot, excellent photography, and a thoroughly alive cast. This is getting to be a regular



THE GIRLS, ALL OF THEM, WANT THE BRIDAL BOUQUET

thing with this combination of author and actor-director, and soon the words C. Doty Hobart, author, and Robert G. Vignola, director, appended to a Kalem release will have the same significance as "Sterling" on silver. Just a few words detailing the plot and mentioning the principal "feature points" will be all that is necessary, and "The Maker of Dreams" is an example.

In the first place we have Hal Forde in a dual role playing both father and son. It will be remembered that Forde played opposite Kitty Gordon in the "legit" in "The Enchantress," "The Purple Road" and a number of other Broadway plays. As the country boy in love with the country girl (Alice Hollister) he is good. When his mother (Helen Lindroth) breaks off the match for him to marry money (Ethel Eastcourt) in the person of Rena, an heiress, thus bringing misery to two young lives, he is better. Later when he has a son and that son loves a poor girl, he is at his best.

He is supported by superior acting on the part of the other principals and everything considered one of the best releases of the month is the result.

"DETECTIVE BLINN"

(American—Two Reels)

REVIEWED BY T. S. MEAD

SETTINGS, all well chosen, from those laid in wealthy homes and in an exclusive jewelry shop to those laid in the squalid rendezvous of thieves, together with the usual excellent photography which is assisted by the attractive tinting effects, characterizes this picturization of a detective story. While it is at no time wildly exciting, nevertheless unflagging interest is consistently maintained throughout.

The story hinges upon a series of baffling jewel robberies committed on the wealthy families of society. Detective Blinn, a part



THE ARREST OF THE MASTER CROOK

well interpreted by Ed Coxen, decides to get at the bottom of these daring robberies, and with this end in view works into the good graces of two crooks.

The crisis is reached when at her coming out ball a valuable necklace is stolen from the neck of the debutante. Next day, Blinn who has been present among the crooks at the social function, gains admittance to a room in the back of a chop suey place to which the stolen jewels are taken for disposal.

Having secured the necessary evidence, the crooks are arrested one by one as they come out of this place. When the purchaser is unmasked, it is discovered that he is the proprietor of the most exclusive jewelry establishment in town, a man who has entree to the best circles of society.

Winifred Greenwood is seen as the debutante daughter of Judge Page, a part played by John Steppling. The work of George Field as the suave jeweler and master thief is worthy of particular mention. Beatrice Van plays the girl accomplice of the thieves.

MABEL NORMAND SEEKS IN VACATION FREEDOM FROM CAMERA WORRY

MABEL NORMAND, Keystone star, is planning a real vacation for the latter part of the summer. She visited the Exposition in San Francisco during March, but the entire time was taken up with making pictures.

The next trip is to be all vacation.

"THE SECOND IN COMMAND"

(Quality Pictures-Metro—Five Reels)

REVIEWED BY PETER MILNE

THERE is no doubting the truth of the old adage, "All the world loves a lover." And as "The Second in Command" deals mainly with lovers, their trials and misunderstandings, there seems to be small doubt as to its pleasing all classes of people.

The picture marks the entree of the Quality Picture Corporation into the ranks of producers and for first offering, "The Second in Command" will result in the producer's name being firmly established in the minds of the public.

Francis X. Bushman and Marguerite Snow are in the featured roles of the picture. The extreme popularity and their marked suitability for the parts of the two lovers well recommends the choice of the producers to feature them in the picture.

The story is based on the famous Belasco stage success of the same name. It was produced on the west coast. The photography is all one could ask for in every scene, while the settings and exterior locations are appropriate in every case.



MURIEL SHOWS HER AFFECTION FOR ANSTRUTHER

Major Bingham, a member of an English regiment is deeply in love with Muriel Mannering despite the fact that she has time and again refused him. So great is his love that he successfully contrives to cast the man she loves, out of the running. But his relenting in the end is the cause of the reunion of the true lovers.

In strong contrasts to the many love scenes are the realistic battles supposed to take place in South Africa between the English troops and the Boers. Besides being exceptionally thrilling these offer just the right amount of relief from the action which otherwise would be entirely romantic.

Perhaps the film would be benefited if some of the subtitles that are written in extremely flowery language could be toned down a bit, but as a whole "The Second in Command" will pass with much to spare as a fine picture.

The supporting cast includes William Clifford as Bingham, Lester Cuneo as Murial's brother and Helen Dunbar, Paul Byron, Marcia Moore and Evelyn Greeley.

"INFATUATION"

(American-Mutual Masterpicture—Four Reels)

REVIEWED BY GEORGE D. PROCTOR

IT is rather hard to classify this picture except to say that it is a drama. The production, the work of the players and the photography are all excellent. The trouble lies in the theme and the fact that its coarser application is made so apparent.

Margarita Fischer plays Phyllis Ladd, daughter of a rich man, who falls in and out of love with an ultra correct society man and a young German captain. Then she elopes with Cyril Adair, leading man in a road show, the part being played by Harry Pollard.

Their life disillusions Phyllis. Her husband brawls, gets drunk, is not a pretty sight in the cold grey dawn and altogether the romance is reduced to a very material footing. The father camps on Cyril's trail and gets several theatrical managers to refuse him jobs. But Cyril and Phyllis stick together though the father offers both money to quit. Finally a theatrical manager makes Cyril a big offer to star and the father, whose ideas about Cyril have been changed by the later's refusal to be bribed, backs the show.

The best part of the theme is the way in which Phyllis' love refuses to lower itself as much as the general tone of her romance is lowered by the husband's actions. But the husband's fidelity can not be denied and all ends happily.

"THE DEATH CLOUD"

(Pathé-Elaine—Two Reels)

REVIEWED BY GEORGE D. PROCTOR

THE sub-title of this chapter of the "Romance of Elaine" series is a poetical name for the fumes of the deadly gas bomb. The action in this chapter is unusually interesting.

Marcus Del Mar, the foreign agent, continues his machinations. Elaine is captured by his agents when she becomes separated from the others during a paper chase on horseback. But she escapes, disguised as a man, and a rough one. She gets almost away when an overhanging branch knocks her hat off. Her hair comes down and her sex is revealed to Del Mar's sentry. The captors give chase but Elaine gets away and is left wondering over the identity of the mysterious friend who aided her escape.

Pearl White, Lionel Barrymore and Creighton Hale continue as Elaine, Del Mar and Jameson. Bess Wharton is seen in a good role.



AT THE SOLDIERS' QUARTERS

The scenes around the making of the gas bombs and around the infantry encampment are very interesting. One great beauty of the Elaine series is that the Whartons use real infantry when infantry is called for, a real police station when a police station scene is taken and so on.

REEL FELLOWS HOLD ANOTHER SUCCESSFUL DINNER

Special to Motion Picture News

Chicago, July 28.

THE July dinner of the Reel Fellows Club was a huge success, both from the standpoint of attendance and from the happy selection of a new place for their meeting. It was held in the balcony of the Movie Inn, Chicago's eating headquarters for those engaged in the film business. The tables were most attractively decorated and special menus were made up for the occasion.

The meeting was principally a business one. George Berg and Wiliam Sweeney were elected to the board of governors to fill the unexpired terms of the late Warren J. Patrick, and of Omer Dowd who has removed to New York with the George Kleine advertising department. A committee of five members was selected to promote a campaign to secure new members. Messrs. Von Meter, Bradford, Lesserman, Balaban and Spahr make up this committee.

Tribute was paid to the memory of Warren J. Patrick, late chairman of the board of governors of the Reel Fellows Club, and a message of condolence was sent to his bereaved family.

INTERESTING FILM REVIEWS

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"Jane Eyre." (Biograph. Three reels. Wed., Aug. 4.)—Reviewed at length in issue of July 31.

"Love's Rescue." (Biograph. Mon., Aug. 2.)—The intended robbery of a rich man by a crook who gets a job as his private secretary is foiled by the crook falling in love with his employer's daughter. Isabel Rea and Frank Newburg are the principals. F. Vroom is the father. Directed by George Morgan.

"The Drab Sister." (Biograph. Two reels. Tues., Aug. 3.)—Olive is the elder sister, the drab sister; Evelyn the younger, flirtatious sister. The elder sister proves her worth by caring for Evelyn's baby when Evelyn is killed in a train wreck as she is deserting her husband, whom she only married for money anyway. The drab sister thus marries the man she loves, the man who first thought the other sister more attractive. Louise Vale is the drab sister and Madge Kirby the flirtatious one. Franklin Ritchie is the husband and K. Davenport, the lover. Kate Bruce plays an invalid mother. Travers Vale directed.

"The Fixer." (Biograph. Thurs., Aug. 5.)—The fixer is a lonely girl who spends her time patching up other folks' love affairs. Just as she finally lands a beau he deserts her precipitately for a pretty girl. Mostly comedy, but with a touch of real pathos. Irma Dawkins is the fixer. Adila Comer, Gus Pixley, Marie Newton and Jack Mulhall are in the cast. Edward Morrissey directed.

"Frederick Holmes' Ward." (Biograph. Sat., Aug. 7.)—Holmes, a bachelor, has a petty young girl thrust upon him as his ward. Finally they marry after several light adventures. Alan Hale is fine as the bachelor. Vola Smith is the ward. Directed by Walter Coyle.

"Clothes Make the Man." (Edison.)—A comedy with Yale Benner and Raymond McKee in the leads. They are rival suitors. The colored boy leaves Benner trouserless on the night of the party. Then the house takes fire. McKee starts to rescue Benner. Benner throws him down, takes his trousers and coat and sets out to make a bit with the lady in question. More action and spectacle than are seen in most comedies. Other players are Jean Dumar, Guido Colucci, Maxine Brown, O. N. Hardy and James Harris. Directed by Will Louis.

"The Kiss." (Essanay. Mon., Aug. 2.)—An absorbing drama in which a couple, long estranged through the extravagance of the wife, are reunited beside her mother's deathbed. This has been well worked out, while the cast, which includes Peggy Sweeny, John Thorn, Florence Oberle and Herbert Heyes, is competent.

"Business Rivals." (Essanay. Two reels. Tues., Aug. 3.)—One of Henry C. Rowland's intense thief stories that is bound to please the audience in search of this sort of thrilling entertainment.

It depicts the struggles of two opposing bands of thieves to gain possession of some precious jewels, the property of a debutante. The plans and ruses of both parties are exceedingly interesting to watch. In the cast are Sheldon Lewis, Nell Craig, Raymond Binder and Ernest Maupain.

"Dreamy Dud—A Visit to His Uncle Dudley's Farm." (Essanay. Wed., Aug. 4.)—This animated cartoon belonging to the series drawn by Wallace A. Carlson, is replete with very funny scenes, all of which take place on a farm. There is only five hundred feet of the cartoon, the rest of the reel being devoted to a scenic.

"Street Fakers." (Essanay. Thurs., Aug. 5.)—A western comedy concerning two pairs of street fakers who proceed to fool all the inhabitants of the town for a time and then are successful in their escape from the police.

"Eyes That See Not" (Essanay. Three reels. Sat., Aug. 7).—This is a pleasing yarn containing many moments of excellent comedy, although as a whole it is dramatic. Ralph secures a position as secretary to Bell, who is greatly in love with a rich widow.

The two do not wish to marry until Bell's daughter has secured a husband. Ralph falls in love with the girl and finally succeeds in winning the consent of the father to the marriage. In the cast are Sydney Ainsworth, Beverly Bayne, Richard Taber, Marion Skinner and Frankie Raymond.

"The Hypnotic Monkey." (Kalem. Tues., Aug. 3.)—A Ham comedy in which quite a novel plot is exploited. Ham, sleeping, dreams that he has transformed his side partner into a monkey by hypnosis. His distress on awakening and finding a real monkey in his arms is well rendered. He thinks that the monkey is his pal and the resulting entanglement is a comedy away from the ordinary, and a thoroughly pleasing number.

"The Secret Code." (Kalem. Two reels. Wed., Aug. 4.)—The third of the Hotel Mysteries Series and as such makes a decided hit. The plot deals with the government Secret Service, and a stolen code-key for the deciphering of secret government communications furnishes the basis of the story. Good photography, excellent interior settings—a perfect replica of a large hotel lobby in particular is exceptionally well defined—and a cast of clever principals make this a desirable release.

"For High Stakes." (Kalem. Two reels. Fri., Aug. 6.)—Lord Morey (Tom Moore) and "American" Joe, his double (Joseph Moore) are both passengers on board an ocean liner bound to America from England. An English detective pursuing the crook, Joe, is misled by his resemblance to Lord Morey and amusing complications result. Marguerite (Marguerite Courtot), daughter of a millionare (Richard Purdon), is kidnapped on the boat's arrival in New York and taken to the rendezvous of Joe's gang where she is subsequently rescued by Lord Morey and the police. Good photography and a good plot mark this release.

"The Substitute Fireman." (Kalem. Sat., Aug. 7.)—The latest of the Hazards of Helen Series, in which Helen Holmes as the station telegrapher dons a fireman's overalls and takes his place on the engine to foil a band of robbers. Good photography, and the regular railroad background, so popular throughout this series is in evidence. Up to the regular standard.

"The Rakoon Hose Company." (Lubin. Split reel. Tues., Aug. 3.)—On the same reel with "A One-Reel Feature." Lubin's company of clever colored comedians are featured in this slapstick vehicle, which concerns the rivalry of John, the fire chief and Rastus, the sport, for the hand of Mattie, the belle of Ethiopia.

John, having the "munitions of war" in his fire company, wins out in the end, after leading Rastus a merry dance first, in true slap stick fashion.

Mattie Edwards is cast as Mattie, John Edwards is John, Luke Scott is Rastus, D. Roseborolgh, Jasbo. The production by Will Louis.

"A One-Reel Feature." Lubin. Cartoon comedy, Split reel. Tues., Aug. 3.)—This weekly Vincent Whitman release shows in comic fashion, the interior of a motion picture theatre with all its varied types of humanity. The queer antics people are made to indulge in when drawn by a clever cartoonist cause shrieks of laughter.

"The Taunt." (Lubin. Mon., Aug. 2.)—A more than usually interesting plot with a climax worked out in original fashion marks this one reeler. The story is of William Kelcey, a bank cashier, who serves a prison term for a bank robbery which he never committed. Upon his release fate throws into his hands enough evidence to convict Fred Mack, a self-made broker, who had also married Florence, Kelcey's former sweetheart. How Kelcey cleverly contrives to force Mack to his own undoing, is shown in some good scenes. C. C. Miller, Jay Morley, Blanche Light, Melvin Mayo form the cast. Scenario by J. L. Lamothe.

"Country Blood." (Lubin. Two reels. Wed., Aug. 4.)—Those well-known favorites, Arthur Johnson and Lottie Briscoe, are always welcomed by their admirers, whatever the play though naturally some offerings please more than others. This tale of the "call of the country" to its sons and daughters will appeal especially to those originally from the rural districts and, in this country, their name is legion. Some typical, quaint characters add their quota of fun to the film.

The story tells how Sadie and Ben, the village sweethearts, are torn apart when Rudolph, an artist from the city, turns Sadie's head. She thereupon goes to town to be educated, and has many adventures, even becoming a dressmaker's model. Ben also goes to the city and succeeds, but can not conquer his longing for the old home.

In the end Sadie too is drawn homeward, so they make up again and live happy ever after. Howard Mitchell, Eleanor Blanchard, Bernard Siegal, Tommy West are the supporting cast.

"A Day of Havoc." (Lubin. Fri., Aug. 6.)—With Ethel Clayton and Thurston Hall as leads, assisted by Francis Joyner and Walter Law, to say nothing of the director being Joseph Kaufman, even a melodrama such as this will be watched with interest.

As the name indicates, all the exciting events happen in one day and that forsooth, the wedding day of the heroine, Estelle. The husband whom she had been persuaded to marry, is murdered and suspicion rests on the old sweetheart, Robert Dabney. But the confession of the crazy chauffeur clears Robert and leaves the way clear for the ultimate happiness of the old lovers. The picture is full of tense moments, well acted.

"Billie's Debut." (Lubin. Sat., Aug. 7.)—Billie's usual Saturday release features him as an actor among the "supes," in order to win the smiles of soubrette Patsy, with whom he had been trying to flirt "unbeknownst" to wife. The resulting complications are really quite funny, ending in a jail cell for the would-be actor.

Billie Reeves is supported by his usual company, Mae Hotely, Patsy de Forest, Billy Potter, Walter Law. Epes Sargent wrote and Arthur Hotaling produced the play.

"The Melody of Doom." (Selig. Two reels. Mon., Aug. 2.)—Reviewed at length in another part of this issue.

"The Taking of Mustang Pete." (Selig. Tues., Aug. 3.)—A western drama produced by Tom Mix from a scenario by Emma Bell. A fierce holdup man is captured only after many incidents of the most exciting variety.

"The Prima Donna's Mother." (Selig. Wed., Aug. 4.)—The simple story of the girl who leaves her home because of its wretchedness. She becomes a great singer, and many years afterwards sings in her old town, where she again meets her mother. A conventional subject, yet produced in a manner that ought to please.

"The Black Leopard." (Selig. Sat., Aug. 7.)—One of the Clifton-Chaudet wild animal pictures, that contains a most interesting story besides setting forth some daring and thrilling scenes in which the actors appear with the inhabitants of the jungle. The story shows the faithlessness of a society girl to her fiancee, who is a hunter. He finally seeks his future wife in the person of the other girl's cousin, who has loved him all the time.

"The Scar." (Vitagraph. Three reels. Tues., Aug. 3.)—Reviewed at length in issue of July 31.

"The Serpent's Tooth." (Vitagraph. Mon., Aug. 2.)—Things look black for Cutey when "her" pa objects to the marriage, but thanks to his friend the dentist, and the "Society of the Serpent's Tooth," pa is forced to give his consent. This is a fair comedy written by Frank Dazey. Donald MacBride does excellent work as the dentist. Others are Wally Van, Nitra Frazer and Albert Roccardi.

"The Repentance of Dr. Blinn." (Vitagraph. Wed., Aug. 4.)—A pathetic number, in which a doctor disregards the first law of his profession, to save life, and allows a woman to die. The child lives to avenge the mother's avoidable death. This was made in the west with a cast including George Holt, William Duncan, Myrtle Gonzalez and Gretchen Lederer.

"A Disciple of Plato." (Vitagraph. Thurs., Aug. 5.)—One of Lee Beggs funny offerings, written by W. A. Tremayne. The starving poet flirts with the chef's wife more for love of "eats" than for herself. The chef gets angry, and humorous complications are in order until the poet has an opportunity to explain. Ricca Allen, Templer Saxe and Jay Dwiggins are the principals.

"Dimples and the Ring." (Vitagraph. Fri., Aug. 6.)—A very light comedy romance, with Lillian Walker and Billy Quirk appearing in the important roles. The situations are pleasingly funny, while the principals, being popular, practically assure the success of the picture.

"Pat Hogan, Deceased." (Vitagraph. Two reels. Sat., Aug. 7.)—While of a nature that is somewhat conventional, this comedy number will no doubt be well received because of the extreme popularity of the Comedy Four who appear in the main parts.

Flora Finch, Hughie Mack, Kate Price and William Shea constitute this quartette. The story was adapted for the screen by George Plympton from a yarn by Elizabeth Carpenter. It concerns a man who is shipwrecked and thought to be dead by his wife and her persistent suitor. He returns at the last moment and makes things hum.

"The Goddess." (Vitagraph. Two reels. Chapter Twelve.)—In this number Celestia succeeds in winning the miners over to her plan of dividing the United States into a large profit-sharing corporation. They are with her heart and soul and heed not the beseeching speeches of Tommy who attempts to warn them of their foolhardiness.

Following the conversion of the miners Celestia journeys throughout the United States and is greeted enthusiastically everywhere she goes.

MUTUAL PROGRAM

"The Game." (Thanhouser. Sun., Aug 1.)—The young widow Marsh accepts a loan to help support her child from apparently wealthy persons who take an interest in the child. But a detective tells her that the benefactors are not what they should be and want to lead the child into a life of crime.

The detective proves his charges and later marries the widow. Ethyle Cooke is the widow and Morris Foster the detective. Ray Johnston and Helen Hilton are the crooks and little Helen Badgely is the child.

"Victorine." (Majestic. Two reels. Sun., Aug. 1.)—A picture of circus life with Dorothy Gish and Ralph Lewis in the important roles, as Dottie, the assistant in a knife-throwing act and the side show manager respectively. The Angel falls in love with Dottie and finally rescues her during the course of the act when the knife thrower is drunk, though he is seriously injured in so doing. But Dottie and the Angel plight their troth at the hospital. William Hinckley is the Angel. Walter Long and Mae Gaston also have good parts.

"The Deacon's Whiskers." (Komic. Sun., Aug. 1.)—A Fay Tincher comedy. Her father is the deacon whose whiskers get caught in a seashore bathing house in the women's corridor. Others are Max Davidson, Eddie Dillon, Chet Withey and Frank Darien.

"The Bride of the Sea." (Reliance. Mon., Aug. 2.)—Grace, a hypochondriac wife, tries to commit suicide by drowning. She is rescued by Old Ben, a half-demented fisherman, who thinks she is his long lost wife. Finally Grace's daughter is the means of her husband locating her. The wife and husband start life together all over again. "Billie" West, Frank Bennet and George Beranger are the principals.

"Cupid Takes a Taxi." (Beauty. Tues., Aug. 3.)—This comedy drama shows how a young spendthrift home from college with his racing car, after being turned out by his parents, obtains a position as a chauffeur and elopes with a girl, outwitting the suitor whom her family desires her to marry.

A good cast, headed by Webster Campbell and Neva Gerber. Some unusual night photography is shown in this production.

"The Mighty Hold." (American. Mon., Aug. 4.)—The betrayal of an innocent girl is again used as the plot for a drama. In this instance the baby of the girl who has committed suicide, after learning the man's inability to marry her, is adopted by a woman of the cafes. The baby's influence reforms the foster mother. She later meets the baby's father and they are married.

"The Golden Trail." (Broncho. Two reels. Wed., Aug. 4.)—Firth, a pugilist, loses out in the ring through dissipation and goes West. There he saves an old prospector, gets a half interest in a rich mine and marries the prospector's daughter. Richard Stanton is Firth. Margaret Gibson is the girl and J. P. Lockney the prospector father.

"The Promoter." (Domino. Two reels. Thurs., Aug. 5.)—Mallard, a crooked promoter, swindles a farmer. Later the daughter shows Mallard's photo to her sweetheart. He finds Mallard, imprisons him in an abandoned mine, makes him disgorge the cash and leaves him with the worthless stock in the middle of the desert. Walter Edwards is the promoter. Elizabeth Burbridge is the girl and Lewis J. Cody her sweetheart. Fanny Midgely and Lewis Morrison are the parents.

"The Little Boy Who Once Was He." (Reliance. Wed., Aug. 4.)—Dan Adams goes back to the country home where he was raised. As he mentally reviews his boyhood and his later shameless career he becomes a changed man and goes back to the city to win back his wife and start all over. Charles West is the man and Buddy Harris the vision boy. Others are Marguerite Marsh, Spottiswoode Aitken and A. D. Sears.

"A Plugged Nickel." (Falstaff. Fri., Aug. 6.)—Mr. Christopher can't get rid of the plugged nickel. He throws it in the river and finds it in the interior of a fish he buys and, so on. So the nickel ties the proverbial bad penny. Boyd Marshall as Mr. Christopher and Leland Benham and Eldine Stuart as his children. Lila Hayward Chester as his wife.

"The Diamond from the Sky" (American. Chapter 13.)—The action goes rapidly on in this chapter. Luke Lovell crawls up on dry land, just missing a watery grave. Vivian Martin keeps watch on Arthur Stanley, who is becoming rich through an oil strike under the name of John Powell. She and Blair keep on plotting.

Arthur sends Esther Stanley $1,000 and she sends Quabba to him but Quabba is hit by a street car. Blair attacks Esther but she is rescued by a detective. Lottie Pickford, Irving Cummings, William Russell, Charlotte Burton and W. J. Tedmarsh are the prominent players in this episode of the serial, which is keeping the interest and action at a high pitch.

PATHE EXCHANGE INC.

"Pathe News," No. 58. (Pathe. Wed., July 21.)—The flood at Lima, O., the Shriners' convention at Seattle and the Cunard liner Orduna, which was attacked by a German submarine, are shown in the opening views. The fashion views show latest styles for little boys. The eye-witness at the front shows scenes in the forest of the Argonne.

"Pathe News," No. 59. (Pathe. Sat., July 24.)—Harry Thaw reaches his home in Pittsburgh. The Elks parade at their national convention in Los Angeles. The strike trouble in Bayonne, N. J., waxes hot. Cooling views are shown of bathing at shore resorts and water carnivals from all over the country. The closing is an animated cartoon, "Uncle Sam Gets Wise at Last," showing Uncle Sam making friends with South America.

"Max and His Mother-in-law." (Pathe. Two reels.)—An excruciatingly funny comedy with Max Linder playing a newly married husband who can't get rid of his mother-in-law, even though he flees to the Swiss Alps and takes his wife out on skates, skis and a bob-sled. The fat mother-in-law is a real comedienne. Her antics are bound to get a lot of laughs. The Swiss Alps make a beautiful background.

UNIVERSAL PROGRAM

"The Broken Coin." (Universal Special Feature. Chapter Seven. Two reels.)—Although Kitty is for a time in possession of both halves of the coin, at the end of this number she holds neither. The plotting and counterplotting still continues among all the parties concerned in the struggle for the precious coin. While the action continues to be of interest there is nothing unusually sensational in this instalment. Many of the scenes in fact border on the humorous.

"Bound on the Wheel." (Rex. Three reels. Sun., July 25.)—A strong drama that goes right to the point without any consideration for delicacy. It is one of Julius Furthman's stories produced by Joe De Grasse with a cast including Elsie Jane Wilson, Lon Chaney, Lydia Yeamans Titus and Arthur Shirley.

Married to a promising young man the Dutch girl leads a happy life, until her husband starts treading the path of his father, in other words being perpetually drunk and refusing to work. She is released from bondage by his death from poison. This is produced very well, with much attention being paid to the atmosphere of the tenement district. Lon Chaney as he husband does some excellent character work.

"The Scarlet Sin." (Broadway Universal Feature. Four reels. Mon., Aug. 2.)—Reviewed at length in issue of July 31.

"It Happened While He Fished." (Nestor. Mon., Aug. 2.)—The jealousy of the young wife causes the couple to become temporarily estranged. The comedy here offered presents little that is original and as the situations are uncommonly old, the reel will hardly excite laughter. Billie Rhodes, Jack Dillon and Neal Burns are the principals. The scenes are very pretty and the photography good.

"The Great Ruby Mystery." (Gold Seal. Two reels. Tues., Aug. 3.)—In this detective drama the "Black Box" cast figures prominently in, practically the same roles in which they appeared throughout the serial. Sanford Quest is called upon to locate a stolen ruby and with the assistance of his helpers he succeeds in so doing. The story is constructed along the lines of a good detective story, although at the start the outcome can be anticipated. Otis Turner wrote and produced it.

"The Proof." (Rex. Tues., Aug. 3.)—The story in which a young man makes a bet that he can enter a house to steal something without being caught. He enters a lunatic asylum and steals the trained nurse, whom he afterwards makes his wife. This contains some funny moments and on the whole makes a very good comedy-drama. Ben Wilson and Dorothy Phillips are featured.

"Her Wonderful Day." (Imp. Tues., Aug. 3.)—The innocence of a girl of the slums awakens the dormant manhood in a millionaire idler, with the result that his intention in cultivating her acquaintance is never realized. This is a pretty story with an ending of originality, as we are not given to understand that the two "marry and live happily ever after." Frances Nelson and Jack Hopkins interpret the leading parts.

"My Tomboy Girl." (Victor. Two reels. Wed., Aug. 4.)—Harry Myers and Rosemary Theby in a lively boarding school comedy. That kind in which the girls are always racking their brains to invent new tricks to spring on the more or less unsuspecting matron of the establishment.

Rosemary very naturally elopes with Harry; while the minister, thinking he is running away with Rosemary, gets left with the matron, who, by the way, is a very funny character. On the whole, this comedy ought to make a hit, although when viewed some of the "pajama" scenes boardered on the risque.

"In the Claw of the Law." (L-Ko. Wed., Aug. 4.)—Everybody sees red in this number and takes to flirting as a cure for the ailment. It is quite a poor comedy, exhibiting nothing new or even laughably old. Harry Gribbon, Alice Howell, Fatty Voss and Peggy Pearce are the principals.

"Out of the Flames." (Big U. Thurs., Aug. 5.)—The wife, to prevent herself and her husband from starving, goes to work. The husband is suspicious of her, wondering the source of her money. A fire in the factory from which she is rescued by her husband brings realization on his part and paves the way for future happiness.

This is a fair subject, produced by Burton King from a scenario by F. McGrew Willis. Adele Lane and Edward Sloman handled the principal roles. The fire scene creates a considerable amount of excitement.

"Saved by a Scent." (Powers. Thurs., Aug. 5.)—One of the Lady Baffles and Detective Duck series that is bound to please. Max Asher as the far-famed detective introduces a famous invention in this. It is the "smellograph," an instrument containing a brick of limburger, which, when operated, will send its fumes through the thickest wall. Duck aids in fixing up a little romance and in the bargain baffling Lady Baffles, who wants the girl to marry her hireling. As serial burlesques these comedies are going well. Clarence Badger, the writer, and Allen Curtis, the producer, deserve congratulations, as also does the cast.

"Leah the Forsaken." (Imp. Three reels. Fri., Aug. 6.)—This is a reissue of a picture released by Universal about three years ago. It concerns a Jew who forsakes his religion on account of severe persecution. The subsequent trials of his family, and their meeting with him in the midst of the Christians form a series of strong scenes.

The love story is pathetic. Save for the fact that the properties used in the picture are plainly sudio affairs, the offering measures well up to modern program releases. Vivian Prescott, William Shay, William Welsh and Frank Smith are in the cast.

"Little Egypt Malone." (Nestor. Fri., Aug. 6.)—The college boys are broke at the end of the term, so Lee impersonates an Egyptian dancer and Eddie manages the show until they procure enough money to return home. At that time the ruse is discovered and they are chased half way home by the persons they have duped. Ed Lyons and Lee Moran are the principals in this laugh-maker, which is one of the best of recent Nestors.

"Gene of the Northlands." (Bison. Two reels. Sat., Aug. 7.)—The unfounded jealousy of the husband, which causes him to mistake his wife's brother for a lover, forms the foundation of the story presented in these two reels. The satisfying termination only comes after small tragedies innumerable have been introduced, some of which are convincingly handled and some of which are somewhat ineffective. The scrip was prepared by Miss Gauntier, and besides she appears in the title role. Mr. Clark directed the work and played the husband. Duke Worne is the brother.

The story, old in itself, could have been presented in a more telling manner, if greater care had been used in procuring an even continuity of scenes. Again there is a great bit of useless

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and poorly motivated shooting indulged in by the various characters, some of which could be obliterated to the picture's advantage. In the manner of locations and photography the two reels are perfect. Some unusually expansive views have been obtained, and there are others that revel in pleasing artistry. As a melodramatic offering, this picture will pass as average.

"Around the Corner." (Powers. Sat., Aug. 7.)—This drama will appeal more to the class of people who formerly used to populate the gallery. It was produced by Carl Leviness from a scenario by L. V. Jefferson and features Sydney Ayres and Doris Pawn. The story is old and produced in a manner that calls for the words above. The man prefers the girl who has always believed him to the one who forsakes him in the hour of need.

"Their Bewitched Elopement." (Joker. Sat., Aug., 7.)—A rollicking farce of Allen Curtis's manufacture. The lovers are aided in their elopement by the good fairy. The usual Joker cast appears. The picture is one of the real funny ones that should go over anywhere.

"Betty's Bondage." (Rex. Two reels. Sun., Aug. 8.)—A poor girl seeing the drudgery that befalls her sister on marrying a man of her father's choice departs to the city and becomes a chorus girl. There she realizes that the life is worse than the one she left and when her lover comes for her she returns with him. A good subject rpoduced with evident attention to detail. Pauline Bush and Arthur Shirely are featured. The contrasts between the two varieties of life portrayed is striking.

"The Source of Happiness." (Laemmle. Sun., Aug. 8.)—A truly delightful subject that no Universal exhibitor can afford to miss. Charles Manley, Millard Wilson and Olive Fuller Golden are the principals. The old man seeks quiet in the country and after a while his son follows his footsteps, dropping forever his questionable feminine acquaintance of the city and finding happiness with a country girl. The scenes in this are charming. L. V. Jefferson prepared the script, while Frank Lloyd directed.

"Shot in a Barroom." (L-Ko. Sun., Aug. 8.)—A rampant wild man tells the manner in which his contemplated victim ruined his romance by "flicking aunts" on him during the marriage ceremony, breaking it up and afterwards marrying the girl himself. A fair farce with Fatty Voss and Louis Orth appearing.

"Animated Weekly," No. 177. (Wed., July 28.)—Scenes connected with the recent strike riots in Bayonne, N. J.; manoeuvers of the New York National Guard at Fishkill Plains, N. Y.; and William Jennings Bryan visiting Universal City, seem to be the events of most country-wide interest in this number.

WORLD FILM CORPORATION

"Letters from Bug to Gus." (World Film.)—This is number five of the Ring W. Lardner comic pictures. As in the others, much of the humor comes as a result from the subtitles, which are extracts from the original writings. Here the two ball players visit a regiment and henceforth are in terror lest the general will deprive Manager Bresnahan of their services and take them away to fight.

"Pokes and Jabs in Juggling the Truth." (Wizard-World.)—Pokes thinks to fool his wife when she accuses him of being seen in the company of two bewitching young girls, and tells her that that man was his double. Matters become seriously complicated when a real double does put in an appearance. This is a very funny reel and should create just as much laughter as the previous experiences of Pokes.

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At Albany, N. Y.:

COLUMBIA PICTURES CORPORATION, New York. Motion pictures. Capital, $50,000. Directors: M. A. Ritten, J. Robert Rubin and Louis R. Noonan, 49 West Thirty-eighth street, New York City.

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MARION AMUSEMENT COMPANY, Flushing, L. I. General theatricals and motion pictures. Capital, $1,000. Directors: Max Markowitz, William Ey, and Benjamin M. Rossary, 152 Second avenue, New York City.

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INTERNATIONAL PHOTOPLAY ADVERTISING CORPORATION, New York. General moving picture business. Capital, $10,000. Directors: Max Meyenburg, August Oberlock and Charles H. Weston, 137 West 134th street N. Y. C.

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At McAlester, Okla.:

MONARCH SHOW COMPANY, Oklahoma City, Okla. Theatrical and moving pictures. Capital stock, $1,000. Incorporators: A. J. Varvel, E. L. Rodman and C. F. Case, all of Oklahoma City.

At Austin, Texas:

Capital stock of the STAR THEATER COMPANY, of Smithville, Texas, increased from $3,000 to $15,000.

At Indianapolis, Ind.:

THE WORLD FILM CORPORATION, of Richmond, Va., has filed notice with the secretary of state of Indiana, that the company has increased its capital stock to $3,000,000.

THE HIGHLAND FILM COMPANY, of Cincinnati, a new producing company, capitalized for $3,500,000, may locate a studio at Lawrenceburg, Ind., in the hills on the Ohio, the section affording a great variety of natural settings which appeal to promoters. James Tate Ford, president of the company, has closed an option on ninety-six acres near Ft. Thomas, on the Kentucky side of the river.

At Springfield, Ill.:

THE GUMBINER AMUSEMENT Co., of Chicago, has been incorporated with a capital stock of $10,000. The company is to lease or hire films for moving picture machines and stereopticon and the hire of moving picture machines. The incorporators are Abe Gumbiner, Robert L. Huttner and Edwin L. Waugh.

THE REPUBLIC FILM PRODUCING CO., of Chicago, has been incorporated with a capital stock of $350,000. It is to manufacture motion picture films and operate theatres for exhibiting motion pictures. The incorporators are Edward H. Loeser, Arthur E. Srnesen and John S. McClure.

THE UNITED FILMS DISTRIBUTING CO., of Chicago, has been incorporated with a capital stock of $2,400. The company is to manufacture and deal in motion picture films. The incorporators are Emanuel S. Hartman, Lewis J. Jacobson and Barre Blumenthal.

At Louisville, Ky.:

THE MINK FILM COMPANY, with an authorized capitalization of $100,000, has filed articles of incorporation in the County Clerk's office at Louisville. The company will manufacture films and other articles used in the motion picture business. The par value of each share is fixed at $10 and the debt limit, $100,000. The incorporators are Raymond Anderson, A. B. Steffens and A. B. Henry.

At Nashville, Tenn.:

INTERNATIONAL MOVING PICTURE AND FILM COMPANY, Nashville, Tenn., capital stock $1,000,000. Incorporators: D. D. Dickson, E. H. Smith, R. C. Philips, C. C. Smith, Dr. T. L. Hale, of Watertown. To manufacture moving picture films and machines and to engage in the general motion for the meeting. Selmer lost suit to T. A. Killman.

At Dover, Del.:

PENN GARDENS, INC., Washington, D. C., moving picture exhibitions; capital, 250,000.

At Talahasse, Fla.:

FLORIDA PHOTOPLAY COMPANY. Capital $10,000, 1,000 shares of $10 each. G. H. Hamilton as president.

According to the articles of incorporation, the Florida Photo Play Company will engage in the general picture play business; will make, create and produce motion pictures and will also conduct and operate a school for training. The highest amount of indebtedness which the company may assume at any time is placed at $50,000.

The incorporators of the company are all residents of Jacksonville, and the officers are: G. H. Hamilton, president, 90 shares; W. F. Brown, vice-president, 50 shares; M. Balue, secretary, 25 shares, and W. R. Best, treasurer, 18 shares. All of the officers, together with M. Best, constitute the board of directors.

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"THE SERPENT'S TOOTH" Comedy **MONDAY, AUGUST 2**
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"THE SCAR" Three-Part Drama Broadway Star Feature **TUESDAY, AUGUST 3**
In spite of the terrifying accumulation of evidence against him, Morton is saved from the death penalty by a witness recognizing on the victim's hand, a peculiar scar. GLADDEN JAMES and HARRY MOREY are the principals.

"THE REPENTANCE OF DR. BLINN" Drama **WEDNESDAY, AUGUST 4**
A doctor's first law is to save life. The disregarding of this law results in the mother's death, but the child lives to claim full retribution. An all star cast of Western Vitagraph players.

"A DISCIPLE OF PLATO" Comedy **THURSDAY, AUGUST 5**
The starving poet flirts with the chef's wife and is heartily sorry for it. A tragedy is averted by the poet confessing he was in love with the chef's cooking and not his wife. TEMPLER SAXE and JAY DWIGGINS in the leads.

"DIMPLES AND THE RING" Comedy **FRIDAY, AUGUST 6**
Hugh steals the cup but his ring gives him away. Lillian steals it back again and her dimples betray her. Both exclaim "You burglar!" then they go and get married. LILLIAN WALKER as "Dimples."

"PAT HOGAN, DECEASED" Two-Part Comedy **SATURDAY, AUGUST 7**
Reported dead by a false friend and finding his "widow" about to marry again, Pat gets sore and busts up the party. Faithless Mike gets left altogether. Featuring the Big Comedy Four: WILLIAM SHEA, FLORA FINCH, HUGHIE MACK and KATE PRICE.

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"HIS FAIRY GODMOTHER"—Comedy.....WEDNESDAY, AUG. 11
"HIS BUNKIE"—Military Drama.....THURSDAY, AUG. 12
"A KEYBOARD STRATEGY"—Comedy.....FRIDAY, AUG. 13
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TABLE OF CONTENTS

The Wail of the Ohio Censors 39
Editorials 40
Ohio Censorship in the Hands of the Voters 41
Kansas Exhibitors Face Burden of Censor Tax 43
Bigger and Better League, Policy of New Officers 45
Hodkinson Predicts Popularity for Paramount 53
Film Industry In Vortex of Change 59
Dawley Back with Famous, Will Direct Miss Clark 42
Arnold Daly Series by Shaw Star Is Pathe Plan 42
Miriam Nesbitt First Woman Director for Edison 44
Lasky Announces 9 Films for Paramount Quarterly 44
"Sin" Scheduled for Fox "One-a-Week" 46
Lillian Lorraine, Pathe-Balboa, Was B'Way Star 48
Another V-L-S-E Picture Idealized in Posters 48
Selig Guests, Happy and Content, Back from Trip 52
New Famous Players List Outshines Old Subjects 52
David Horsley Leaves for His Los Angeles Studios 54
Film Success Like Baseball, Says Thanhouser 60
Courtenay and Eleanor Woodruff in Brady Film 60
Horsley Pacific Coast Studios Near Completion 64
Samuel Long, Kalem Head for Seven Years, Dies at Home 67
Biograph Re-Issues Three More Griffith Subjects 67
Exchanges Threaten to Leave Dallas 67
Genial Jake Junkets Journalists to Jadeless Job 69
Elsie Janis Cast for "Nearly a Lady" 69
Joe Humphreys Picked as Carnival Master of Ceremonies .. 73

DEPARTMENTS

Live Wire Exhibitors 47
In and Out of Los Angeles Studios 61
Among the Exchanges 49
Looking Ahead with the Producers 57
New Laws and Court Decisions 55
Just to Make Talk 65

REVIEWS

A Man Afraid (Essanay) 78
Climbers, The (Lubin V-L-S-E) 76
Dawn of Freedom, The (Pathe) 79
Death Cloud (Elaine-Pathe) 81
Detective Blinn (American) 80
Infatuation (Mutual Master Picture) 81
Just Jim (Universal) 76
Judy Forgot (Universal) 77
King of the Wire (Edison) 75
Marrying Money (World Film) 75
Maker of Dreams (Kalem) 81
Melody of Doom (Selig) 79
Mi Perdida (Vitagraph) 74
On Her Wedding Night (Vitagraph) 78
Reapers of the Whirlwind (Biograph) 76
The Righted Wrong (Pathe) 80
Second in Command, The (Quality-Metro) 81
Seven Sisters (Famous Players) 74
Tides of Time (Knickerbocker Star Features) 77
Toast of Death, The (Mutual Master Picture) 78
Witness, The (Lubin) 79

RELEASE CHARTS

Calendar of Current and Coming Releases 89, 90
Release Dates for Ready Reference 92, 94
Feature Releases, Current and Coming 96

ACCESSORY NEWS SECTION

Motion Picture Projection Simplified (J. H. Hallberg) 117
Hallberg Helps 120
Directory of New Theatres 126
Music and the Picture 130

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Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES OF NEXT WEEK

Monday, August 2, 1915.

BIOGRAPH—Love's Rescue, D., 1000 18512
ESSANAY—The Kiss, D., 1000 18520
LUBIN—The Taunt, D., 1000 18521
KALEM—The Maker of Dreams, D., 3000 18513
SELIG—The Melody of Doom, D., 2000 18516
*SELIG—Hearst-Selig News Pictorial, No. 61, N., 1000. 18519
VITAGRAPH—The Serpent's Tooth, C., 1000 18518

Tuesday, August 3, 1915.

BIOGRAPH—The Drab Sister, D., 2000 18530
ESSANAY—Business Rivals, D., 2000 18522
LUBIN—The Rakoon Hose Company, C., and A One-Reel Feature, C., Split Reel 18528
KALEM—The Hypnotic Monkey, C., 1000 18529
SELIG—The Taking of Mustang Pete, D., 1000 18524
VITAGRAPH—The Scar, D., 3000 18525

Wednesday, August 4, 1915.

BIOGRAPH—Jane Eyre, D., 3000 18542
EDISON—Not Much Force, C., 1000 18532
ESSANAY—Dreamy Dud—A Visit to His Uncle Dudley's Farm, Cartoon, 1000 18535
LUBIN—Country Blood, D., 2000 18537
KALEM—The Secret Code, D., 2000 18533
KNICKERBOCKER STAR FEATURE—The Tides of Time, D., 3000 18539
SELIG—The Prima Dona's Mother, D., 1000 ..... ?????
VITAGRAPH—The Repentance of Dr. Blinn, D., 1000. 18536

Thursday, August 5, 1915.

BIOGRAPH—The Fixer, Com.-D., 1000 18545
ESSANAY—Street Fakers, C., 1000 18546
LUBIN—The Witness, D., 3000 18547
MINA—Waking Up Father, C., 1000 18552
SELIG—The Scarlet Lady, D., 3000 18543
*SELIG—Hearst-Selig News Pictorial, No. 62, N., 1000. 18551
VITAGRAPH—A Disciple of Plato, C., 1000 18550

Friday, August 6, 1915.

BIOGRAPH—Her Mother's Oath, D. (Reissue), 1000.. 18565
EDISON—June Friday, D., 4000 18556
ESSANAY—Broncho Billy's Protege, W. D., 1000 18560
LUBIN—A Day of Havoc, D., 1000 18564
KALEM—For High Stakes, D., 2000 18561
VITAGRAPH—Dimples and the Ring, C., 1000 18563

Saturday, August 7, 1915.

BIOGRAPH—Frederick Holmes' Ward, Com.-D., 1000. 18574
EDISON—Not Wanted, D., 1000 18566
ESSANAY—Eyes That See Not, C., 3000 18567
LUBIN—Billie's Debut, C., 1000 18570
KALEM—The Substitute Fireman, D., 1000 (Hazards of Helen) 18573
SELIG—The Black Leopard, D., 1000 18575
VITAGRAPH—Pat Hogan Deceased, C., 2000 18571

RELEASES OF THE WEEK AFTER

Monday, August 9, 915.

BIOGRAPH—Her Hidden Life, D., 1000 .....
ESSANAY—The Happy House, D., 1000 .....
LUBIN—The Great Lone Land, D., 1000 .....
KALEM—The Runaway Wife, D., 4000 .....
SELIG—The Face in the Mirror, D., 2000 .....
*SELIG—Hearst-Selig News Pictorial, No. 63, N., 1000.
VITAGRAPH—What Did He Whisper? C., 1000 .....

Tuesday, August 10, 1915.

BIOGRAPH—The Law of Love, D., 2000 .....
ESSANAY—When My Lady Smiles, D., 3000 .....
LUBIN—Horrible Hyde, C., and Relentless Dalton, Cartoon, Split Reel .....
KALEM—The Winning Wash, C., 1000 .....
SELIG—The Gold Dust and the Squaw, D., 1000 .....
VITAGRAPH—Life's Yesterdays, D., 2000 .....

Wednesday, August 11, 1915.

EDISON—Food for Kings and Riley, C., 1000 .....
ESSANAY—The Fable of the Tip and the Treasure, C., 1000 .....
LUBIN—Bold Emmett, Ireland's Martyr, D., 3000 .....
KALEM—The Riddle of the Rings, D., 2000 .....
SELIG—The Doughnut Vender, D., 1000 ..... ?????
VITAGRAPH—His Fairy Godmother, C., 1000 .....

Thursday, August 12, 1915.

BIOGRAPH—Stronger Than Love, D., 1000 .....
ESSANAY—The Bell Hop, C., 1000 .....
LUBIN—The Power of Prayer, D., 2000 .....
MINA—A Case of Limburger, C., 1000 .....
SELIG—When Love Is Mocked, D., 3000 .....
*SELIG—Hearst-Selig News Pictorial, No. 64, N., 1000.
VITAGRAPH—His Bunkie, M. D., 1000 .....

Friday, August 13, 1915.

BIOGRAPH—The Last Drop of Water, D. (Reissue), 1000 .....
EDISON—The King of the Wire, D., 3000 .....
ESSANAY—Broncho Billy Steps In, W. D., 1000 .....
LUBIN—The Deception, D., 1000 .....
KALEM—The Country Girl, D. (Reissue), 1000 .....
VITAGRAPH—A Keyboard Strategy, C., 1000 .....

Saturday, August 14, 1915.

BIOGRAPH—The Little Slavey, D., 1000 .....
EDISON—A Sprig of Shamrock, D., 1000 .....
ESSANAY—The Cave on Thunder Cloud, D., 2000 .....
LUBIN—Her Romeo, C., 1000 .....
KALEM—The Limited's Peril, D., 1000 .....
SELIG—The Orang-Outang, Animal, D., 1000 .....
VITAGRAPH—Heavy Villains, C., 3000 .....

*Hearst-Selig News Monday's release in the East is Thursday's release in the West; Thursday's release in the East is the following Monday's in the West.

For Table of Contents See Page 88

Calendar of Current and Coming Releases

MUTUAL PROGRAM

RELEASES OF NEXT WEEK

Monday, August 2, 1915.

AMERICAN—Detective Blinn, D., 2000..... 03732
RELIANCE—The Bride of the Sea, D., 1000..... 03734
Brand and Title Not Reported..... 03735
KEYSTONE—Lovers Lost Control, C., 2000.....Special

Tuesday, August 3, 1915.

THANHOUSER—When the Fleet Sailed, D., 2000..... 03736
MAJESTIC—Billie Goat, C., 1000..... 03738
BEAUTY—Cupid Takes a Taxi, C., 1000..... 03739

Wednesday, August 4, 1915.

BRONCHO—The Golden Trail, D., 2000..... 03740
AMERICAN—The Mighty Hold, D., 1000..... 03742
RELIANCE—The Little Boy That Once Was He, D., 03743

Thursday, August 5, 1915.

DOMINO—The Promoter, D., 2000..... 03744
Brand and Title Not Reported..... 03746
MUTUAL WEEKLY—No. 31, N., 1000..... 03747

Friday, August 6, 1915.

KAY-BEE—The Heart of Jabez Flint, D., 2000..... 03748
FALSTAFF—A Plugged Nickel, C., 1000..... 03750
RELIANCE—A Woman of Nerve, D., 1000..... 03751

Saturday, August 7, 1915.

RELIANCE—The Ceremonial Turquoise, D., 2000..... 03752
Brand and Title Not Reported..... 03754
RODEO—The Near Capture of Jesse James, C., 1000... 03755

Sunday, August 8, 1915.

MAJESTIC—Big Jim's Heart, D., 2000..... 03756
KOMIC—Father Love, C., 1000..... 03758
THANHOUSER—The Revenge of the Steeple Jack, D., 03759

RELEASES OF THE WEEK AFTER

Monday, August 9, 915.

AMERICAN—The Smile of Bark Ranch, D., 2000..... 03760
RELIANCE—The Little Orphans, D., 1000..... 03762
RODEO—Aunt Matilda Outfitted, C., 1000..... 03763
KEYSTONE—Title Not Reported, C., 2000.....Special

Tuesday, August 10, 1915.

THANHOUSER—A Message Through Flames, D., and Cupid in the Olden Times, Fantasy, 2000..... 03764
MAJESTIC—The Right to Love, Com.-D., 1000..... 03766
BEAUTY—Jimmie on the Job, C., 1000..... 03767

Wednesday, August 11, 1915.

BRONCHO—Shorty Inherits a Harem, D., 2000..... 03768
AMERICAN—Comrades Three, C., 1000..... 03770
RELIANCE—The Noonhour, Com.-D., 1000..... 03771

Thursday, August 12, 1915.

DOMINO—The $100,000 Bill, D., 2000..... 03772
Brand and Title Not Reported..... 03774
MUTUAL WEEKLY—No. 32, N., 1000..... 03775

Friday, August 13, 1915.

KAY-BEE—Over Secret Wires, D., 2000..... 03776
FALSTAFF—Gussie, the Graceful Life Guard, C., 1000 03778
THANHOUSER—Weighed in the Balance, D., 1000... 03779

Saturday, August 14, 1915.

RELIANCE—The Way of a Mother, D., 2000..... 03780
Brand and Title Not Reported..... 03782
BEAUTY—Title Not Reported..... 03783

Sunday, August 15, 1915.

MAJESTIC—The Kinship of Courage, D., 2000..... 03784
KOMIC—The Fatal Finger Prints, C., 1000..... 03786
THANHOUSER—The Crogmere Ruby, D., 1000..... 03787

UNIVERSAL PROGRAM

RELEASES OF NEXT WEEK

UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode 7), "Between Two Fires," D., 2000..... 0727

Monday, August 2, 1915.

BROADWAY UNIVERSAL FEATURE—The Scarlet Sin, D., 4000..... 0709
NESTOR—It Happened While He Fished, C., 1000.... 0710

Tuesday, August 3, 1915.

GOLD SEAL—The Great Ruby Mystery, D., 2000..... 0711
REX—The Proof, C., 1000..... 0712
IMP—Her Wonderful Day, D., 1000..... 0713

Wednesday, August 4, 1915.

VICTOR—My Tomboy Girl, C., 2000..... 0714
L-KO—In the Claw of the Law, C., 1000..... 0715
ANIMATED WEEKLY—No. 178, N., 1000..... 0716

Thursday, August 5, 1915.

LAEMMLE—No Release This Week.....
BIG U—Out of the Flames, D., 2000..... 0717
POWERS—Saved by a Scent (Baffles and Duck), C... 0718

Friday, August 6, 1915.

IMP—Leah, the Forsaken, D., 3000 (Reissue)..... 0719
VICTOR—No Release This Week.....
NESTOR—Little Egypt Malone, C., 1000..... 0720

Saturday, August 7, 1915.

BISON—Gene of the Northlands, D., 2000..... 0721
POWERS—Around the Corner, D., 1000..... 0722
JOKER—Their Bewitched Elopement, C., 1000..... 0723

Sunday, August 8, 1915.

REX—Betty's Bondage, D., 2000..... 0724
LAEMMLE—The Source of Happiness, D., 1000..... 0725
L-KO—Shot in a Barroom, C., 1000..... 0726

RELEASES OF THE WEEK AFTER

UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode 8), "The Prison in the Palace," D., 2000. 0746

Monday, August 9, 915.

BROADWAY UNIVERSAL FEATURE—Judy Forgot, C., 5000..... 0728
NESTOR—Dan Cupid Fixer, C., 1000..... 0729

Tuesday, August 10, 1915.

GOLD SEAL—A Cigarette, That's All, D., 2000..... 0730
BIG U—Where Happiness Dwells, D., 1000..... 0731
IMP—To Frisco, Via the Cartoon Route, C. Cart. Travelogue..... 0732

Wednesday, August 11, 1915.

VICTOR—Refuge, D., 2000..... 0733
L-KO—Hello Bill, C., 1000..... 0734
ANIMATED WEEKLY—No. 179, N., 1000..... 0735

Thursday, August 12, 1915.

LAEMMLE—No Release This Week.....
BIG U—His Beloved Violin, D., 2000..... 0736
POWERS—The Elephant Circus, Vaud., and Little People in Fur, Ed., Split Reel..... 0737

Friday, August 13, 1915.

IMP—Driven by Fate, D., 3000..... 0738
VICTOR—No Release This Week.....
NESTOR—Lost—Three Teeth, C., 1000..... 0739

Saturday, August 14, 1915.

BISON—Chasing the Limited, D., 2000..... 0740
POWERS—Haunting Winds, D., 1000..... 0741
JOKER—A Dip in the Water, C., 1000..... 0742

Sunday, August 15, 1915.

REX—Mountain Justice, D., 2000..... 0743
LAEMMLE—In the Grasp of the Law, D., 1000..... 0744
L-KO—Love on an Empty Stomach, C., 1000..... 0745

For Table of Contents See Page 88

ONE REEL COMEDIES

are a vital part of a theatre's program, and the quality of such pictures largely determines the success of any theatre. With this in mind the new

Horsley Comedies

which will be offered through the Mutual program, are earnestly recommended for your consideration. First release Thursday, August 19. You are advised to confer immediately with your nearest Mutual exchange.

DAVID HORSLEY

Studios in Bayonne, N. J., and Los Angeles, Cal.

RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

7—23. Man's Genesis, D. (Re-issue).....1000
7—24. His Criminal Career, Com. D.....1000
7—26. A Letter to Daddy, Com.-D.....1000
7—27. Reapers of the Whirlwind, D.....2000
7—29. The Wanderer's Pledge, D.....1000
7—30. The Battle at Elderbush Gulch, D. (Re-issue).....2000
7—31. More Than Friends, D.....1000
8— 2. Love's Rescue, D.....1000
8— 3. The Drab Sister, D.....2000
8— 4. Jane Eyre, D.....3000
8— 5. The Fixer, Com.-D.....1000
8— 6. Her Mother's Oath, D. (Re-issue).....1000
8— 7. Frederick Holmes' Ward, Com.-D.....1000
8— 9. Her Hidden Life, D.....1000
8—10. The Law of Love, D.....2000
8—12. Stronger Than Love, D.....1000
8—13. The Last Drop of Water, D. (Re-issue)1000
8—14. The Little Slavey, D.....1000

EDISON

7—10. The Brand of Cain, D.....1000
7—14. Cartoons in the Laundry, C.....1000
7—16. Her Vocation, D.....3000
7—17. For His Mother, D.....1000
7—21. A Change for the Better, C.....1000
7—23. On Dangerous Paths, D.....4000
7—24. The Secret of the Cellar, D.....1000
7—28. Poor Baby! C.....1000
7—30. The Girl of the Gypsy Camp, D.....3000
7—31. The Bedouin's Sacrifice, D.....1000
8— 4. Not Much Force, C.....1000
8— 6. June Friday, D.....4000
8— 7. Not Wanted, D.....1000
8—11. Food for Kings and Riley, C.....1000
8—13. The King of the Wire, D.....3000
8—14. A Sprig of Shamrock, D.....1000

ESSANAY

7—14. The Fable of the Scoffer Who Fell Hard, C.....1000
7—15. The Pipe Dream, C.....1000
7—16. The Bachelor's Baby, W.-D.....1000
7—17. Jane of the Soil, D.....2000
7—19. A Bag of Gold, D.....1000
7—20. Jabez's Conquest, D.....2000
7—21. The Fable of "The Home Treatment and the Sure Cure," C.....1000
7—22. Others Started It But Sophie Finished, W. C.....1000
7—23. Broncho Billy and the Pose, W.-D.....1000
7—24. The Sky Hunters, D.....3000
7—26. The Call of Yesterday, D.....1000
7—27. Boys Will Be Boys, Com.-D.....3000
7—28. Dreamy Dud, Living Cartoon, C.....1000
7—29. Snakeville's Twins, W.-C.....1000
7—30. Broncho Billy's Surrender, W.-D.....1000
7—31. A Man Afraid, D.....2000
8— 2. The Kiss, D.....1000
8— 3. Business Rivals, D.....2000
8— 4. Dreamy Dud—A Visit to His Uncle Dudley's Farm. Cartoon.....1000
8— 7. Eyes That See Not, C.....3000
8— 9. The Happy House, D.....1000
8—10. When My Lady Smiles, D.....3000
8—11. The Fable of the Tip and the Treasure, C.....1000
8—12. The Bell Hop, C.....1000
8—13. Broncho Billy Steps In, W. D.....1000
8—14. The Cave on Thunder Cloud, D...2000

KALEM

7—19. The Crooked Path, D.....3000
7—20. The Spook Raisers, C.....1000
7—21. The Stangler's Cord, D.....2000
7—23. In Double Harness, C.....2000
7—24. The Girl on the Engine, D.....1000
7—26. Don Caesar De Bazan, D.....4000
7—27. The Toilers, C.....1000
7—28. The Disappearing Necklace, D.....2000
7—30. A Business Buccaneer (Re-issue), D..1000
7—31. The Fate of Number 1, D.....1000
8— 2. The Maker of Dreams, D.....3000
8— 3. The Hypnotic Monkey, C.....1000
8— 4. The Secret Code, D.....2000
8— 6. For High Stakes, Com.-D.....2000
8— 7. The Substitute Fireman, D.....1000
8— 9. The Runaway Wife, D.....4000
8—10. The Winning Wash. C.....1000
8—11. The Riddle of the Rings, D.....2000
8—13. The Country Girl. (Re-issue).....1000
8—14. The Limited's Peril, D.....1000

KNICKERBOCKER STAR FEATURES

6—23. The Kick-Out, D.....3000
7— 7. Hamlet, D.....3000
7—21. The Cup of Chance, D.....3000
8— 4. The Tides of Time, D.....3000

LUBIN

7—20. A New Way to Win, C., and A Barn-Yard Mixup, C.....Split reel
7—21. When the Light Came in, D.....2000
7—22. Destiny's Skein, D.....3000
7—23. Her Idol, D.....1000
7—24. When Wife Sleeps, C.....1000
7—26. The Earl's Adventure, D.....1000
7—27. Susie's Suitors, C., and African Hunt, Cartoon.....Split reel
7—28. The Dead Soul, D.....3000
7—29. The Gold in the Crock, D.....2000
7—30. The Call of Motherhood, D.....1000
7—31. Billie's Heiress, C.....1000
8— 2. The Taunt, D.....1000
8— 3. The Rakoon Hose Company, C., and A One Reel Feature, C.....Split reel
8— 4. Country Blood, D.....2000
8— 5. The Witness, D.....3000
8— 6. A Day of Havoc, D.....1000
8— 7. Billie's Debut, C.....1000
8— 9. The Great Lone Land, D.....1000
8—10. Horrible Hyde, C., and Relentless Dalton, Cartoon, ...Split reel
8—11. Bold Emmett, Ireland's Martyr, D..3000
8—12. The Power of Prayer, D.....2000
8—13. The Deception, D.....1000
8—14. Her Romeo, C.....1000

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Biograph, Essanay, Hearst-Selig News Pictorial, Kalem, Selig, Vitagraph.
Tuesday—Biograph, Essanay, Lubin, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph, Knickerbocker Star Features E. O. W.
Thursday—Biograph, Essanay, Hearst-Selig News Pictorial, Lubin, Mina, Selig, Vitagraph.
Friday—Biograph, Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph, Selig.

MUTUAL PROGRAM

Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual, Weekly.
Friday—Kay Bee, Princess, American, Reliance, Thanhouser or Majestic.
Saturday—Keystone, Reliance, Royal.
Sunday—Majestic, Komic, Thanhouser.

UNIVERSAL PROGRAM

Monday—Broadway Universal Feature, Nestor.
Tuesday—Gold Seal, Rex, Imp.
Wednesday—Victor, L-Ko, Animated Weekly.
Thursday—Laemmle, Big U, Powers.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Rex. Laemmle, L-Ko.

MINA

6—24. The Stolen Case.....
7— 1. A Harmless Flirtation, C.....1000
7— 8. A Night's Lodging, C.....1000
7—15. The Fighting Kid, C.....1000
7—22. On the Job, C.....1000
7—29. He's In Again, C.....1000
8— 5. Waking Up Father, C.....1000
8—12. A Case of Limburger, C.....1000

HEARST-SELIG NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

7— 6. The Coyote, W.-D.....1000
7— 7. The Adventure Hunter, D.....1000
7— 8. Ebb Tide, D.....3000
7—10. Bound by the Leopard's Love, D.....1000
7—12. The Smouldering, D.....2000
7—13. The Parson Who Fled West, W.-D.....1000
7—14. Pup, the Peacemaker, D.....1000
7—15. The Octopus, D.....3000
7—17. Lives of the Jungle, D.....1000
7—19. The Shadow and the Shade, D.....2000
7—20. The Foeman of Bar Z Ranch, W.-D..1000
7—21. At the Flood Tide, D.....1000
7—22. Motherhood, D.....3000
7—24. Jungle Zoo Animal Drama.....1000
7—26. The Unfinished Portrait, D.....2000
7—27. The Child, the Dog and the Villain, D.1000
7—28. Jimmy, D.....1000
7—29. The Isle of Content, D.....3000
7—31. The Quest, D.....1000
8— 2. The Melody of Doom, D.....2000
8— 3. The Taking of Mustang Pete, W.-D...1000
8— 4. The Prima Donna's Mother, D. (?)...1000
8— 5. The Scarlet Lady, D.....3000
8— 7. The Black Leopard, D.....1000
8— 9. The Face in the Mirror, D.....2000
8—10. The Gold Dust and the Squaw, W. D.1000
8—11. The Doughnut Vender, D. (?).....1000
8—12. When Love is Mocked, D.....3000
8—14. The Orang-Outang, Animal, D.....1000

VITAGRAPH

7—17. The Confession of Madame Barastoff, D.....3000
7—19. The Highwayman, C.....1000
7—20. The Lorelei Madonna, D.....3000
7—21. Following the Scent, C.....1000
7—22. All on Account of Towser, C.....1000
7—23. Mr. Bixbie's Dilemma, C.....1000
7—24. A Pair of Queens, C.....2000
7—26. Mr. Jarr's Big Vacation, C.....1000
7—27. The Red Stephano, D.....2000
7—28. The Missing Clue, C.....1000
7—29. Cutey, Fortune Hunting, C.....1000
7—30. Some Duel, C.....1000
7—31. The Mystery of Mary, D.....3000
8— 2. The Serpent's Tooth, C.....1000
8— 3. The Scar, D.....3000
8— 4. The Repentance of Dr. Blinn, D.....1000
8— 5. A Disciple of Plato, C.....1000
8— 6. Dimples and the Ring, C.....1000
8— 7. Pat Hogan Deceased, C.....2000
8— 9. What Did He Whisper? C.....1000
8—10. Life's Yesterdays, D.....2000
8—11. His Fairy Godmother, C.....1000
8—12. His Bunkie, D.....1000
8—13. A Keyboard Strate— C.....1000
8—14. Heavy Villians, C.....3000

MUTUAL FILM PROGRAM

AMERICAN

7— 2. A Woman Scorned, D.....1000
7— 5. Mountain Mary, D.....2000
7— 7. The High Cost of Flirting.....1000
7—12. Zaca Lake Mystery, D.....2000
7—14. To Melody a Soul Responds, D.....1000
7—19. The Hour of the District Attorney, D.2000
7—21. Wait and See, D.....1000
7—26. The Newer Way, D.....2000
7—28. The Deception, D.....1000
7—30. After the Storm, D.....1000
8— 2. Detective Blinn, D.....2000
8— 4. The Mighty Hold, D.....1000
8— 9. The Exile of Bar K Ranch, D.....2000
8—11. Comrades Three, D.....1000

BEAUTY

6—15. The Mollycoddle, C.-D.....1000
6—22. A Deal in Diamonds, Com.-D.....1000
6—29. The Madonna, D.....1000
7— 6. The Guy Upstairs, Com.-D.....1000
7—13. Applied Romance, Com.-D.....1000
7—20. His College Wife, C.....1000
7—27. Betty's First Sponge Cake, C.....1000
8— 3. Cupid Takes a Taxi, C.....1000
8—10. Jimmie on the Job, C.....1000

BRONCHO

7— 7. Tools of Providence, D.....2000
7—14. The Ruse, D.....2000
7—21. Cash Parish's Pal, D.....2000
7—28. The Phantom Extra, D.....2000
8— 4. The Golden Trail, D.....2000
8—11. Shorty Inherits a Harem, Com.-D....2000
8—18. The Girl from the East, D.....2000

DOMINO

6—24. Hearts and Swords, D.....2000
7— 1. The Failure, D.....2000
7— 8. The Ace of Hearts, D.....2000
7—15. The Burglar's Baby, D.....2000
7—22. The Man Who Went Out, D.....2000
7—29. When Love Leads, D.....2000
8— 5. The Promoter.....2000
8—12. The $100,000 Bill, D.....2000

For Table of Contents See Page 88

TO-DAY
MINA
COMEDIES

The great one-reelers that set the world a'laughing

NEW ONE EVERY THURSDAY

GENERAL FILM PROGRAM



Whoope!

How can an advertiser continue advertising? By giving YOU value.

RELEASE DATES FOR READY REFERENCE

FALSTAFF

6—25. The Stolen Anthurium, C.....1000
7— 2. The Silent Co-ed, C.....1000
7— 9. Mme. Blanche, Beauty Doctor, C.....1000
7—16. Dot on the Dayline Boat, D.....1000
7—23. P. Henry Jenkins and Mars, C.....1000
7—30. Getting the Gardener's Goat, C.....1000
8— 6. A Plugged Nickel, C.....1000
8—13. Gussie, the Graceful Life Guard, C...1000

KAY-BEE

6—11. The Pathway from the Past, D.....2000
6—18. The Secret of Lost River, D.....2000
6—25. The Floating Death, D.....2000
7— 2. His Mother's Portrait, D.....2000
7— 9. The Hammer, D.....2000
7—16. The Tide of Fortune, D.....2000
7—23. The Play of the Season, D.....2000
7—30. When the Tide Came In, D.....2000
8— 6. The Heart of Jabez Flint, D.....2000
8—13. Over Secret Wires, D.....2000

KEYSTONE

6—12. Nearly a Married Man, C.....1000
6—14. The Cannon Ball, C.....2000
6—14. A Home-Breaking Hound, C.....1000
6—21. The Little Teacher, C.....2000
6—21. (Special) The Little Teacher, C.....2000
6—28. (Special) Fatty's Plucky Pup, C.....2000
7— 5. (Special) Court House Crooks, C....2000
7—12. (Special) When Ambrose Dared Walrus, C. 2000
7—19. (Special) Dirty Work in a Laundry, C.2000
7—26. (Special) Fido's Tin Type Tangle, C.2000
8— 8. (Special) Lovers Lost Control, C....2000

KOMIC

6—13. Unwinding It, C.....1000
6—20. Where Breezes Blow, C.....1000
6—27. Beautiful Love, C.....1000
7— 4. Mr. Wallack's Wallet, C.....1000
7—11. Beppo, the Barber, C.....1000
7—18. A Chase by Moonlight, C.....1000
7—25. Safety First, C.....1000
8— 1. The Deacon's Whiskers, C.....1000
8— 8. Father Love, C.....1000
8—15. The Fatal Finger Prints, C.....1000

MAJESTIC

7— 4. The Old High Chair, D.....2000
7— 6. The Hired Girl, D.....1000
7—11. The Mountain Girl, D.....2000
7—13. A Ten Cent Adventure, C.....1000
7—18. The Mystic Jewel, D.....2000
7—20. The Runaways, C.....1000
7—23. The Little Catamount, D.....1000
7—25. Tangled Paths, D.....2000
7—27. The Straw Man, Com.-D.....1000
8— 1. Victorine, D. 2000
8— 8. Big Jim's Heart, D.....2000
8—10. The Right To Love, C. D.....1000
8—15. The Kinship of Courage, D.....2000

MUTUAL WEEKLY

Issued every Thursday.

RELIANCE

7—21. Old Mother Grey, D.....1000
7—24. The Pretender, D.....2000
7—26. Her Fairy Prince, D.....1000
7—28. Billie's Rescue, D.....1000
7—31. Fate Takes a Hand, D.....2000
8— 2. The Bride of the Sea, D.....1000
8— 4. The Little Boy That Once Was He, D.1000
8— 6. A Woman of Nerve, D.....1000
8— 7. The Ceremonial Turquoise, D.....2000
8— 9. The Little Orphans, D.....1000
8—11. The Noonhour, C. D.....1000
8—14. The Way of a Mother, D.....2000

RODEO

7—31. When Quality Meets, C. D.....1000
8— 8. The Near Capture of Jesse James, C.1000
8— 8. Aunt Matilda Outwitted, C.....1000

ROYAL

6—12. An Unlucky Suitor, C.....1000
6—19. Not a Ghost of a Show, C.....1000
6—26. When the House Divided, C.....1000
7— 3. One Good Cook, C.....1000
7—10. They Ran for Mayor, C.....1000
7—17. Your Half and My Half, C.....1000
7—24. Making Over Grandpa, C.....1000

THANHOUSER

7—16. His I. O. U., D.....1000
7—18. Old Jane of the Gaiety, D.....1000
7—20. The Picture of Dorian Gray, D.....2000
7—25. A Message Through Flames, D.....1000
7—27. Outcasts of Society, D.....2000
8— 1. The Game, D.....1000
8— 3. When the Fleet Sailed, D.....2000
8— 8. The Revenge of the Steeple Jack, D..1000

PATHE EXCHANGE, INC.

The Pathé News—Issued Twice Every Week.

Week of July 19.

Romance of Elaine, No. 30, D., 2000.....Pathé
Where the Trail Led, D., 1000.....Jumbo
Police Dod Gets Piffles in Bad, Cartoon....Pathé
An Intimate Study of Birds—Part III—Ed. .....Globe
Moorish Granada, Sc.....Globe
On the Banks of the Creuse, Col. Sc..Photocolor
The Mongoose, Col. Sc.....Photocolor
The Isolated House, D., 3000.....Victory
Safety First, C., 1000.....Starlight

Week of July 26.

Romance of Elaine, No. 31, D., 2000.....Pathé
The House Divided, Col., D., 2000.....Pathécolor
Ima Simp on the Job, C., 1000.....Balboa
Eggs, and Some Tests, Ed.....Globe
The Spider-Monkey, Col. Ed.....Photocolor
The Mongoose, Col. Ed.....Photocolor
Pro Patria, Col., D., 1000.....Pathécolor
Spiti-Ball Sadie, C., 1000.....Phunphilms

Week of August 2.

Romance of Elaine, No. 32, D., 2000.....Pathé
Whiffles at the Front, C., 2000.....Punch
Colonel Heeza Liar Fools the Enemy, Cartoon, Pathé, and An Intimate Study of Birds—Part IV.—Ed., Split reel.....Globe
The Kangaroo, Ed., and In Pekalongan (Picturesque Java), Sc., Split reel.....Globe
The Righted Wrong, D., 3000.....Victory
Bold, Bad Boys, C., 1000.....Starlight

Week of August 9.

Romance of Elaine, No. 33, D., 2000.....Pathé
Max and His Mother-in-Law, C., 2000.....Punch
In Old "Ile de France," Colored, Sc., Photocolor, and Native Venders, Calcutta, India, Ed., Split reel .....Globe
Soaking the Clothes, C. 1000.....Phunphilms
The Dawn of Freedom D. 3000.....Victory
Amateur Night, C., 1000.....Starlight

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued every Wednesday.

BIG U

6—13. Across the Footlights, D.....2000
6—17. The Second Beginning, D.....1000
6—20. Her Own Blood, W. D.....1000
6—24. The Tinker of Stubbenville, D.....1000
6—27. Their Secret, D.....2000
7— 1. The Old Grouch, D.....1000
7— 4. The Adviser, D.....1000
7—11. The Closing Chapter, D.....3000
7—15. The Opening Night, D.....2000
7—22. The Burden Bearer D.....1000
7—31. Mein Friendt Sneider, D.....1000
8— 5. Out of the Flames, D.....2000

BISON

7— 3. Jane's Declaration of Independence, D.2000
7—10. The Ulster Lass, D.....2000
7—17. The Toll of the Sea, D.....2000
7—24. The Mad Maid of the Forest, D.....2000
7—31. A Daughter of the Jungle, D.....2000
8— 7. Gene of the Northlands, D.....2000

BROADWAY UNIVERSAL FEATURES

7—12. The Garden of Lies, D.....5000
7—19. Scandal, D. 5000
7—26. The Earl of Pawtucket, C.....5000
8— 2. The Scarlet Sin, D.....4000

GOLD SEAL

6—22. (Adv. 4) "For the Honor of a Woman," D.....2000
6—28. (Adv. 5) "In the Name of the King," D.....2000
7— 6. (Adv. 6) "The Crown of Death," D..2000
7—13. The People of the Pit, D.....2000
7—20. Homage, D.....2000
7—27. The Flight of the Night Bird, D.....2000
8— 3. The Great Ruby Mystery, D.....2000

IMP

6—11. A Strange Disappearance, D.....3000
6—14. The Riddle of the Silk Stockings, C..1000
6—18. The White Terror (Everytown), D....4000
6—21. Mismated, C. 1000
6—24. Larry O'Neil, Gentleman, D.....2000
6—25. Conscience, D. 4000
7— 2. The Marble Heart, D.....4000
7— 5. The Wrong Label, D.....1000
7— 9. Copper, D. 2000
7—13. His New Automobile, C.....1000
7—16. The Eleventh Dimension, D.....2000
7—20. What Might Have Been, D.....1000
7—22. Thou Shalt Not Lie, D.....2000
7—27. The New Jitney in Town, C.....1000
7—30. The Hunchback's Romance, D.....2000
8— 3. Her Wonderful Day, D.....1000
8— 6. Leah, the Forsaken, D.....3000

JOKER

6—19. At the Bingville Barbecue, C.....1000
6—26. When Shultz Led the Orchestra, C..1000
6—28. The Mechanical Man, C.....1000
7— 3. A Skin Game, C.....1000
7— 5. Right Off the Reel, C.....1000
7—10. Bobby Bumps Gets Pa's Goat, C., and A Trip to the Pyramids, Ed....Split reel
7—17. Freaks, C. 1000
7—24. A Duel at Dawn, C.....1000
7—31. The Village Smithy, C.....1000
8— 7. Their Bewitched Elopement, C.....1000

LAEMMLE

7— 4 Billie's Baby, Com.-D.....1000
7— 7. Betty's Dream Hero, D.....2000
7—11. Maritine Lowe-Fixer, Com.-D.....1000
7—15. Dear Little Old Time Girl, D.....1000
7—18. For His Superior's Honor, D.....1000
7—25. According to Value, D.....1000
7—29. Heritage, D. 4000
8— 1. Paternal Love, D.....1000
8— 8. The Source of Happiness, D.....1000

L-KO

6—23. A Dismantled Beauty, C.....1000
7— 4. The Curse of Work, C.....2000
7— 7. The Child Needed a Mother, C....1000
7—18. A Doomed Hero, C.....2000
7—21. The Curse of a Name, D.....1000
7—28. Life and Moving Pictures, C.....2000
8— 4. In the Claw of the Law, C.....1000
8— 8. Shot in a Barroom, C.....1000

NESTOR

6—29. When Hubby Grew Jealous, C.....1000
7— 2. When the Spirits Moved, C.....1000
7— 6. When Their Dads Fell Out, C.....1000
7— 9. Lizzie Breaks Into the Harem, C....1000
7—12. When Father Had the Gout, C.....1000
7—16. Her Rustic Hero, C.....1000
7—19. There's Many a Slip, C.....1000
7—23. Behind the Screen, C.....2000
7—26. The Tale of His Pants, C.....1000
7—30. The Rise and Fall of Officer 13, C..1000
8— 2. It Happened When He Fished, C.....1000
8— 6. Little Egypt Malone, C.....1000

POWERS

7—17. The Stranger, D.....1000
7—22. Lady Baffles and Detective Duck in "The Signal of the Three Socks," C.1000
7—24. The Honor of Kenneth McGrath, D..1000
7—29. The Jap Phenoms, Vaud., and Strange Mammals at Home, Ed., Split reel..1000
8— 5. Saved by a Scent, C. (Baffles and Duck) 1000
8— 7. Around the Corner, D.....1000

REX

6—10. The Valley of Silent Men, D.....2000
6—15. The Last Act, D.....1000
6—17. Into the Light, D.....2000
6—22. A Mountain Melody, D.....1000
7— 1. Vanity, D. 2000
7— 6. Steady Company, Com.-D.....1000
7— 8. Souls in Pawn, D.....3000
7—13. When Hearts Are Trumps, Juvenile D.1000
7—20. A Happy Pair, C.....1000
7—25. Bound on the Wheel, D.....3000
7—27. One on Mother, Com.-D.....1000
8— 1. Jealousy, What Art Thou? Com.-D..2000
8— 3. The Proof, C.....1000
8— 8. Betty's Bondage, D.....2000

VICTOR

6—28. The Cheval Mystery, D.....3000
7— 5. The Little White Violet, D.....2000
7— 9. The Violin Maker, D.....1000
7—14. His Prize Story, D.....3000
7—16. The Trust, D.....1000
7—21. The Weird Nemesis, D.....2000
7—23. Jeanne of the Woods (Mary Fuller), D. 1000
7—28. The Double Standard, D.....1000
8— 4. My Tomboy Girl, C.....2000

For Table of Contents See Page 88

SELIG

"When Love Is Mocked"

A Selig Diamond Special, in three reels, of beautiful atmosphere and telling of unrequited love. Released in regular service Thursday, August 12th.

"The Face in the Mirror"

Retiring to her boudoir, the woman sees the terrible face in the mirror and then ——! A Selig two-reel drama released Monday, August 9th.

"The Gold Dust and the Squaw"

An Indian repays the kindness shown by the girl with his life! A Selig one-reel Western drama released Tuesday, August 10th.

"The Orang-Outang"

Selig Jungle-Zoo wild animals realistically perform in this wild animal drama in one reel, released Saturday, August 14th.

Hearst-Selig News Pictorial

Given highest award at the Panama-Pacific Exposition. Released every Monday and Thursday, and is first in the filming of the world's news events.

SELIG

TRADE S MARK

FEATURE RELEASES—CURRENT AND COMING

ALLIANCE FILMS CORPORATION

BALBOA
Beulah .....6 parts

CLIMAX COMPANY
The Lone Star Rush.....5 parts

COSMOS FEATURE FILM CORPORATION
Hearts and Flowers, D.....5 parts

FAVORITE PLAYERS
The Last Chapter .....5 parts
The High Hand.....5 parts
The Man Who Could Not Lose.....5 parts

MASTERPIECE FILM COMPANY
Hoosier School Master.....5 parts
The Truth Wagon.....5 parts
Jack Chanty .....5 parts

PAGEANT FILM COMPANY
Pageant of San Francisco.....5 parts

OZ FILM COMPANY
The Last Egyptian.....5 parts
The New Wizard of Oz.....5 parts

F. C. WHITNEY
The Chocolate Soldier.....5 parts

CONTINENTAL FEATURES

MAJESTIC
Ruy Blas .....

MUTUAL SPECIAL
Mexican War Pictures.....

NEW MAJESTIC
Sapho .....

N. Y. MOTION PICTURES
The Battle of Gettysburg.....
The Wrath of the Gods.....
Zu Zu, the Band Leader.....

R & M
The Battle of the Sexes.....
The Floor Above.....
The Dishonored Medal.....
The Mountain Rat.....
Home, Sweet Home.....

THANHOUSER
A Legend of Provence.....
Joseph in the Land of Egypt.....
Cardinal Richelieu's Ward.....
Dope .....

CORT FILM CORPORATION
The Melting Pot.....5 reels

COSMOFOTOFILM COMPANY
Incomparable Mistress Bellairs.....4 parts
"1914" by "Rita".....2 parts
Liberty Hall .....3 parts
Lil o' London.....4 parts
The King's Minister.....3 parts
Two Little Britons.....3 parts
The Middleman .....5 parts

FOX FILM CORPORATION

A Fool There Was.....6 reels
The Girl I Left Behind Me.....5 reels
A Gilded Fool.....5 reels
Children of the Ghetto.....5 reels
Celebrated Scandal (Betty Nansen)..5 reels
The Kreutzer Sonata.....5 reels
The Nigger .....5 reels
Anna Karenina (Betty Nansen)....5 reels
Valley of the Missing.....5 reels
Clemenceau Case .....5 reels
Princess Romanoff .....5 reels
A Woman's Resurrection .....5 reels
The Plunderer .....5 reels
Wormwood .....5 reels
The Devil's Daughter.....5 reels
Should a Mother Tell?.....5 reels
Dr. Rameau .....5 reels
The Witch (coming).....
Lady Audley's Secret (coming)....

GEORGE KLEINE ATTRACTIONS
Stop, Thief! .....5 parts
The Woman Who Dared.....5 parts
The Commuters .....5 parts
Who's Who in Society.....3 parts
The Spendthrift .....5 parts

GOTHAM FILM COMPANY, INC.
6— 1. The Man Who Beat Dan Dolan....4 parts
7— 1. A Trade Secret.....5 parts

GREAT NORTHERN FILM COMPANY
A Deal with the Devil.....3 reels
Through the Enemy's Lines.....4 reels
The Evangelist (*W. Psilander*).....4 reels
The Heart of Lady Alaine.....4 reels

ITALA FILM COMPANY
Cabiria .....
Treasure of the Louzats.....4 parts
Jules Porel—Serpent .....3 parts

LEWIS, WOLFF
Billy Sunday.....1 reel

LADY MACKENZIE FILM COMPANY
Big Game Pictures.....

METRO PICTURES CORPORATION

DYREDA FILM CORPORATION
Always In the Way.....

POPULAR PLAYS & PLAYERS
Heart of a Painted Woman.....
The Shooting of Dan McGrew.....
The Spell of the Yukon.....
Vampire .....
Greater Love Hath No Man.....

B. A. ROLFE PHOTOPLAYS, INC.
Satan Sanderson .....
The Cowboy and the Lady.....
The High Road.....
The Right of Way.....
The Purple Lady.....
The Liars .....
A Royal Family.....

TIFFANY FILMS CORPORATION
Heart of Maryland.....

QUALITY PICTURES
The Second in Command.....

MUTUAL MASTERPICTURES
11. The Cup of Life (*N. Y. Motion*).....5 reels
12. Child of God (*Reliance*).....4 reels
13. The Absentee (*Majestic*).....5 reels
14. The Victim (*Majestic*).....3 reels
15. Rumpelstiltskin (*N. Y. Motion*).....4 reels
16. Strathmore (*Reliance*) .....4 reels
17. Lure of the Mask (*American*).....4 reels
18. God's Witness (*Thanhouser*).....4 reels
19. Ghosts (*Majestic*) .....4 reels
20. The Failure (*Reliance*).....4 reels
21. The Darkening Trail (*N. Y. Motion*)..4 reels
22. The Lonesome Heart (*American*).....4 reels
23. Patriot and Spy (*Thanhouser*).....4 reels
24. Her Shattered Idol (*Majestic*).....4 reels
25. Up from the Depths (*Reliance*).....4 reels
26. The Reward (*N. Y. Motion*).....5 reels
27. The Flying Twins (*Thanhouser*).....4 reels
28. The Secretary of Frivolous Affairs (*Am.*) 4 reels
29. The Fox-Woman (*Majestic*).....4 reels
30. The Mating (*N. Y. Motion*).....4 reels
31. Milestones of Life (*Thanhouser*).....4 reels
32. The Girl from His Town (*American*)...4 reels

F. O. NIELSEN
Guarding Old Glory.....5 reels

PARAMOUNT PICTURES

BOSWORTH
5—17. Betty in Search of a Thrill.....5 reels
7— 5. Rugmaker's Daughter .....5 reels

EDISON
5— 6. House of the Lost Court.....5 reels

FAMOUS PLAYERS
6— 7. Dawn of Tomorrow.....5 reels
6—17. Clarissa .....4 reels
6—21. The Dictator.....
7— 1. Little Pal .....5 reels
7—26. Seven Sisters .....5 reels
8— 2. Rags .....5 reels
8— 5. Mice and Men.....
8—12. Sold .....5 reels
8—23. The Dainty Boss.....

JESSE LASKY COMPANY
5— 3. The Woman .....5 reels
5—24. Stolen Goods .....
5—27. Wild Goose Chase.....4 reels
6—14. The Arab .....5 reels
6—28. Chimmie Fadden.....
7— 8. The Clue .....5 reels
7—12. Kindling .....5 reels
7—19. The Fighting Hope.....5 reels
7—29. Puppet Crown .....5 reels
8— 9. Secret Orchard .....
8—16. Marriage of Kitty.....5 reels

MOROSCO PHOTOPLAY COMPANY
6—24. Wild Olive .....5 reels
7—22. Kilmeny .....5 reels
8—19. Nearly a Lady.....5 reels
8—26. Majesty of the Law.....

PARAMOUNT
5—20. Bootles Baby, and Man on the Case.5 reels
6—10. Brother Officers .....5 reels
7—15. The Running Fight.....5 reels

PROHIBITION FILM CORPORATION
Prohibition .....5 parts

STANDARD NEWSFILM, INC.
Are We Ready?.....4 reels

SUN PHOTOPLAY CO., Inc.
The Princess of India.....5 reels

UNITED PHOTOPLAYS
Japan .....6 reels
China .....6 reels

VITAGRAPH-LUBIN-SELIG-ESSANAY, INC.

VITAGRAPH
Week of
5—17. The Island of Regeneration.....6 parts
6—14. Sins of the Mothers.....5 parts
7—12. Crooky Scruggs .....5 parts
8— 9. Chalice of Courage.....6 parts

LUBIN
6— 7. The Sporting Duchess.....5 parts
7— 5. The District Attorney.....5 parts
8— 2. The Climbers .....5 parts
8—30. Tillie's Tomato Surprise.....5 parts

SELIG
5—31. The Millionaire Baby.....6 parts
6—28. The Rosary .....7 parts
7—26. A Texas Steer.....5 parts
8—23. House of a Thousand Candles.....6 parts

ESSANAY
5—24. The Slim Princess.....4 parts
6—21. The White Sister.....6 parts
7—19. The Blindness of Virtue.....5 parts
8—16. A Bunch of Keys.....5 parts

WORLD FILM CORPORATION

6—14. Fine Feathers .....
8—16. The Death Lock.....
8—23. The Master Hand.....
8—30. The Renegade .....

BRADY
5— 3. Woman and Wine.....
5—24. The Boss .....
6—28. The Face in the Moonlight.....
7—12. After Dark .....
7—19. The Cub .....

CALIFORNIA MOTION PICTURE CORP.
Lily of Poverty Flat.....5 parts
A Phyllis of the Sierras (coming)..5 parts

FROHMAN AMUSEMENT CORP.
5—31. Builder of Bridges.....

RING LARDNER
7—26. Letters from Bugs to Gus, No. 3...
8— 2. Letters from Bugs to Gus, No. 4...
8— 9. Letters from Bugs to Gus, No. 5...

SHUBERT
6— 7. An Indian Diamond.....
6—21. The Moonstone .....
7—26. Marrying Money .....
8— 9. The Stolen Voice.....
8—16. The Little Dutch Girl.....

LEDERER
8— 2. Sunday .....

WIZARD
7—26. Pokes & Jabs in a Quiet Game.....
8— 2. Pokes & Jabs in Mashers and Splashers .....
8— 9. Pokes & Jabs in Juggling the Truth.

WORLD COMEDY STARS
6—21. Rafferty Stops a Marathon Runner (Celtic)
6—28. Mike and Meyer Go Fishing (L. & K.)

For Table of Contents See Page 88

BROADWAY STAR FEATURES

BROADWAY STAR FEATURES
HAVE BEEN TRIED ON THE PUBLIC AT OUR VITAGRAPH
THEATRE, NEW YORK CITY, AND HAVE NOT BEEN FOUND WANTING.
WHEN WE USE THE TERM BROADWAY STAR FEATURE, WE MEAN THAT IT HAS
BEEN SHOWN ON BROADWAY AND RECEIVED THE ENDORSEMENT OF THE PUBLIC.
YOU CAN BOOK THROUGH THE GENERAL FILM COMPANY.



"THE SCAR"
RELEASED AUG. 3

A SENSATIONAL, PSYCHOLOGICAL DRAMA FEATURING
GLADDEN JAMES, HARRY MOREY, DENTON VANE & MARY MAURICE.





"HEAVY VILLIANS"
RELEASED AUG. 14

A SIDE-SPLITTING COMEDY BY ARTHUR COZINE & THE BIG VITAGRAPH
COMEDY FOUR, KATE PRICE, FLORA FINCH, WILLIAM SHEA & HUGHIE MACK.





"MY LOST ONE"
RELEASED AUG. 17

A SWEET STORY WOVEN AROUND THE INFIDELITY OF AN ACTRESS AND HER RECONCILIATION WITH HER HUSBAND AFTER APPEARING IN ONE OF HIS OPERAS, STOLEN BY A RIVAL — FEATURING NICHOLAS DUNAEW, DOROTHY KELLY & WILLIAM DUNN.





"THE TIGRESS"
RELEASED AUG. 28

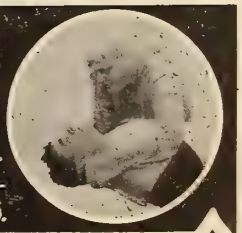
AN UNDERWORLD STORY DEALING WITH THE ADOPTION OF A CHILD BY A WOMAN
LEADING A DOUBLE LIFE, FEATURING JULIA SWAYNE GORDON, LEO DELANEY,
ZENA KEEFE, GARRY McGARRY, CATHERINE FRANEK, GEORGE STEVENS & BOBBY CONNELLY.





"HEARTS ABLAZE"
RELEASED AUG. 31

A DRAMATIC THREE-REELER DEALING WITH LOVE, HONOR & VENGEANCE, FEATURING —
LEO DELANEY, CHARLES WELLESLEY, ZENA KEEFE, JULIA SWAYNE GORDON, L. ROGERS LYTTON, GARRY McGARRY, NICHOLAS DUNAEW, ROSE TAPLEY, FRANK CURRIER & GEORGE STEVENS.



THE VITAGRAPH COMPANY OF AMERICA

EXECUTIVE OFFICES
EAST 15TH ST. & LOCUST AVE., BROOKLYN, N.Y.
NEW YORK CHICAGO LONDON PARIS

RENEE KELLY

The Beautiful Star of "Daddy Long Legs"
In the Great Comedy Drama

"ALL FOR A GIRL"

FROM THE PLAY BY THE FAMOUS AUTHOR

RUPERT HUGHES

FIVE REELS

A Really All-Star Cast—State Rights For Sale

The cast includes the greatest ensemble of well known actors ever presented in a film, including Miss Kelly, Roy Applegate, E. T. Roseman, Sidney D'Albrook, Jerold Hevener, Frank DeVernon, Sue Balfour, E. G. Longman, Margaret Willard, Al Grady, Bert Tuey and Georgia Harvey. Miss Harvey is the popular comedienne from "The Pink Lady" and makes her film debut in this picture. The newspapers have commented as follows:

MOVING PICTURE WORLD: Flawless photography makes every scene a delight to the eye. Audiences will like Rupert Hughes' wholesome story. Renee Kelly is the very fresh and engaging star, and she appears equally to advantage as the center of attraction at elaborate social functions, or in the simple garb of a rural maid. There is a charm and a spontaneity about the playing of Miss Kelly that is of particular value in a role of this type.

TELEGRAPH: The new company which made this picture should be congratulated upon achieving a degree of success not often obtained by more pretentious organizations. A cast of good comedians is a rare thing, and each actor in this picture has made his part stand out. The photography deserves special mention.

VARIETY: The Mirograph Corporation has every reason to feel mighty proud of this picture from an acting and photographic standpoint. Miss Kelly is a charming actress. The realism of the outdoor pastoral is so close to photographic perfection one would not think of comparisons.

DRAMATIC MIRROR: Too much commendation cannot be given for the able manner in which the first production of this new company has been handled, and if they live up to the standard of this picture they will rapidly attain an enviable position in filmdom. Throughout the offering was an example of what skillful direction can do in transferring the written word to the screen, and when this is backed up with photography so clear and distinct that it causes favorable comment, and able, consistent acting, a successful picture is bound to result.

MOTION PICTURE NEWS: Photographically the subject is not to be criticized, as every scene is clear and well defined. In regard to the selection of correct and telling types they could hardly have done better. From the principals down to the various incidental characters the casting has been exceedingly well done. When the neglect of minor characters often mars it immeasurably one wonders why all producers do not take the care in such matters that the producers of this feature have done.

Mirograph Corporation

Room 902, 110 WEST 40th ST.
NEW YORK CITY

RICH. G. HOLLAMAN, President

H. J. STREYCKMANS, Technical Director

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FROM LIVE WIRES IN THE PICTURE BUSINESS WHO WANTED TO BE AMONG THE FIRST TO SECURE THE 4 REEL PHOTO PLAY

"YORK STATE FOLKS"

WITH

JAS. LACKAYE

AND

A STRONG SUPPORTING CAST

Produced by Harry Jackson

WHICH GOES TO SHOW—AMONG OTHER THINGS

That film folks remember this greatest of Rural Comedy dramas, brimming with pathos and humor—overflowing with heart interest.

A PLAY KNOWN FROM COAST TO COAST

AND

THEY WANT IT

IF YOU'RE A LIVE ONE—WRITE! IF NOT—IT DOESN'T MATTER

TO BE RELEASED IN AUGUST

SOME IN THE MIDDLE WEST YET TO BE HEARD FROM

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Geo. C. Wilson, Pres.

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1451 Broadway, NEW YORK

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Majestic	Kay Bee
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Komic	Thanhouser

MUTUAL PROGRAM

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The Mutual Program has been established for years and presents only the productions of experienced photoplay producers—

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because the Mutual Film Corporation is financially responsible—

because the Mutual Program producing companies are known throughout the world—the players are popular—

because the Mutual Program will live and continue to make money for exhibitors—

because the Mutual Program is being expanded—new Horsley comedies and animal pictures and *three-reel Broadway Star features* will soon be released—

because exhibitors booking the Mutual Program NOW will secure preference in future benefits.

Look up your nearest Mutual Exchange AT ONCE. Let our representatives tell you how the Mutual Program is being expanded—let them tell you about the coming Horsley releases—new comedies and animal pictures and *three-reel Broadway Star Features* IN THE REGULAR PROGRAM, etc., etc. Quick action may protect you from your competition.

Mutual Film Corporation

JOHN R. FREULER, President

Executive Offices—71 West 23rd Street, New York City

Exchanges Everywhere

Mutual Movies Make Time Fly

A Few Mutual Master Players and Scenes from Two Forthcoming Mutual Masterpictures

BESSIE BARRISCALE
New York Motion Star
appearing in
"THE MATING"







MAY ALLISON
American Star Appearing in
"SECRETARY OF FRIVOLOUS AFFAIRS"



Scene from
"THE TOAST OF DEATH"
Released August 12th





Scene from
"THE GIRL FROM HIS TOWN"
Released August 5th

SIGNE AUEN
Majestic Star Appearing in
"A YANKEE FROM THE WEST"

FLORENCE LABADIE
Thanhouser Star Appearing in
"GOD'S WITNESS"

Mutual Masterpictures are good moving pictures. Satisfied audiences and successful exhibitors prove this statement to be true. If you are not showi g Mutual Masterpictures, prove it for yourself by booking them now.

MUTUAL FILM CORPORATION 71 West 23rd St., New York City

The Majestic Motion Picture Co.

Presents for its two-part feature



"TEDDY" SAMPSON

Sunday, August 8

BIG JIM'S HEART

Featuring Charles Clary and "Teddy" Sampson. A Western story of more than usual merit.

MAJESTIC AND KOMIC GUIDE FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic and Komic Releases)

THE STRAWMAN. (1 Reel Majestic.) Release date Tuesday, July 27. A comedy drama by the Majestic Juvenile Company, in which the kiddies succeed in capturing the escaped convict.

VICTORINE. (2 Reel Majestic.) Release date Sunday, August 1. A character comedy drama featuring DOROTHY GISH in a new and exceedingly amusing characterization. Victorine is the human target for the knife thrower and in the end marries the angel who has backed the show.

THE DEACON'S WHISKERS. (1 Reel Komic.) Release date Sunday, August 1. An unusual, interesting comedy number by Anita Loos, featuring Fay Tincher and Edward Dillon. While the Deacon's whiskers are caught in the bath house door his daughter marries the man of her choice.

BILLIE GOAT. (1 Reel Majestic.) Release date Tuesday, August 3. Another child comedy by the Majestic juvenile company, in which the children are shown conducting a secret society in imitation of their elders.

BIG JIM'S HEART. (2 Reel Majestic.) Release date Sunday, August 8. Featuring Charles Clary and "Teddy" Sampson in a story of early Western life, in which the sheriff learns that his rival is not guilty of the murder for which he is to be hung, and saves his life.

FATHER LOVE. (1 Reel Komic.) Release date Sunday, August 8. Another Komic farce in which the ladies of society appear in the roles of the stronger sex.

LOBBY DISPLAY

New poses of Majestic and Komic players in sizes up to 5 feet high. Prices and particulars on request.

MAJESTIC MOTION PICTURE COMPANY

Studios: 4500 Sunset Blvd. Los Angeles, Calif.

Business Office: 71 West 23rd St., New York, N. Y.

MUTUAL PROGRAM

Mutual Movies MakeTime Fly

ABOVE ALL QUALITY

MUTUAL PROGRAM

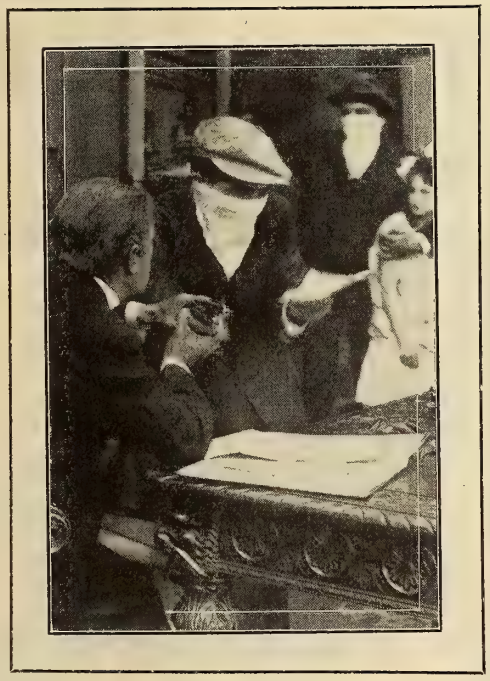


Thomas A Edison presents

A Three-Act Thriller

By the Author and Director of "Out of the Ruins"

"The King of The Wire"



featuring

Pat O'Malley

Daredevil Thrillmaker

And

Gladys Hulette

The Talented Little Beauty

Here's a record-making companion for that suspenseful masterpiece, "Out of the Ruins." "The King of the Wire" is written and produced by the same emotion twister, who played with our nerves in "Out of the Ruins—Ashley Miller. The same actor who, in "Out of the Ruins" put over the big life-saving act, Pat O'Malley, is here presented in a nerve tingler—see him walk on a slack telephone wire, high above the tree tops, with Gladys Hulette on his back! As the wire swings and sways, as we see the pursuing crook start out on the wire in pursuit, even a "hardened" Exhibitor will get a thrill that starts the perspiration. Then comes the battle in the air. It's nothing of the same old stuff—something new, big, gripping in the unusualness of it, not to mention how cleverly the scene is inwrought to put punch of triphammer power into the play. Friday, Aug. 13th. 3000 feet.

William Wadsworth, Raymond McKee and Jean Dumar in the really funny comedy, **"Food for Kings and Riley."** 1,000 feet. Direction Will Louis. Wednesday, August 11.

Bessie Learn, Pat O'Malley and Gladys Hulette in the pretty one-act drama, **"A Sprig of Shamrock."** Direction Harry Beaumont. Saturday, August 14.

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A Masterful Accomplishment!

This picture was secured by A. K. Dawson in one of the most daring exploits in the history of the movies and the great A. C. F. Feature, therefrom, was written by that celebrated writer, Edward Lyell Fox, author of "Behind the Scenes in Warring Germany."

Exhibitors Notice!

The demand for the "Battle and Fall of Przemysl" is bound to be large. Be assured that you will get it in your territory first.

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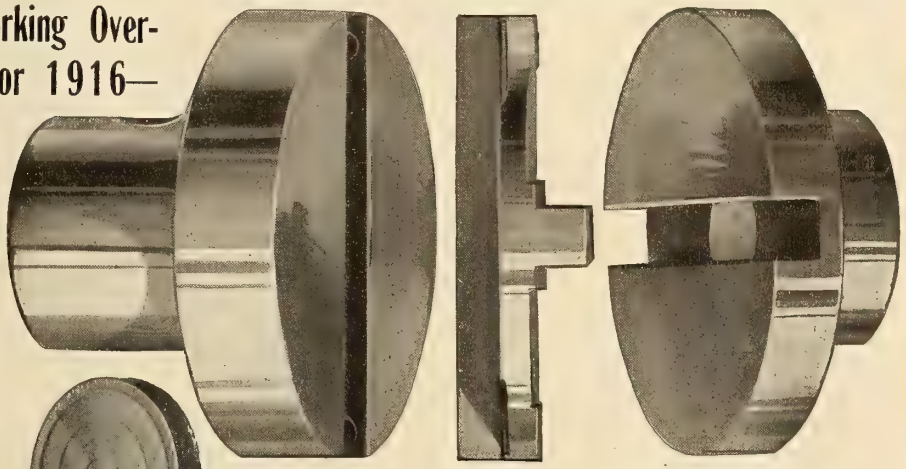
ACF Feature

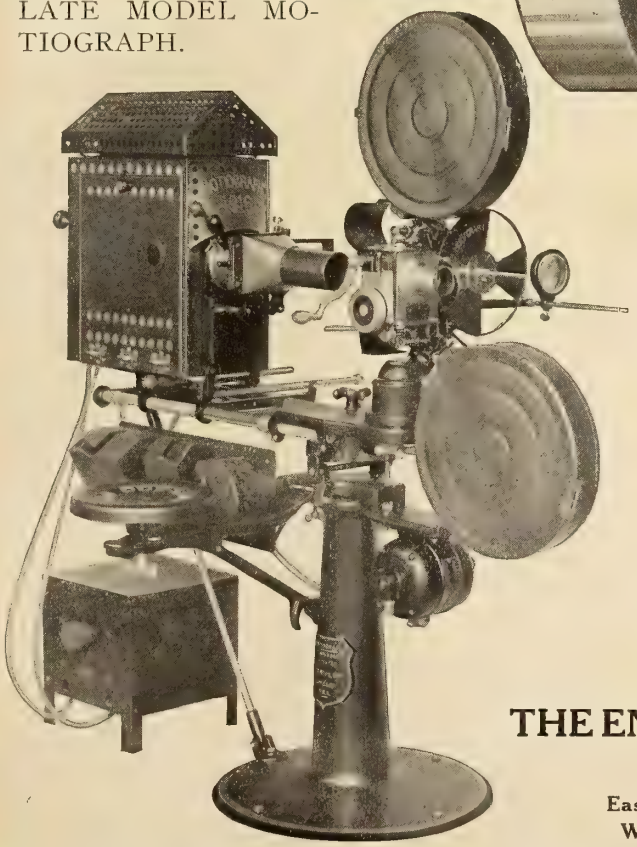
Accessory News

SECTION OF MOTION PICTURE NEWS DEVOTED TO THE CONSTRUCTION, EQUIPMENT AND OPERATION OF THE MODERN PICTURE THEATRE

Motiograph Factory Working Over-Time to Fill Orders for 1916—There's a Reason

Just one glance at the projected picture or a careful inspection of the machine will convince any unbiased Exhibitor that he should install a LATE MODEL MOTIOGRAPH.





The SLIDING DISC CONNECTION, which attaches the Framer to the Mechanism, is as solid as a rock, and so simple that framer can be removed in ten seconds.

With the EXTRA BALANCE WHEEL on Cam Shaft and with proper lubrication, wear is reduced to a minimum.

First Consignment of Machines Shipped to Pacific Coast All Sold at National Convention.

(Read telegram from Edward H. Kemp, Western Representative at San Francisco.)

July 24th, 1915.

Enterprise Optical Mfg. Co.,
Chicago, Ill.

Send more machines as soon as possible—all of first consignment sold during Convention—Demand unprecedented—will fill orders in rotation.

Edward H. Kemp.

We are making every effort to fill all orders. Factory force has been increased, also working overtime.

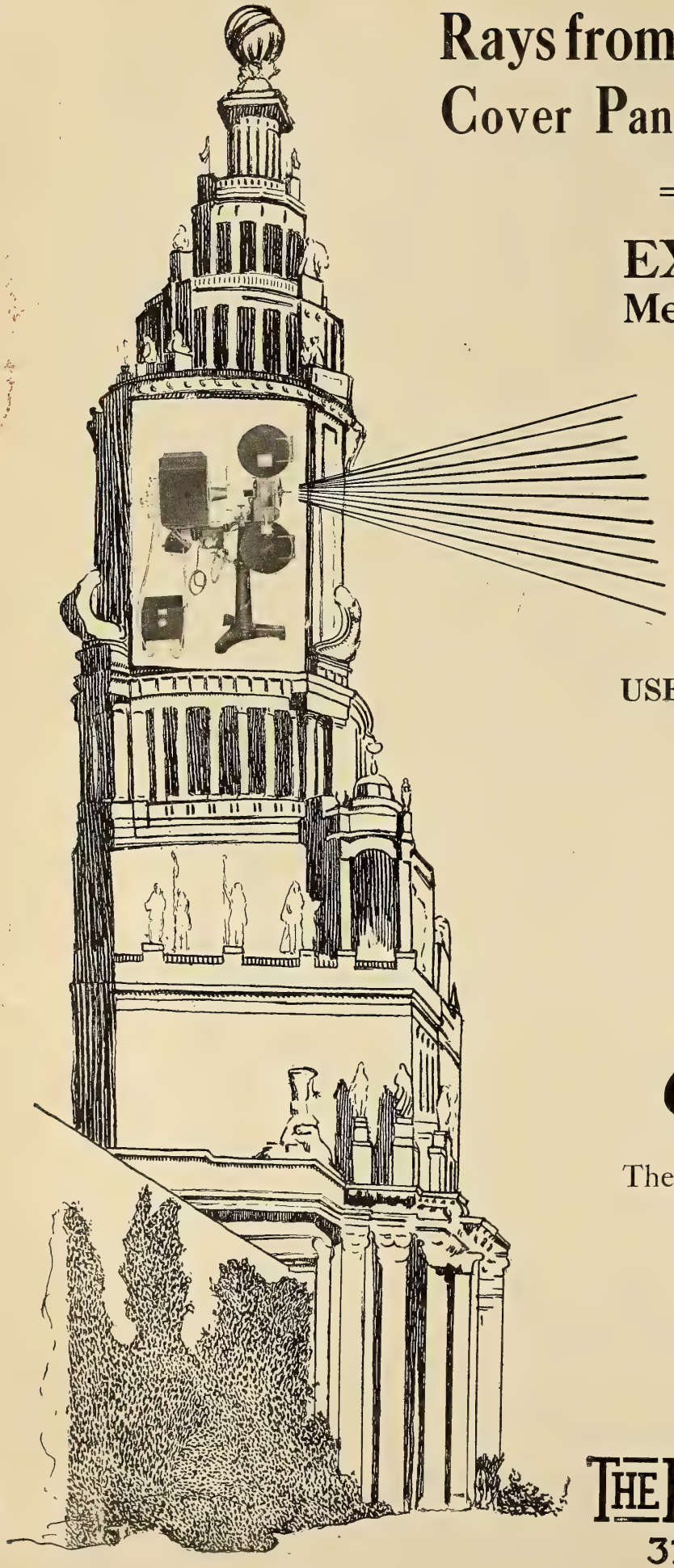
WRITE FOR LITERATURE

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Construction, Equipment and Operation

Accessory News

Section of Motion Picture News

Everything for the Modern Picture Theatre

Motion Picture Projection Simplified

Copyright, 1915, by J. H. Hallberg

18 K—Do you know of any other method by which flickerless pictures can be projected without a light interrupting shutter?

Ans.—In the Vanoscope, a machine which has been under construction for several years past, and which may be placed on the market in the near future, an entirely different system of projection is used than in any other type of machine.

The Vanoscope machine feeds the film continuously past the aperture and the image of the film is carried on to a set of revolving and rocking mirrors from which the image is then projected through the lens on to the screen.

The Vanoscope really is technically the most perfect projector, because it portrays on the screen continuous motion never interrupted by either darkness or intermittent motion of the film.

18 L—If the Vanoscope machine is technically or theoretically the most perfect machine, why is it not on the market?

Ans.—Like all other important developments, particularly where entirely new ideas are concerned, the experiments and changes require much money and plenty of time. The change in the operation of the Vanoscope as compared with all other make projectors is so radical that entirely new mechanical construction and methods of operation have had to be brought about. I hope to be able to give a clear and comprehensive description of the Vanoscope later on.

18 M—What other method for projection can be used to secure a continuous uninterrupted picture on the screen?

Ans.—In 1910 the son of the well known Motion Picture and Photographic Scientist, Mr. Lumiere, of Paris, visited the United States and together with him I worked upon the development of a new type of projector in which two films were used, running together, each one alternately exposed and dissolved into the other.

This system of projection is no doubt the most perfect so far as a steady picture on the screen is concerned. The difficulty arises in that ordinary films cannot be used, but special films have to be taken in special cameras, and of course special projectors with double lenses must also be used.

A great point in favor of this type of projector and film is in the possibility of its application to produce stereoscopic pictures and no doubt developments along this line will be made.

18 N—Is there a projector on the market which is successfully projecting motion pictures without the use of a light interrupting shutter?

Ans.—Yes, the Edison Home Kinetoscope, developed by Thomas A. Edison, has been on the market during the past three years. The Edison Home Kinetoscope, as its name indicates, was developed for use in the home and also for the exhibition of motion pictures by churches, schools and lodges where a regular professional entertainment is not necessary.

In order to have this machine simple to operate and maintain, of low first cost, and also in order to make the machine as light as possible and to use films of the most economical kind, many new and novel improvements had to be brought about.

One of the noteworthy points on the Edison Home Kinetoscope and which contributes much to its simplicity is the absence of the light interrupting shutter. The films used for the Edison Home Kinetoscope are of a special kind, non-inflammable, and upon a strip measuring slightly under 15/16 of an inch wide by about 85 feet in length. There can be reproduced a regular 1,000 foot film reel.

It is evident that due to the picture being so very small, not measuring over 5/32 of an inch in height by ¼ inch wide, the distance the film has to travel is less than ¼ of that required for the standard film, therefore the film movement can be accomplished in one-quarter of the time with the same film speed as with the standard machine.

The effect on the screen with the Edison Home Kinetoscope as far as the movement of the film is concerned is practically the same as would be the case with the regular film if it was moved at the rate of 64 pictures to the second and at such film speed the light interrupting shutter could very easily be done away with.

In the Edison Home Kinetoscope, however, it is not

necessary to move the film any faster than normal because of the small size of the picture, which accomplishes the same result without any trouble from film reaction or other difficulties due to high momentum and sudden stoppage.

18 O—Do you believe that it will be commercially possible to use the idea of the Edison Home Kinetoscope film for professional projection?

Ans.—Yes, with the development of the photographic art and more powerful illumination for projection and the use of the highest grade lenses it will be made possible to use a film with a picture measuring may be half the size used on the present standard film.

I have seen samples of special film made where the film movement would be reduced almost 50 per cent, which would mean that there would be a saving of 50 per cent in the cost of the material for the film and also it is possible to project such a picture without the use of a light interrupting shutter.

If a light interrupting shutter is used, and we assume that the shutter may be of the two wing type, the blades need be only one-half of the present size in width, which means that although the magnification is considerably greater than with the standard size film there will not be such a great loss in illumination, because the picture is exposed longer to the view and is therefore more distinct. Taken as a whole, development along this line seems to be worthy of very serious thought and attention.

When motion picture films were first produced the mechanical construction of the film, the photography and the general makeup of the very best pictures were not comparable with even the poorest films offered today; therefore, if there should be even the slightest improvement in the manufacture of films it seems possible and reasonable to realize a great, new, important development which will reduce the cost of the material for the films by 50 per cent and at the same time, I believe, give an absolutely flickerless picture.

SEVEN CHATTANOOGA EXHIBITORS IN COURT ON SUNDAY OPENING CASE

SEVEN motion picture theatre managers at Chattanooga, Tenn., charged with violating the law prohibiting the pursuit of one's regular vocation on Sunday, appeared in court the past week, waived examination, and were bound over to the grand jury. No bond was required, the men being released on their own recognizance.

The exhibitors are Peter Block, manager of the Royal theatre; M. H. Silverman, proprietor of two theatres on East Ninth street; H. M. Lusk, manager of the Picto; F. H. Dowler, Jr., of the Alcazar; C. T. Bobo, of the Bonita; Howell Graham, manager of the Majestic, Crescent and Alhambra, and W. S. Howell, of the Lyric.

In a special charge to the grand jury, Judge McReynolds, of the criminal court, declared that it is unlawful for any person, firm or corporation to follow their usual vocation on Sunday, and that so doing for two or more Sundays constituted a nuisance. He charged that if the jury found that operators of motion picture theatres were operating on Sunday, it was the duty of the jury to indict them for maintaining a nuisance.

The exhibitors have retained counsel and will fight. Many lawyers in expressing opinions, declared that if the law prohibits the operation of picture theatres on Sunday, it would also be illegal for news stands, soda fountains, cigar stores, and even drug stores, to do business.

It is also contended that, according to the charge of Judge McReynolds, it is just as unlawful for the street railway company to run cars on Sunday as it is to operate picture shows. Another opinion given by an attorney questions the right of ministers to follow their usual custom of taking up collections on Sunday under the court's interpretation of the law.

The law under which the exhibitors are being proceeded against is an old statute passed about 1803, but there is said to be more recent decisions of the Supreme court, which some lawyers claim sustain the charge of Judge McReynolds.

Some years ago, a law was passed prohibiting baseball and other forms of amusement on Sunday, but this was declared unconstitutional in a case three years ago when the Nashville baseball club tested the law.

Whether the nuisance claim for following the "usual occupation" will be applied to any business besides the motion picture theatres remains to be seen.

MANITOBA CENSORS HAVE BUSY TIME

THE three Manitoba censors put in an extraordinarily busy month in June, judging from the number of moving picture reels censored, which were 605. Of this number 549 were passed and 56 were condemned in toto.

One hundred reels had 333 pieces of film cut from them, for the following reasons:

Vulgar, 24; subtitles, 64; flag scene, 1; robbing safe, 5; assault, 11; gruesome, 11; suggesting suicide, 2; assassination, 2; murder, 5; shooting, 35; setting fire to powder, 1; knife scenes, 15; opening safe, 2; fighting, 14; drunken women, 1; suggestive dance hall scenes, 4; holdups, 9; robberies, 4; cutting telephone wires, 3; gambling, 9; abduction, 1; cutting mail bag, 2; abuse, 4; threatening with gun, 32; disgusting, 5; suggesting murder, 8; duel scenes, 2; cheating at cards, 3; German scene, 1; letters, 9; drugging, 2; stealing, 3; tying up watchman, 1; suggestive, 5; burglary, 4; blackmail, 4; saloon scenes, 4; infidelity, 2; attempted murder, 2; suicide, 1; insanity, 1.

ASSOCIATION AND STANDARD PROGRAMS WILL BE HANDLED BY SEESTEDT

THE Standard Film and Supply Company, of Detroit, Mich., has been incorporated for $2,500, of which amount $1,000 has been paid in cash. The company will have the Michigan and northern Ohio rights to the new Standard program. The company will have its offices on Jefferson avenue east, near Woodward, where it now occupies three upper floors doing business as the Detroit Kriterion Film Company.

The officers are Otto Seestedt, president; Charles Wesch, secretary and treasurer, and Ralph T. Peckham, vice-president and general manager.

In addition to the Standard program, the company will also handle the new Associated program.

"We will continue under the name of the Detroit Kriterion Film Company," said Mr. Peckham to the News representative. "We are incorporated under that name and the exhibitors are familiar with that name. Later on we may change."

"ROUND-UP" IS HELD IN FORT SMITH THROUGH UNIVERSAL

AT the instigation of the Universal Film and Supply Company, of which J. H. Crowley is the local manager, an exhibitors' "round-up" was held at Fort Smith, Ark., on July 26. The purpose of the gathering was to enable exhibitors from the country surrounding Fort Smith to become acquainted and to discuss business conditions of their districts.

The Universal office was selected as the headquarters for the round-up. That the exhibitors might see the merit of the Broadway Universal Feature, "Scandal," it was shown to the gathering at the Sebastian theatre of that city.

Many exhibitors of the country attended this round-up, and it was generally agreed that all profited by their meeting and their exchange of ideas.

THREE ATTRACTIVE ACCESSORY BOOTHS AT THE EXHIBITORS' NATIONAL CONVENTION IN SAN FRANCISCO



NICHOLAS POWER EXHIBIT FEASTER FILM MACHINE BOOTH NATIONAL CARBON DISPLAY

DENVER IS BUILDING A THEATRE DESTINED TO BE ONE OF THE FINEST IN THE WEST

THE Strand Theatre Company, Denver, Colo., which now has in course of construction a motion picture theatre on the ground formerly occupied by the Isis theatre, will have, when completed, one of the finest motion picture theatres west of the Mississippi river, which will rank among the best in the United States. The theatre will be completed about August 15 and will cost, including the ground upon which it stands, $175,000.

The plans for both the interior and exterior of the Strand are most complete and several original and unique features are included.

A. F. Megahan, former owner of the Lyric, represents the Strand interests, and will manage the destinies of this magnificent theatre from its beginning.

The front of the Strand will have 58,000 candle power illumination, its stage will be of cement, the ventilating and heating system will be so constructed as to change the air in the building every five minutes. The theatre will be absolutely fireproof.

The furnishings and equipment to be installed in the New Strand will be of the massive magnificent order; the style of theatre and the class of pictures which will be shown being of the highest grade, much as are shown in the Strand theatre in New York City, the largest and most up-to-date theatre used exclusively for motion pictures in the United States.

Ladies' and gentlemen's rest rooms will be provided. Another unique feature will be a large roomy children's nursery and playroom, which will be in charge of a trained matron.

The idea of such a room will appeal especially to mothers who may care to enjoy an afternoon at the Strand, and who can leave their little ones in the playroom and feel no anxiety as to the child's safety and comfort while she enjoys to the fullest the photoplay masterpieces which will be shown.

The seating capacity will be 1,200, the floor space being amply large enough to accommodate this number without the slightest discomfort to anyone.

SOUTH ORANGE, N. J., LIFTS BAN FROM SCREEN THEATRES

Special to Motion Picture News

Newark, N. J., July 28.

ONE of the few municipalities to place a ban on commercial motion picture theatres, years ago, South Orange village has at last decided to permit such form of amusement. An ordinance providing for the moving picture entertainments was presented at a meeting of the village board of trustees by Trustee Edward A. Marks, chairman of the committee on licenses, and was passed unanimously on first reading and second reading and set down for final action for August 15.

The measure specifies that the annual license fee for a theatre accommodating 250 persons shall be $200; for a theatre seating 500 persons, $250; and for a playhouse with a capacity for more than 500 persons, $300.

Theatre buildings must be of non-combustible construction, with from three to five exits, each six feet in width. The galleries must not seat more than twenty-five per cent. of the entire capacity. There must be no winding stairways and the stairways must be fireproof.

The theatres must be heated with either steam or hot water. The hours during which theatres shall be open in South Orange were fixed at from 10:30 in the morning to 11 at night, except Sunday, when no performance will be permitted.

Applicants for licenses must file plans of their proposed buildings with Building Inspector S. Theodore Schwarze. The ordinance consists of forty-six sections. A fine of $100 may be imposed for a violation of any section.

ST. LOUIS AIRDOME IS EQUIPPED WITH BOX SEATS

MARTIN J. GALLAGHER, manager of the Penrose Garden, Grand and Penrose avenues, St. Louis, displayed artistic talent to an unusual degree when he designed the sign over the entrance to his outdoor theatre. Nearly a thousand lights are used in the sign, which consists of a huge rose formed of red lights, while green lights are used for the leaves and stems.

The name "Penrose" is in white lights with the rose extending clear across it, making a very imposing and beautiful effect. The Penrose is also proud of the fact that it is the only airdome in the city with box seats.

The boxes are about four feet from the ground, extending in a half circle on both sides of the Garden, and three hundred patrons can be seated comfortably. A spraying fountain, and vines growing all around the walls of the garden add much to the beauty of the place. The operating booth is worth especial mention, as it is a distinct novelty, with its little ornamental balcony that runs around three sides of the booth.

The Penrose shows many large features, being the first neighborhood theatre to show "Cabiria" since its first run at the New Grand Central several months ago. Ten and twenty cents admission is charged.

OPERATORS PASS EXAMINATION IN WILKES-BARRE

THE examining board of Wilkes-Barre, Pa., has announced the applicants who passed the motion picture machine operators' tests. Of the forty-one men who took the examination to procure licenses required by the city, twenty-five scored an average of seventy per cent., which is passing; four failed to report for examination, and twelve were below 70 per cent. and will not be granted licenses.

The following operators passed the examinations:

Charles Dippe, Joseph Moser, William Piatt, Harry P. Eggleston, Jr., Clyde Coleman, George Domovitch, Rufus Kraemer, Remuel Milnamo, P. J. Boyle, Lewis Thomas, J. P. Straisel, Joseph Malloy, John Miller, Earl Gehringer, Harry Richards, G. Clayton Heebner, Hasting Jones, Cummie Piatt, Henry Czeromka, William Bohn, Edward Parsons, Edgar Knittle, John Wallace, Charles Gorman and Fred Alles.

John Wallace, who is the operator at the Poli theatre, this city, had the highest average of all, making 91 per cent. The licenses will be issued August 1. Those who failed to make the necessary percentage will be dismissed at that time if the law is rigidly enforced.

Hallberg Helps

Projection Electricity

Questions Answered

Repairing Equipment

Here Mr. Hallberg will answer all the questions you send in—no matter how simple or difficult.

Film Indicator

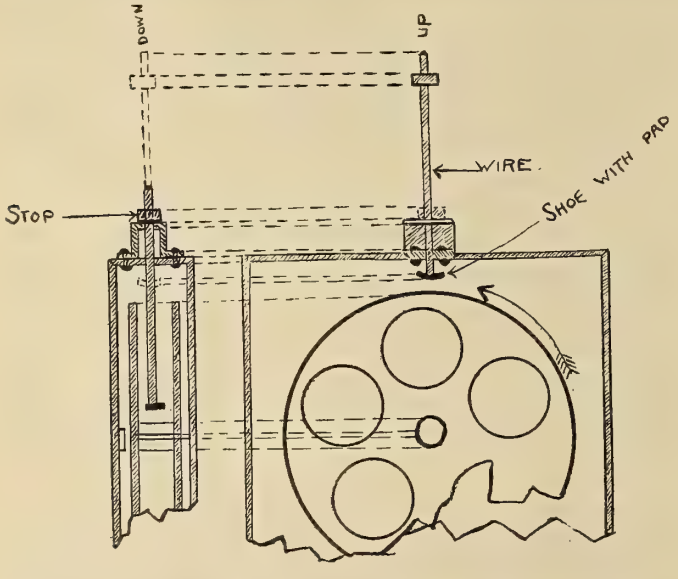
Edward B. Daschbach, of Lisbon Theatre, Lisbon, Ohio, *submits the following:*

"Dear Sir.—Have been reading your Hallberg Helps in Motion Picture News, *and as you invite suggestions from operators, I enclose a sketch of a film indicator which I made and attached myself. The little shoe on the end of the wire which rides on top of the film is padded so as not to scratch the film, and when the wire is all the way down, the stop on top keeps the shoe about ½-inch from the hub. (See sketch.)*

"We have two Power's 6-A machines, and I have been using the indicator for over a year and wouldn't be without it, as I can tell at any time how much film there is in the upper magazine without opening the door.

"When the wire is about all the way down, the other operator knows it is time to light his lamp; or, in other words, there is still ½-inch of film in the upper magazine.

"I hope this suggestion will be of some benefit to other operators."



Ans.—Many thanks, Mr. Daschbach, for your interesting letter and sketch, which I herewith submit to the readers of the News.

There have been several devices proposed along the line which you speak of, but yours is interesting in that it is particularly applicable to the requirement you mention.

There is no question about the advantage derived by an operator from the use of this device of yours. It is simple, efficient and can be made by any operator within a short time.

There are two suggestions which I could make, and they are:

First—That instead of the padded shoe which rides on the film, you might have a little roller if there is room for such in your magazine when the reel is full. The film exchanges might object to the rubbing of the shoe on the film, as it would come on the emulsion side. The roller or a small wheel would be decidedly better.

Second—That at the top of the fitting which you put on the magazine there be placed a small insulated contact connected with an electric buzzer in such a way that when the stop gets down so that you have a given number of feet of film left on the reel, the buzzer will be started to signal the necessity of having the second machine ready for cutting in.

All of these improvements show and prove that you are wide awake and on the job. You and every other operator should be encouraged in your efforts because through development along these lines you become more efficient and others will benefit by your idea through the publication of your and other articles in the columns of the News. I invite all operators to get busy and see wherein they may suggest or effect an improvement.

Lamp Trouble Rectified

G. E. B., Canton, Pa.—*I am very glad to see that you and Mr. Luz are on the* Motion Picture News *staff. The Music and Projection departments were the only weak things in the* News. *Would like to have you answer a question for me.*

The rod upon which our lamp moves up and down (Power's No. 6 lamp) sometimes will not support the lamp, except when it is at the extreme top or bottom. In other words, it slides down as if the rod was oiled, when in reality it is not, as we use nothing but graphite (mixed with a little oil) on our lamp. Is it possible to mix graphite with gasoline? What is the cause of the above trouble and what is the remedy for it?

Would also like to have you explain why films should have marks like rain running crosswise of the films.

Ans.—Evidently the rod which supports your No. 6 Power's lamp has worn in the centre of the travel of the lamp support. You will find that the casting which supports the lamp and which is moved up and down on this rod is slotted and has a lug through which a clamp screw works.

Try to tighten this screw, which reduces the diameter of the hole in the casting slightly. If this fixes your trouble, well and good; if not, it may be that your hole in the casting has also worn. In that case remove the casting and make the slot between the lugs in which the clamping screw fits, wider, so that you will have more opportunity of squeezing the casting together to make it bite on the supporting rod.

If this does not overcome all of your trouble, remove the supporting rod, and if you have a lathe put it in the chuck and file off the upper and lower end of the rod where the lamp casting travels to equalize the diameter. This will fix your rod.

There would be no objection to using a little gasoline with your graphite as a binder to get the graphite to stick on to the racks, gears and in the screw holes and on the screw treads. The gasoline would evaporate almost instantly after you have applied the mixture, but there is no objection to using a little bit of oil such as is used in the cylinders of automobiles, as this oil stands very high heat test and will not burn to cause any trouble. If you use gasoline you must, of course, not use it in any quantity which would cause trouble from ignition, but this is doubtful, as the gasoline you put in would evaporate right away.

Crosswise scratches on a film, if the film is new, could be due to carelessness in manufacture. If, however, the film is all right when received from the factory and the cross-wise scratches appear after it has been in service, then the chances are that these scratches are due to the upper or lower loop being too long in the machine. This would cause the loop, during its intermittent motion, to slam against the upper film guard above the film gate, or the lower loop might strike some projection on the machine which would scratch the film in spots as you describe.

If you stop to think, the crosswise scratches could easily occur at the time the loop snaps as it comes to a sudden stop after the momentum. I have oftentimes seen a great accumulation of carbon dust on the inside of the upper film shield and also in the bottom of the machine. Dust of this kind would cut the emulsion on the film and undoubtedly in time cause scratches such as you speak of.

Books on Electricity

W. H. B., Wellfleet, Mass.: —*Can you tell where I can get some books on electricity as it is used for motion picture machines, direct and alternating current, two and three-wire systems of wiring?*

Ans.—The most recent and complete book on electricity for operators is "Motion Picture Electricity," which costs you $2.50 by mail, postpaid. This book can be had upon receipt of money order for $2.50, sent to the editor of this department.

"Motion Picture Electricity" gives the most comprehensive description of the application of both two-wire and three-wire system of distribution, and is especially prepared and written for operators who want to know real facts in a simple and understandable way.

S. B. L., Montpelier, Vt.:—*We have had a Monarch mechanism sent in to us for repairs, and we do not even know where the manufacturers are located; therefore, please give the matter your best attention. If you handle these parts, please quote us your wholesale price.*

Ans.—Any one knowing where the Monarch machine or where parts for it can be obtained, please communicate with the editor of this department.

MANUFACTURING CONCERN BUILDS SCREEN THEATRE FOR EMPLOYES

THE Beacon Falls Rubber Company, New Haven, Conn., considerate of the welfare of its employes, has completed in Beacon Falls, Conn., a village not far distant from New Haven, a motion picture theatre to which only the several hundred men and women working at the plant, and their families, will be admitted.

Aside from being the only theatre in the town, and the only one in the state built for the employes of a manufacturing establishment exclusively, the house is one of the prettiest in the state. It seats four hundred and provides standing room for a hundred more.

The building is of stucco, and is well furnished and equipped. There are two projection machines, both Power's 6-A, a Mirroroid screen and a Johns-Manville Booth. General and Universal pictures are used.

THEATRE AND FILM FIRM FORMED IN NEW JERSEY

ARTICLES of incorporation have been filed at Trenton, N. J., by the Compro Film Company, of North Bergen. This concern will carry on a general photographic business, deal in moving picture films and conduct moving picture theatres.

William Conway, of Bulls Ferry Road, North Bergen, is named the company's agent; it will start business with a capital of $1,000, and is authorized to have a capital of $50,000 composed of 5,000 shares valued at $10 each.

The incorporators, their addresses and the shares held by each follow: Boyd J. Gilmour, 227 West Forty-sixth street, New York, 34 shares; E. M. Behyl, 154 Nassau street, New York, 33 shares, and Harry Botter, Ocean Grove, 33 shares.

NEW SIMPLEX MODEL SUCCESSFULLY DEMONSTRATED AT CONVENTION

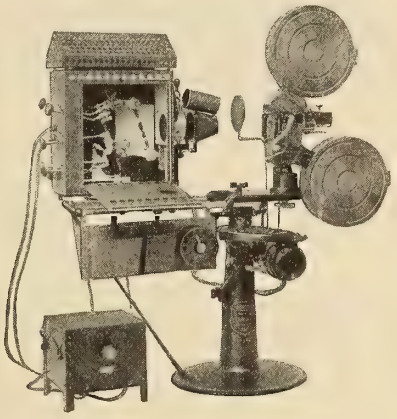
ONE of the interesting demonstrations of projecting machines was that by the Simplex in the miniature theatre at the National Exhibitors' League Exposition. One of the new models was used.

Each picture was started when the shutter was out of time, and the operator regulated the same while the machine was in motion. It also had the new speed control device, and the new automatic arc controller. The two Simplex machines completed the four days' running with a clean score, they having been the first started after the theatre was opened, and continued throughout the time without a break or poor light.

PERFECT PROJECTION

is the Keynote of success. Many beautiful Theatres in the most advantageous locations do not make the maximum profit, or fail entirely, because of poor projection.

DON'T DECEIVE YOURSELF. It is poor economy to try to get along with an old machine, when you should have a new one, and can get it on easy terms.



LET US SHOW YOU how you can get a new machine and make it pay for itself by increased receipts.

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WINSTOCK RESIGNS FROM NATIONAL IN WEBFOOT STATE TO GO EAST FOR FILM PRODUCTION

MELVIN G. WINSTOCK, original organizer and president of the National Amusement Company, who erected the National theatre, Portland, Oregon, has resigned his position of general manager with that company, to take effect at once.

Mr. Winstock, prior to his identification with the National, was the general manager of motion picture interests for S. Morton Cohen, of Portland, first in the exchange end and later at the head of the Peoples Amusement Company, being associated with the Peoples interests some three years. Prior to that he was identified with Alexander Pantages, the vaudeville agent of the west.

Mr. Winstock will probably come east, or to California, and enter the producing end of the business, as he has many friends engaged in this work, and has had several tempting offers.

M. M. Rouse, a road representative for second-run Paramount attractions, will be the house manager for the National, for the present, and John Beall, vice-president and a director of the company, will assume the active management.

Mr. Winstock is one of the best known men in the picture business in the west.

PICTURES INSTALLED AT EBBET'S FIELD, BROOKLYN

AT the home of the Brooklyn National baseball team, Ebbet's Field, Brooklyn, N. Y., motion pictures have been installed. The seating capacity of the stadium is 23,000 and the installation was one that afforded unusual difficulties as all evidences of projection of pictures must be removed after each performance in time for the next game.

This has been accomplished by having the two Power's 6-A motor-driven machines and a specially constructed switchboard manufactured by J. H. Hallberg, which includes two ammeters, one volt meter, double lamp control, emergency A. C. switch, and field controller mounted on a wheeled platform, which is pulled into position each evening. For transforming A. C. to D. C. current there is a special Hallberg A. C.-D. C. Electric Economizer located underneath the players' bench and this is connected to the switchboard on the projection platform over 200 feet away by a flexible cable and is controlled at the will of the operator.

GRIFFITH, OF POWER'S, MAKES 10-DAY STAY IN PITTSBURGH

Special to MOTION PICTURE NEWS

Pittsburgh, Pa., July 28.

HERBERT GRIFFITH, traveling representative of the Nicholas Power Company, is in Pittsburgh for a ten-day stop and will visit many of the motion picture theatres during his visit. He is making his headquarters at the Feature Film and Calcium Light Company's office and also at the Ludwig Hommel and Company. He has issued a general invitation to exhibitors and all persons interested in the motion picture business to visit him there.

Mr. Grffith is on his way to New York from the Pacific coast and stated that he received an ovation from the motion picture men at a number of the cities in which he has stopped on his trip east. When he arrives at New York he says he will take a much needed rest before getting into the harness again.

DAY AND NIGHT ACTIVITY NECESSARY TO FILL ENTERPRISE ORDERS

GENERAL MANAGER SPAHR, of the Enterprise Optical Company, Chicago, says the 1916 model Motiograph is going big. His force is working every night till twelve to keep even with orders.

On Saturday morning last the entire supply of 1916 model machines was exhausted by telegraphic orders. Also, Manager Kemp, of the San Francisco office, reports his supply sold out at the recent convention.

PASSAIC WILL OPEN $75,000 THEATRE IN SEPTEMBER

THE large motion picture house now in course of construction at 284 Main street, Passaic, N. J., has been leased by the Hudson Amusement Company, of New Jersey, for a long term of years at an aggregate rental said to be about $75,000 annually.

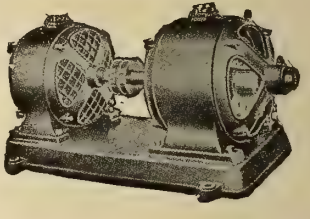
It is planned to have the building finished and ready for use about September 1.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.

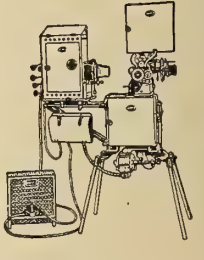


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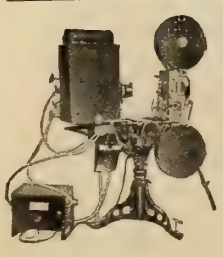
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MENGER AND RING BRING OUT BLACK AND WHITE FRAMES

ANTICIPATION is often the key to success. At any rate it has played a big part in the growth of Menger and Ring the enterprising designers and manufactures of wooden lobby frames. Anticipating a large demand this fall they have already made up a great number of new models of poster and display frames to fill every conceivable need of the exhibitor in this direction.

One of the most striking of these new designs is a black and white frame for 8 x 10 inch photos. Others are finished in pearl gray and delft blue; mission black and gold, and oxidized green copper bronze. For those who prefer the more simple styles there is a refined colonial mahogany.

The long narrow banner stretching across the entire front of the theatre is coming more and more into favor. For these a frame has been constructed which allows the stretcher to slip out very readily when repainting is necessary. Several of these have already been sold to the Strand theatres of Rochester and Detroit.

An entirely new departure for Menger and Ring is a ticket box with compartments instead of a chopper. There are four slots into which different price tickets may be dropped. This will enable an accurate checking at the end of the day as the tickets are not destroyed. This box can be made up to comply with any interior decorative scheme.

Mr. Ring says from present indications business will be better than ever this fall and he is preparing for the liveliest year since he entered the motion picture field.

QUICK CHANGE COMPANY PUTS OUT AUTOMATIC POSTER FRAME

THE Quick Change Poster Company is the name of a new organization which has begun the manufacture of a patent automatic poster frame, with factory and office at San Francisco. J. E. Roach is manager and owner of the company, as well as the inventor of this new and much needed accessory.

The quick change frame was invented to make possible the showing of lithographs, and do away with all wrinkles and creases in the paper while it is on display. The frame accomplishes this by stretching the paper tightly over a back wall, and locking and holding it securely. The change can be made very quickly, and no injury is done the lithos.

Furthermore the stretching kills off the cheap shoddy appearance caused by the paper having been folded. The new frames were displayed for the first time at the San Francisco Convention Exposition.

NOVELTY PREPARES SLIDES SHOWING "EASTLAND" TRAGEDY

THE dreadful Chicago tragedy of the "Eastland" has set the whole country thinking and talking. Film audiences are waiting impatiently to see the pictures.

The Novelty Slide Company, of New York, has secured views of this disaster and has prepared a set of twenty slides, in natural colors, each slide bearing a descriptive reading.

The scenes are the best of exclusive views made by the Hearst staff and Underwood and Underwood photographers. The slides are made from the original negatives and are clear, sharp and perfect. The rescue and wreck pictures were photographed immediately following the disaster and are full of thrills and action.

These slides are sure to prove a big attraction in picture theatres; they can be purchased outright or booked on rental. Publicity matter furnished, one sheet posters and advance slides.

WEST VIRGINIA THEATRE BREAKS SPEED RECORD IN CONSTRUCTION

Special to Motion Picture News

Pittsburgh, July 28.

BURT'S theatre at Manningtown, W. Va., holds the record for speed in theatre construction, and shows what can be done when it comes to building a theatre in record breaking time.

A. M. Burt is the owner of the new theatre, and he received notice from his landlord to vacate the room in which he was conducting his theatre at the expiration of thirty days. There was not another room in the town he could use, and only one lot suitable, but it was not for sale.

Mr. Burt got busy and convinced the owner of the lot that he should sell, and made the price so attractive the owner sold. Three days after he had secured the lot he started work on the building of the theatre, and announced that he would be ready to operate the theatre at the end of 16 working days.

The lot was twenty-three feet wide and one hundred feet long, and the excavating was started. Many of Burt's friends made bets with him that he would not be able to do the job on time, but he worked two forces one day and the other at night, and on the evening of the sixteenth day he opened the house for business, completed.

The house has a seating capacity of 400, which includes a balcony which seats seventy. The house was wired complete, and an electric lighting plant instaled in the 16 days' time. It is of brick construction with a concrete foundation, and is one of the prettiest theatres in that part of the state.

30 THEATRES IN TRENTON RUNNING THROUGH SUMMER

Special to Motion Picture News

Trenton, N. J., July 28.

ALL of the motion picture houses here, approximately thirty, are running throughout the summer season for the first time in years. Heretofore nearly one-half of the theatres have been in the habit of displaying the time-worn sign "Will Open Early in August."

The direct cause of the open-all-year policy is not so much due to an increase of screen fans as it is to the efforts of the managers to hold on to their regular partons.

Because of the keen rivalry among the picture house owners the 103,000 inhabitants of this city are enjoying the highest priced feature films at the usual commercial film prices.

The Paramount program leads in the field for popularity here and the State Street theatre, which offers this feature, is doing a record business notwithstanding the heated season. The William Fox features come next at the Trent. The Pathé romance of "Elaine," started here recently, packs the various theatres that offer this attraction. "The Goddess," of the Vitagraph program, has made a ten strike.

The several houses that are now offering this serial are well patronized.

The Taylor opera house, realizing the importance of the photoplay features, has added two-reel special features, including the Charles Chaplin series, in addition to the Keith vaudeville show.

LOYALTY OF CHATTANOOGA FANS PROVED BY LARGE ATTENDANCE FIGURES

Special to Motion Picture News

Chattanooga, Tenn., July 28.

THE daily seating capacity of local motion picture theatres is 41,000 for shows of one hour in length. These figures attest to the loyalty of Chattanooga film fans. Four miles of film are shown daily in the "Quality Way" picture houses. Feature films are proving a big drawing card.

PENNSYLVANIA EXHIBITORS PLEASED WITH HERRINGTON ELECTION

MOTION picture exhibitors generally through central Pennsylvania are gratified at the election of Fred J. Herrington, of Pittsburgh, as president of the Motion Picture Exhibitors' League of America. Mr. Herrington was the only delegate of the Pennsylvania branch of the national league to attend the San Francisco convention and, so far as known here, there was no preconceived plan to elect him to the high post. For that reason the central Pennsylvania exhibitors feel it was a free and open choice and that the honor conferred on Mr. Herrington was, therefore, all the greater.

HORNSTEIN, OF PICTURE THEATRE EQUIPMENT, PRESENT AT HOBOKEN OPERATORS' BANQUET

IN the issue of July 31, there was an error made in the article entitled "Hoboken Operators Hold Successful Banquet." J. C. Hornstein was the representative of the Picture Theatre Equipment Company, not Mr. Horowitz, as stated.

The fact was also omitted that Mr. Edwards, of this company, presented the Operators' Protective Union of Hudson County, N. J., Local 384 I. A. T. S. E., with a framed cartoon picture, caricaturing the operator as he should not be. This was received with a round of applause by those present and immediately hung in a prominent position.

POWER'S ORIGINAL MACHINE, LETTERHEAD SIZE, SHOWN AT FAIR

ONE of the novel exhibitions at the exhibitors convention in San Francisco was the original picture projection mechanism manufactured by Nicholas Power.

This machine weighs but nine pounds and complete will cover but an ordinary sheet of letterhead writing paper. It is quite a contrast to the two hundred and fifty pound 6-A mechanism manufactured at the present time.

At the close of the convention, this novel exhibit was taken to the Power's booth in the Liberal Arts building.



Our 32-page catalogue No. 3, illustrated in colors, contains a large variety of artificial flowers, vines, garlands, shrubbery, palms, etc. Mailed free for the asking.

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Directory of New Theatres

This department is designed to be a weekly guide to all sales, leases, construction and remodeling of photoplay theatres throughout the country. If you are building, selling, leasing or renovating, and this department fails to record the fact, kindly communicate it at once for publication.

COLORADO

THE United States theatre, Denver, again will open its doors to the public. This theatre, built less than two years ago, has been unfortunate inasmuch as it has been forced to close its doors on two occasions. This time, however, exhibitors, backed with plenty of capital, are planning to redecorate the interior, obtain a star feature service and again make bids for patronage.

The Lyric theatre, Denver, formerly owned by A. F. Megahan, was sold recently to the Todd Carr Amusement Company. This is one of the oldest theatres in the city, and still retains its share of patronage.

FLORIDA

The Arcade theatre, Jacksonville, was opened July 19, and a public reception given. It is one of the largest photoplay theatres in that section of the country. They are showing Paramount pictures to packed houses.

The Pastime theatre, Jacksonville, was re-opened again July 25, and is exhibiting General pictures with one act of vaudeville.

INDIANA

The management of the Why-Not theatre, at Greenfield, Ind., has signed a contract with F. R. Martin, of the Fox Film Corporation, to run Fox features.

Charles Blackstone is the new manager of the Grace theatre, at Martinsville, Ind., owned by F. J. Rembush, of Shelbyville, Ind.

The opera house at Franklin, Ind., is being remodeled by O. I. Demaree, the manager, who is installing ventilating fans and making other improvements.

A new floor, new wall decorations, new lighting fixtures and a better seating arrangement are included in the improvements of the Palace theatre at Peru, Ind., which is being remodeled at a cost of seven hundred dollars. Jimmy Chandler announces the house will have "an augmented" orchestra when it re-opens.

Charles Richards and J. M. Chamberlin, who have been running the Orpheum theatre at Lafayette, Ind., for some time, have bought the theatre from the Columbia Amusement Company, of Lafayette.

My Show at Rochester, Ind., has been bought by Layman Downey from Charles Walker. Mr. Downey's term as county treasurer expires in the near future and he bought the theatre as a future business when his term expires.

Levi Reynolds, of Chalmers, Ind., is building a new theatre at Chalmers, which will be ready about September 1. The theatre is to be equipped with removable seats so as they can be removed for dancing on short notice.

Manager Rogers, of the Crump's theatre, at Columbus, is going to add vaudeville to the film attractions at his theatre, beginning in August, the week of the county fair.

J. A. Ormiston has opened a moving picture show at Bruceville, Ind.

Vincent Kraig, of Huntington, Ind., has bought the Theatorium at Newcastle, Ind. He will run features Monday, Wednesday and Friday, and change his program every day.

A pipe organ is to be installed at the Bucklen theatre at Elkhart, which is running nothing but films now.

The Park theatre at 3431 East Tenth street, Indianapolis, will be sold at auction by McFadden and Burkhardt.

The stock season has closed at the Family theatre, Lafayette, but the house will run a picture program, afternoon and evening. The house is being remodeled, two Powers 6-A machines, electrically operated, a mirror screen, ventilating fans and later a pipe organ are to be added.

The new white brick front of the Little Grand, at Madison, is almost completed.

More seats have been installed, extra space obtained in the aisles and two big suction fans have been added to the Theato, Washington, Ind., which has been remodeled.

KENTUCKY

The Germantown airdome, at Clay and Kentucky streets, Louisville, reopened on July 25 under the management of A. J. Wagner. The airdome has a seating capacity of 2,000. Each patron will be furnished with a cushion.

Robert Hill has purchased the Dixie theatre at Tullahoma, Tenn., from Clara Norton and the Crystal theatre in the same town from Homer Smith. Both theatres will continue as ten-cent motion picture houses.

MAINE

E. B. Wilder, proprietor of the Odd Fellows hall in Lincoln, is now building a new picture theatre in South Brewer, which he expects to be ready to open August 2. It will have a capacity of three hundred and the admission will be ten cents. He has contracted for Universal service.

George Ferland, formerly of Ferland's hall in East Millinocket, has closed his theatre there and is about to open the Star theatre in Millinocket. The Bangor office of the Universal Film Company has sold him a Powers 6-A projecting machine, and he has contracted for Universal service.

Riverside Park, a summer amusement place, about five miles below the city of Bangor, on the beautiful Penobscot river, which is operated by the Bangor Railway & Electric Company, opened Sunday night with motion pictures for the rest of the summer, the pictures to be shown free Sunday nights, in addition to the musical comedy features which run all the week.

This is the second place in Maine to use pictures on Sunday, and there is every indication that the venture will be successful, the company getting its returns from the extra car riding. The first picture shown was the Universal six-reel feature, Samson.

The Linekin Bay Yacht Club of Boothbay Harbor, a popular Maine summer resort, has installed a booth and picture machine and is going to have two performances each week for the benefit of its members.

MASSACHUSETTS

Middleboro, Mass., is to have one of the finest motion picture theatres in that section of the Bay State. It is being built by Fred L. Rounds, a dentist in that town. Construction is of cement blocks with a fancy full brick front. The building will be modern and fireproof in every way.

The floor will be cement, with opera chairs. There will be a large balcony and the projection booth, built into the building, will contain two 6-A Powers machines and a Fort Wayne generator. The lobby walls will be painted in Grecian and Venetian scenes. The structure will cost $25,000.

MISSOURI

Mrs. L. B. Stoddard, proprietor and manager of the Monroe theatre, California and Chippewa streets, St. Louis, is remodeling and enlarging her house so that it will hold twice as many patrons as formerly. The theatre will be extended to the alley in the back, will have a new concrete floor and other fireproof improvements,

and will seat seven hundred persons. The Monroe was built seven years ago and never was large enough for the audiences that patronized the place. The alterations are to be finished by September 1.

East St. Louis has a new airdome which recently opened at 4,000 Waverly avenue. Alpha O. Ely, police sergeant of East St. Louis, is the proprietor. The new airdome was equipped by the Lears Theatre Supply Company, of St. Louis.

The Lindell theatre, Grand and Hebert streets, St. Louis, will run a program of pictures only on Sunday from now until September 1, when the regular feature program will be resumed. William Goldman, the new manager of the Lindell, is proprietor of the St. Louis theatre, Prairie and St. Louis avenues. The St. Louis will remain open all summer.

The West End Lyric, on Delmar at Euclid avenues, St. Louis, is closed for the remainder of the summer. John W. Cornelius, who operates the three Lyrics, will only open the west end house when it rains, and the program cannot be shown at the Lyric airdome, which is not far away from the house.

The Broadway theatre, Broadway and St. Charles street; the Arco theatre, Arco and Manchester avenues; and the Juniata, Grand and Juniata streets, three theatres in widely separated sections of St. Louis, showed two reels of pictures of the Advertising Clubs' convention, which was held in Chicago in June, on July 19, 20 and 21, respectively.

The films were shown under the auspices of the Advertising Club of St. Louis, and contained many interesting views of the convention, such as the parade, the baseball game, and other scenes in which the members took part.

The operating booth at the North Grand airdome, Grand avenue and Natural Bridge road, was struck by lightning during the severe storm in St. Louis on Sunday, July 18. Charles Warner, the manager, and H. O'Laughlin, the operator got busy as soon as the storm was over. It seems the lightning blew out the compensarc and it required some work to get things connected up in time for the evening performance. The North Grand airdome is directly back of the theatre of the same name, and is under the same management.

On July 3 a fire partially destroyed the Happy theatre at Rich Hill, Missouri, owned and operated by Harry Booth and his wife. The house was crowded at the time and Mr. Booth and his wife prevented a panic by their cool work. In addition to the damage to the building four reels of film were destroyed. Repair work was started immediately and the show will be open again in the very near future.

Miller and Chambers are putting in a new house in Wichita, Kansas that will seat 1,800.

NEW JERSEY

Announcement is made by Edward Spiegel that the Market & Beaver Realty Company, of which he is an officer, will rebuild the old Newark theatre, at Newark, during the next year. The entire structure will be torn down and a new playhouse of modern construction will take its place. The plans call for the expenditure of about $750,000.

George W. Cuff, a well-known member of Montclair Lodge of Elks, now controls the Colonial theatre, Halstead theatre, East Orange, and a large show house at Paterson. A Photoplayer, equal to a fifteen-piece orchestra, and costing $10,000 has been installed in the Colonial theatre.

OHIO

"Tim" Long, who is the man behind the wheel at the Melba theatre, Detroit avenue and 118th street, has worked up the business of that house to more than capacity and plans to build a house with 1,000 seats.

Charles A. Garner, former advertising, publicity and assistant manager of the Miles theatre, now is manager of the Princess theatre, Euclid avenue, near the Public Square, Cleveland.

OKLAHOMA

The Star airdome, McAlester, Okla., A. Bert Estes, manager, has changed at least temporarily from stock and musical comedy to moving pictures and vaudeville and will show western and comic pictures.

The Airdome, at Brownswood, Texas, which showed vaudeville and moving pictures, was totally destroyed by fire July 16, cause of fire unknown. The loss was partially covered by insurance.

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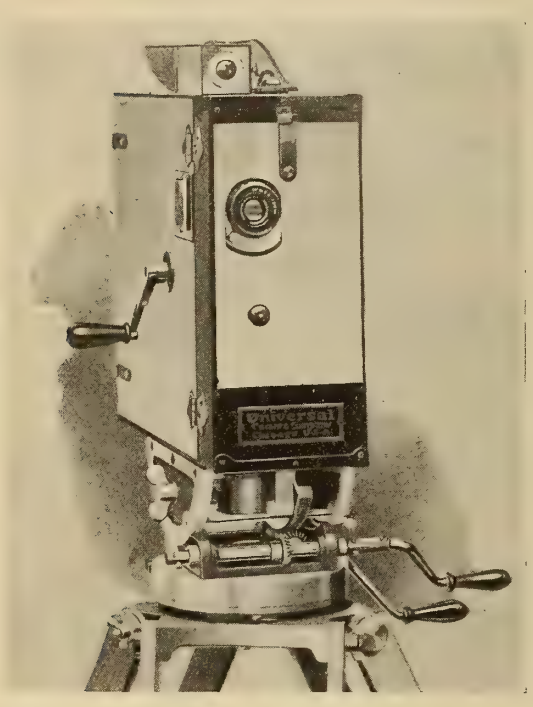
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THEATRE MAILING LIST THEORY *vs.* FACT

Suggestions in connection with circularizing motion picture theatres.

"Theatrical conditions do not warrant publication of a new issue of the Theatrical Directory until 1916. Nine-tenths of the theatres in the United States are changing hands, making it impossible to secure correct information.

"(Signed) Gus Hill."

The above letter emphasizes the value of our service. Are you using it? If not why not? Its use means a saving to you of from $3 to $5 in postage per thousand theatres circularized.
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N20 FRED HAWLEY

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PENNSYLVANIA

Peter Magaro, proprietor of the Regent motion picture theatre, 410 Market street, Harrisburg, and of a theatre in Carlisle, Pa., has just announced that he proposes to give Harrisburg another screen playhouse. He has bought a plot of ground, 149 by 150 feet, at Maclay and Susquehanna streets, in a new and rapidly growing section of the city, on which he plans to build a brick, fireproof theatre capable of seating 2,000 persons. Construction work will probably not begin until next year.

Several theatres in Pittsburgh have been closed on account of the shortage of business in that section during the hot weather. H. C. Bowers has closed his theatre the Avenue, at Turtle Creek. Pa., and has moved the equipment to Braddock. He is looking for another location, as he states the one he just left was not in a paying location.

The Majestic theatre in Bridgeville, Pa., has also been closed as have several other houses in that section. It is said all of the theatres but the one first stated will be opened the latter part of September.

George J. Sweitzer opened his new Century theatre in Ohio street, North Side, early last week and reports excellent business. The theatre is one of the best in that section of the city. He has an ideal location.

He has a large section to draw from and is sure of a crowd as long as he gives his patrons what they want. The theatre is decorated throughout in red, old rose and green and the seats and other effects of the theatre are all new and up to the minute. He has installed an organ and uses the latest pattern machines for projection.

Glen Jackson, who has been manager of the Lyric theatre, Hazelton, Pa., for several months, has tendered his resignation. His successor has not been named as yet.

Nicola Citola is erecting a new motion picture theatre in East Diamond street, Hazelton, Pa. The house will have a seating capacity of three hundred and fifty. It is expected the theatre will be opened Labor Day.

Charles H. Ringsdorf, who has been manager of the Orpheum theatre, Wilkes-Barre, since that house was opened about six months ago, has tendered his resignation. A. C. Cramps, who was formerly connected with the Savoy theatre, this city, has been named to succeed Mr. Ringsdorf.

Jacob Theis, wealthy real estate operator of this city, is the owner of the Orpheum, which is Wilkes-Barre's newest and costliest motion picture theatre.

An Austin organ has been installed in the Orpheum theatre, Wilkes-Barre, Pa. The instrument is one of the finest built by the Austin Company. It will be featured in all of the Orpheum advertising.

TEXAS

A. D. Bethard will soon open his theatre at Peak and Bryan streets, Dallas, Texas, with a seating capacity of six hundred. The house will be located in one of the best suburban districts of the city.

John M. Sayeg, exhibitor at Ennis, Texas, was blessed with a baby girl on July 12.

W. J. Shivers, formerly owner of the Cliff Queen theatre, Dallas, Texas, is now operating the Healy airdome in Fort Worth.

J. W. Box, Dixie theatre, Rockdale, Texas, has temporarily discontinued business, but will open again about September 1, with an almost entirely new house, the remodeling work starting upon his closing the house.

The Cozy theatre, Waco, Texas, opened the middle of July with what might be called "the official opener." "The Heart of Maryland," with Mrs. Leslie Carter starring.

John Sniveley at Paris, Texas, has closed his Lyric theatre for repairs, and will have one of the neatest theatres in the state when completed about August 15.

The war series of the Picture Playhouse Film Company are going good in the southwestern territory, and Managers McIlheran is keeping them working solid.

W. J. Lytle, manager of the majority of the motion picture houses in San Antonio, still wants more of them. During the last six months he has opened the Empire, seating 1,800; the Soledad Roof, seating 2,100; the Soledad theatre, seating 2,000, and now he has plans approved for another big one on Commerce street, which will seat it is expected, about two thousand.

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Music and the Picture

Edited by Ernst Luz

EDITOR'S NOTE.— *This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays.* MOTION PICTURE NEWS *will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.*

THEME ADOPTION FOR PICTURE PLAYING

A THEME in music is a melody, usually short, with which the composer hopes to popularize his composition and around which he writes musical embellishments with a view of having his theme stand out more prominently.

Such themes are the result of the composer's temperamental moods, while the embellishments are the result of his musical knowledge and ability—in other words, the first is his inspiration, the other, theory.

In the adoption of music to the spoken drama, the theoretic part of the composition is dropped, the theme only being used, hence the term, "theme playing."

For many years many writers have claimed that on account of the picture being subject to so many interchangeable scenes, it was not practical to use musical compositions in their entirety and consequently we have the market flooded with books of themes or short extracts from standard musical compositions, very erroneously calling it picture music.

Theme Ideas

Theme ideas such as the above do not only belittle the picture, but constitute a gross insult to music as an art, and are detrimental to the betterment of music and the picture.

A picture dramatic story is the direct result of a theme of thought. Why then should not musical themes which are the result of temperamental moods inspiring their composers, synchronize with the picture?

The musical picture plots that appear in this department are based on the above being the fact. The description of music being a thematic analysis of the screen action, while the musical numbers suggested are the result of a thematic musical analysis of each number. When properly and intelligently done there should be no difficulty in having the two to temperamentally synchronize.

The cues as given designate the points in the picture where there are temperamental changes in the screen action. In pictures void of any musical or thematic suggestion the cues are guides as to how long each number should be played.

In making a thematic analysis of screen action we find that we have four classifications, viz.:

1. Introductory or descriptive action. 2. Characteristic. 3. Dramatic. 4. Suggestive.

Classifications Well Known

Excepting the suggestive, the above classifications are well known to music, the suggestive being an innovation of the picture theatre, brought about by the futile attempt of players to follow screen action with numbers having titles suggestive of the screen action, regardless of their temperamental or thematic value. It is gratifying to note that in the musical accompaniment of dramas the above idea or method is now more or less obsolete.

In comedies when such suggestion adds to the mirth of the picture, it is still rightfully in vogue and when properly done and not overdone it certainly meets with the approbation of audiences.

Suggestive music should not be miscontrued as that which is characteristic. Playing music which is known as of Spanish character to a picture suggesting Spanish customs, staged and costumed in Spanish vogue, while suggestive of that which is Spanish is termed characteristic, not suggestive.

The study of characteristic musical color in picture playing, is a very necessary and interesting study.

The very fact that many composers have written numbers, giving them titles suggesting foreign or oriental character, (personally classifying them as such) while their themes and tonal modulations are entirely foreign to the known requirements of such numbers, proves that this study is sadly neglected in both the theoretic or practical in music.

Characteristic Music Hard to Write

Few composers can successfully write characteristic music of more than one type. We therefore know our musical numbers by their composer, feeling assured that Tschaikowsky will give us the plaintive in the Russian; Wagner, the severely dramatic of Germany; and Gillet, the light or frivolous, characteristic in French music.

Of all characteristic music the oriental is the best known, for we have worthy compositions of this type of music by composers of every nationality known.

Oriental dances as well as oriental settings in spectacular performances have been very popular, consequently creating a market for music of such character, making its study profitable.

Its frequent use, with its character designation on musical programs has made it known to the public, consequently it has an intrinsic value in picture theatre music.

Dramatic music is the most studied in picture playing, many players thinking that when they have mastered some agitatos and hurries, they are capable of portraying the necessary dramatic climaxes of picture action. They forget that such music is melodramatic, the real dramatic music expressing a much greater degree of seriousness.

Serious Dramatic in Music

After making a thematic or temperamental study of Wagnerian music you cannot help but know that which is seriously dramatic in music, for in all his themes and at all times when he is melodic, his music suggests the passion and fire of dramatic inspiration.

As a preliminary study take the "Evening Star" from "Tannhauser," which is possibly the most popular and least dramatic or melody or song of all Wagner music and see if you will not find more than melodic inspiration in its theme.

I cite Wagner not as the only writer of advanced dramatic music, for there are many others at the present time, all of whom must admit Wagner as the master of dramatic music.

While with the suggestive, characteristic and dramatic, we can obtain all the musical color pertinent to the picture and screen action, there still remains the greater portion of the picture to be thematically analyzed, consisting of the introductory or descriptive action necessary to picture clarification and plot development.

All musical numbers not having a positive suggestive, characteristic or dramatic value in picture playing can at some time be used as introductory or descriptive numbers.

While the numbers for this kind of playing are more numerous, we must remember that the temperamental requirements are much greater, for the musical appeal in introductory or descriptive playing may be the most frivolous, and again very serious.

While descriptive playing may call for a lively gallop at one time, it can and quite often does require the most plaintive adagio as a succeeding number. The thematic classification of introductory numbers is a necessary factor in the musical setting for pictures as well as the playing of such numbers, and will be taken up in the coming articles appearing in this department.

Theme adoption for picture playing is consequently an essential part of the work, when such themes with their component parts are selected and placed with the view of working on the temperamental senses of their hearers, thereby placing the audience into a more receptive mood, the music laughing when the picture laughs, and crying when the picture cries.

Music Plots for "The Puppet Crown" and "Don Caesar De Bazan"

Lasky Feature. Ina Claire and C. Blackwell in "The Puppet Crown," five reels. Projection time, one hour ten minutes. Released July 29.

	Description of Music.	*Music Suggested.*	*Cues to Stop Number.*
1.	Desc. (Light Regal)	"Prince and Princess" (Witmark)	"Princess Alexia."
2.	4/4 Inter	"Starlight" (Chappell and Co.)	Four girls all sit on bed.
3.	Desc. (Regal Rom.)	"Heart Throbs" (Leo Feist)	Connects 1 and 2.
		PART 2.	"Over the Garden Wall."
4.	Light Love Song	"Un Peu D'Amour" (Chappell and Co.)	Finish strain P.P. after Princess stops singing.
5.	Sh. Br. Andante		Princess takes guitar to play.
6.	Light Love Song	Same as 4	Finish strain P.P. after Princess stops singing.
7.	Short Waltz (Imitate whistling)		"On a Moonlight Night," etc.
8.	Pizz Polka No. (slow)	"Ballet Sylvia" (Leo Feist)	After auto on screen. Girls stop playing instruments.
9.	Desc. (Rom.)	"Dawn of Love" (Carl Fischer)	Connects 2 and 3.
		PART 3.	"The Princess comes home."
10.	Gavotte (Regal)	"Amaryllis" (Leo Feist)	"The people learn of the new Tax."
11.	Inter. (For. Char.)	"Porcupine Patrol" (Chappell and Co.)	Interior after carriage drives into palace gates.
12.	S.-Hy. Rom. Intro. and Waltz. (Leg.)	"Spirit of Love" (J. Remick)	"That night Bob's shoe-lace becomes untied."
13.	Desc. (Hy.)	"Serenade-Karganoff" (Schirmer and Co.)	Connects 3 and 4. After Bob seated at table with King to decide on terms.
		PART 4.	
14.	Sh. 4/4 Inter	"Marcelle" (Schuberth and Co.)	"The Court Ball."
15.	Minuet	"Old Time Flavour" (Carl Fischer)	Duchess and Chancellor on screen while Bob and Princess on balcony.
16.	Slow Hy. Gavotte	"Pompadour" (Witmark)	"The Uprising must take place tonight."
17.	Minuet	"Don Juan" (E. Ascher)	Officer on horseback exits palace gates.
18.	Agitato	A.B.C. Set No. 4—A. 1 (Photoplay Music Co.)	Officer on horseback re-enters palace gates.
19.	Br. Hy.	" " " —B. 2 (Photoplay Music Co.)	Connects 4 and 5.
		PART 5.	"Down with the King," etc.
20.	Sh. Minuet	"Don Juan" (E. Ascher)	Quick segue when second dance scene on.
21.	Hurry (Mob)	A.B.C. Set No. 3—A. 1 (Photoplay Music Co.)	After "Let the mob finish its work," etc.
22.	Br. Plaintive	" " " —B. 2	End of death scene.
23.	Hurry (Mob)	" " " —A. 1	Bob and Officer on screen alone.
24.	Br. Plaintive	" " " —B. 2	Officer falls dead in Bob's arms.
25.	Hurry (Mob)	" " " —A. 1	"It is worth dying," etc.
26.	Desc. (Hy. Path.)	"On Wings of Love" (Witmark)	To end.

NOTES FOR "THE PUPPET CROWN."—*Reel I.*—Nos. 1 and 3 can be gavottes, the first light, while No. 3 should have a decided romantic appeal.

Reel II.—No. 9 must be an exceptionally long, slow number, with a romantic appeal.

Reel III.—No. 11 must be a 2/4 intermezzo of odd type; minor key preferable. No. 12 must be a dreamy waltz with a slow introduction. No. 13 must be a slow legato number with a dramatic appeal. No. 15, a very long minuet.

Reel IV.—No. 16 must be a slow gavotte with a movement in minor key. Nos. 17 and 20 are short minuets. Nos. 18-19-21-22-23-24-25 are short melodramatic numbers.

Reel V.—No. 26 is a slow number having a dramatic as well as a pathetic appeal. Must have a melodious theme. Nos. 9-10-11-12-13 can be given to organ when desired.

Kalem Feature. "Don Caesar De Bazan." Four-reel Dr. Released by General Film July 26. Projection time, one hour

	Description of Music.	*Music Suggested.*	*Cues to Stop Number.*
1.	Bolero (Light)	"Moskowski," Span. Dance No. 5 (E. Ascher).	"The King and Don Jose."
2.	Intro. & Waltz (Span.)	"Espana" (E. Ascher)	King gives money to dancing girl.
3.	Desc. (S.-Hy. Span.)	"Dark Eyes" (J. Remick)	Don Caesar at dice game.
4.	Hurry	A.B.C. Set No. 6—B. 2 (Photoplay Music Co.).	End of fight.
5.	Habenera	"Dream Days of Seville" (Witmark)	Connects 1 and 2.
		PART 2.	Don Caesar protects Armor boy.
6.	Hurry (Duel)	A.B.C. Set. No. 6—B. 2	End of duel. Don Caesar arrested.
7.	Neutral (Spanish)	"Seville Suite" (Ricordi)	
8.	Desc. (S.-Hy. Span.)	"Natalia" (Witmark)	Connects 2 and 3.
		PART 3.	End of wedding ceremony.
9.	Desc. (Hy.)	37—"Boreas" (Witmark)	"A reception for the Countess."
10.	Minuet		Dancers stop.
11.	Desc. (S.-Hy.)	"Twilight Whispers" (C. Fischer)	Once.
12.	Desc. (Hy.)	"Sunshine and Shadow" (C. Fischer)	"The carriage awaits the Countess," etc.
13.	Agitato (Light)	A.B.C. Set No. 8—A1—(Photoplay Music Co.).	Don Caesar exits palace.
14.	Gallop (Very Light)	" " " —B2	Connects 3 and 4. Guard shoots at Don Caesar while climbing garden wall.
		PART 4.	
15.	Desc. (S.-Hy.)	"Affection" (Witmark)	Concert.
16.	Desc. (Hy.)	"Barcarolle-June" (C. Fischer)	Don Caesar enters room with Queen and Don Jose.
17.	Hurry	A. B. C. Set No. 6—B. 2.	Don Jose killed in duel.
18.	Desc. (Hy. Ag. Path.)	"Awakening of Spring." Bach. (Leo Feist)	To end.

NOTES FOR "DON CAESAR DE BAZAN."—*Reel I.*—Nos. 3, 5 and 8 are slow Spanish numbers. No. 2, any Spanish waltz with an introduction.

Reel II.—No. 7, any Spanish suite as published by G. Ricordi or Carl Fischer, New York City.

Reel III.—No. 9 is a slow, serious number, with a positive dramatic appeal. No. 11 is a somewhat less serious number than 9, neverthless slow. No. 12, same as 9.

Reel IV.—Nos. 15 and 16 are the same as Nos. 11 and 12. No. 18 is a slow number with a dramatic as well as a pathetic appeal with a usual agitated strain in minor key. It is best when the minor theme is in the bass clef.

Nos. 11, 12, 15, 16 and 18 can be appropriately played on organ.

MUSICAL QUESTIONS AND ANSWERS

D. N. M., Muskegon, Mich.—Have sent you some of the plots you requested. In the near future I will be able to give you all the information you require. Hope to hear from you, telling me what success you have had with the crude forms I send you. In the future write to our New York address.

E. E. H., Syracuse, N. Y.—Pleased to hear that you found the musical plot of "Always in the Way" helpful and that you liked it. Am writing you as requested.

C. E. R., Chicago, Ill.—You will find many concert waltzes having slow introductions, which have a positive romantic or pathetic appeal. This is very valuable in picture playing. You can cover a pathetic scene with the introduction going into neutral or descriptive playing without any break in your number. The terms semi-heavy (S.-Hy.), heavy-romantic (Hy.-Rom.) or heavy-pathetic (Hy.-Path.) denote the degree of seriousness, which you obtain by selecting your number and the way you need play it.

When the term heavy is used you should look for numbers wherein minor keys are prominent, remembering that all such introductions must be slow. Most all Waldteufel waltzes have such introductions. You should avoid introductions of maestoso or allegro moderato movements, as they are better for ensemble (Ens.) or dramatic effects. "Adlyn," "Wedding of the Winds" and "Spirit of Love" waltzes, all published by Jerome Remick, New York City, are very good.

In making a research of your standard waltzes you will find many. Be sure that the introductions are melodious, otherwise they are good for ensemble effects only.

A B C SETS READY

THE Photo Play Music Company announces in this issue that six of its "A B C Dramatic Music Sets" are ready. These numbers are so arranged as to make it possible to follow dramatic action on the screen without a segue from one sheet of music to another, making it possible to play lengthy and difficult scenes without making a break in the music.

The sets all contain two or more numbers put together in the form usually required by the picture action. It is equally valuable to the pianist, one man orchestra player or orchestra.

Every set has an explanation of its picture value printed on the piano copy, with instructions for its use. Further detail will be found in the advertisement in this issue.

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THE National Badge and Pennant Company of Chicago, which for several years has been prominent in the manufacture of college and advertising pennants and badges, has entered the motion picture field.

They have made some attractive Charlie Chaplin pennants, which are for sale to the exhibitor at a low price, for use in decorating his theatre when playing films in which this favorite appears. They are planning later to branch out manufacturing pennants for all the leading film favorites.

MUSIC FOR "AN ALIEN"

THE Paramount Pictures Corporation issues a musical plot to the Thos. H. Ince picture "An Alien."

The plot is identical with the music used at its initial production at the Astor theatre, New York City. The plot is not dictatorial, giving the musician full sway in setting music with whch he is familiar.

As there are many changes in the first two reels care must be taken in selecting numbers from and to which quick segues can easily be made. For use in the pit the musician or leader can materially condense the plot making it more practical by writing the stop or segue cues on his music.

If possible see your picture with this plot in hand before your first performance and you will have no difficulty in getting good results with it.

The Paramount Pictures Corporation is to be commended for the issuing of this plot which should be a positive help to the player.

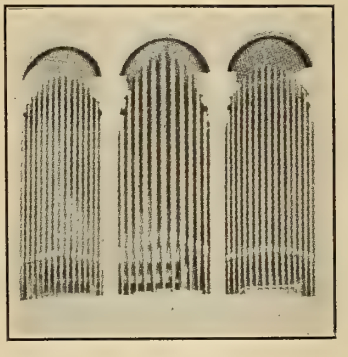
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SET NO. 2 consists of two long numbers, one illustrating heavy plotting or dramatic action leading up to fights. The second being a long allegro-hurry for fights or tumult.

SET NO. 3 is a two-numbered set illustrating fights or tumultuous action, ending in death or despair. No. 1 an agitato-hurry and No. 2 a plaintive.

SET NO. 4, consisting of a light agitato and Dr. andante movement, is a musical illustration for domestic quarrels or agitation with a romantic or pathetic aftermath.

SET NO. 5 consists of 4 numbers, a pizz. mysterioso, agitato, hurry and plaintive. Excellent number for burglary scenes, illustrating the sneaky entrance, agitation leading to a fight with a plaintive as the aftermath.

SET NO. 6 consists of 2 numbers, a heavy mysterioso and allegro-hurry. An excellent illustration for threatening action or plotting ending in confusion or excitement.

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AUGUST 14, 1915

Motion Picture News

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"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY - - - - NEW YORK





BROADWAY UNIVERSAL FEATURES

THOS. H INCE FEATURE

THE TOAST OF DEATH

BY C. GARDNER SULLIVAN

IN 4 PARTS

with
Harry Keenan,
Louise Glaum &
Herschel Mayall





RELEASED AUG. 12

A MUTUAL MASTER PICTURE





THE TOAST OF DEATH.

MLLE. POPPEA, OF THE IMPERIAL BALLET IN CALCUTTA, IS WOOED BY CAPTAIN YAR KHAN OF HER MAJESTY'S ROYAL BENGALESE DRAGOONS, AND OVERCOMING HER INBORN PREJUDICE AGAINST MARRYING AN ORIENTAL, SHE CONSENTS TO BECOME HIS WIFE AS SHE BELIEVES THIS TO BE THE CHANCE OF HER LIFE, YAR BEING VERY RICH AND OF HIGH SOCIAL STANDING. AFTER THE HONEYMOON, YAR KHAN IS ORDERED TO THE COMMAND OF A NATIVE STATION IN THE SWELTERING SOUTH COUNTRY AND POPPEA, MUCH AGAINST HER WISHES IS OBLIGED TO ACCOMPANY HIM. THE DEADLY MONOTONY OF IT GETS ON HER NERVES AND SHE WRITES TO CAPT. DRAKE, AN OLD TIME LOVER AND A FRIEND OF YAR'S ASKING HIM TO COME TO HER. DRAKE ARRIVES AND IS WELCOMED BY YAR. POPPEA PRETENDING TO BE VERY MUCH SUPRISED AT HIS ARRIVAL. NOT LONG AFTERWARD, YAR AWAKENS TO THE FACT THAT POPPEA IS FALSE TO HIM. HE PLANS REVENGE ON CAPT. DRAKE IN TRUE ORIENTAL FASHION. HE FILLS TWO GLASSES WITH WINE. INTO ONE OF THEM HE POURS A DEADLY POISON. POPPEA IS FORCED TO CHOOSE ONE OF THE GLASSES FOR DRAKE, YAR TAKING THE OTHER GLASS. YAR TOASTS CAPT. DRAKE, AND THEY DRINK. DRAKE IMMEDIATELY FALLS DEAD.

NEW YORK MOTION PICTURE CORPORATION

LONGACRE BUILDING 42RD ST. AND BROADWAY NEW YORK KESSEL & BAUMANN EXECUTIVES

WORLD FILM CORPORATION

LEWIS J. SELZNICK Vice Pres. & Gen. Mgr.

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IN A 5 PART DRAMA COMBINING PATHOS COMEDY AND THRILL

NAT GOODWIN IN THE MASTER HAND

The story of the machinations of a selfish, heartless husband who, in order to gain possession of his wife's fortune goes to the length of having her illegitimately confined in an asylum for the insane. His evil career is brought to a close by a spectacular automobile accident.



Mr. Goodwin has the role of a genial, lovable man of big affairs who proves that his is the master hand first by dominating an exciting situation in the stock market and then—bringing his histrionic ability into play.—By solving the mystery of the disappearance of the villain's wife and bestowing deserved happiness on two women who have been victimized.

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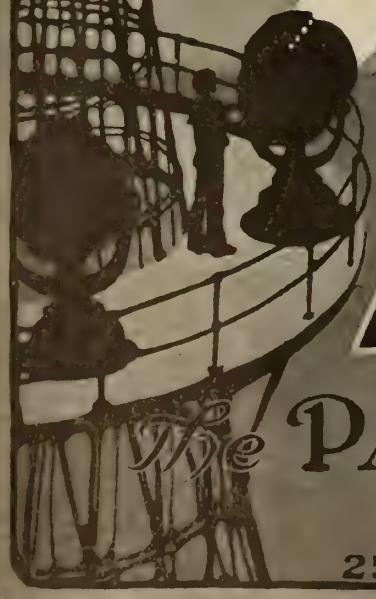


Featuring

Lillian Lorraine

William Courtleigh, Jr.



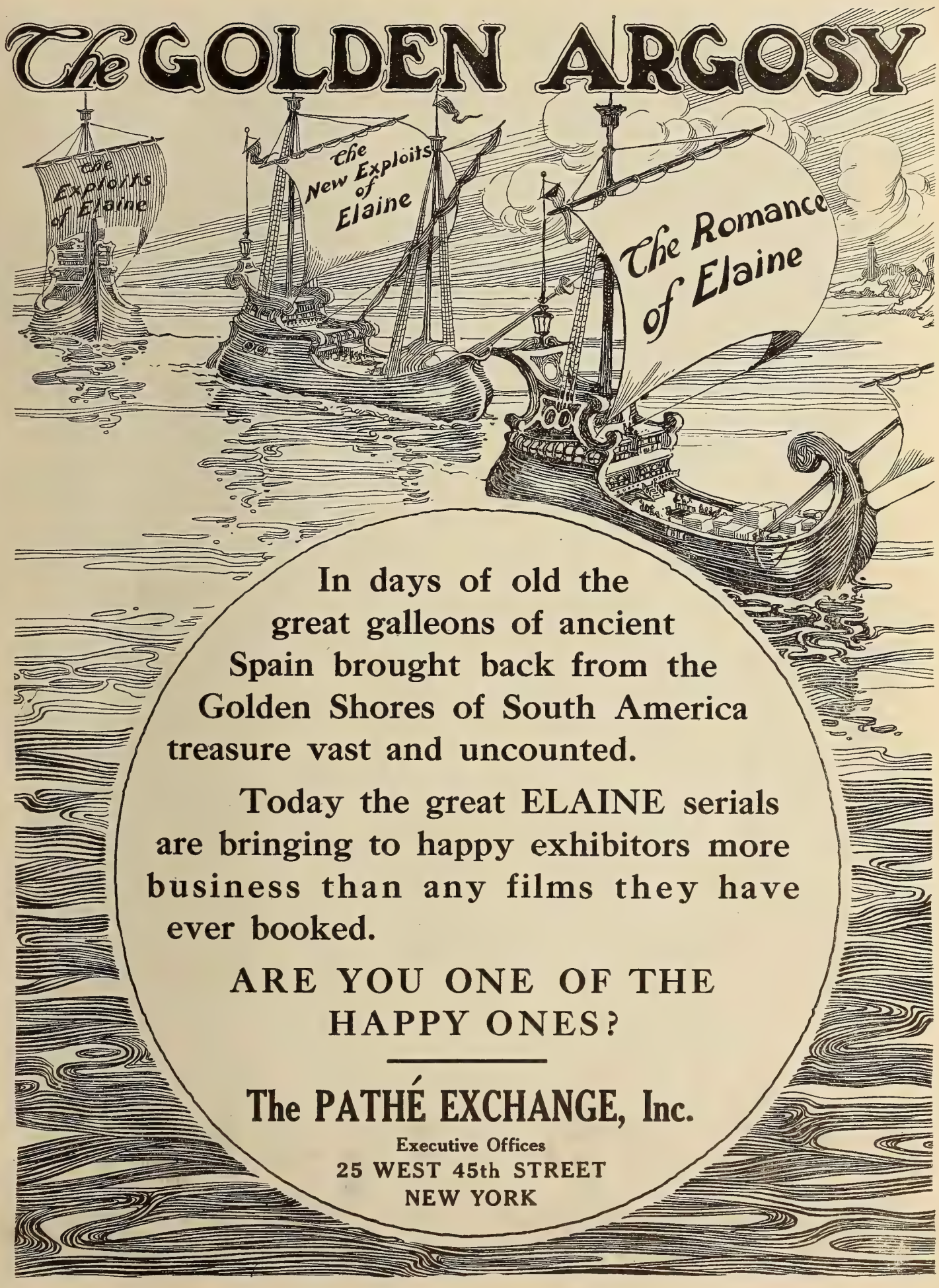


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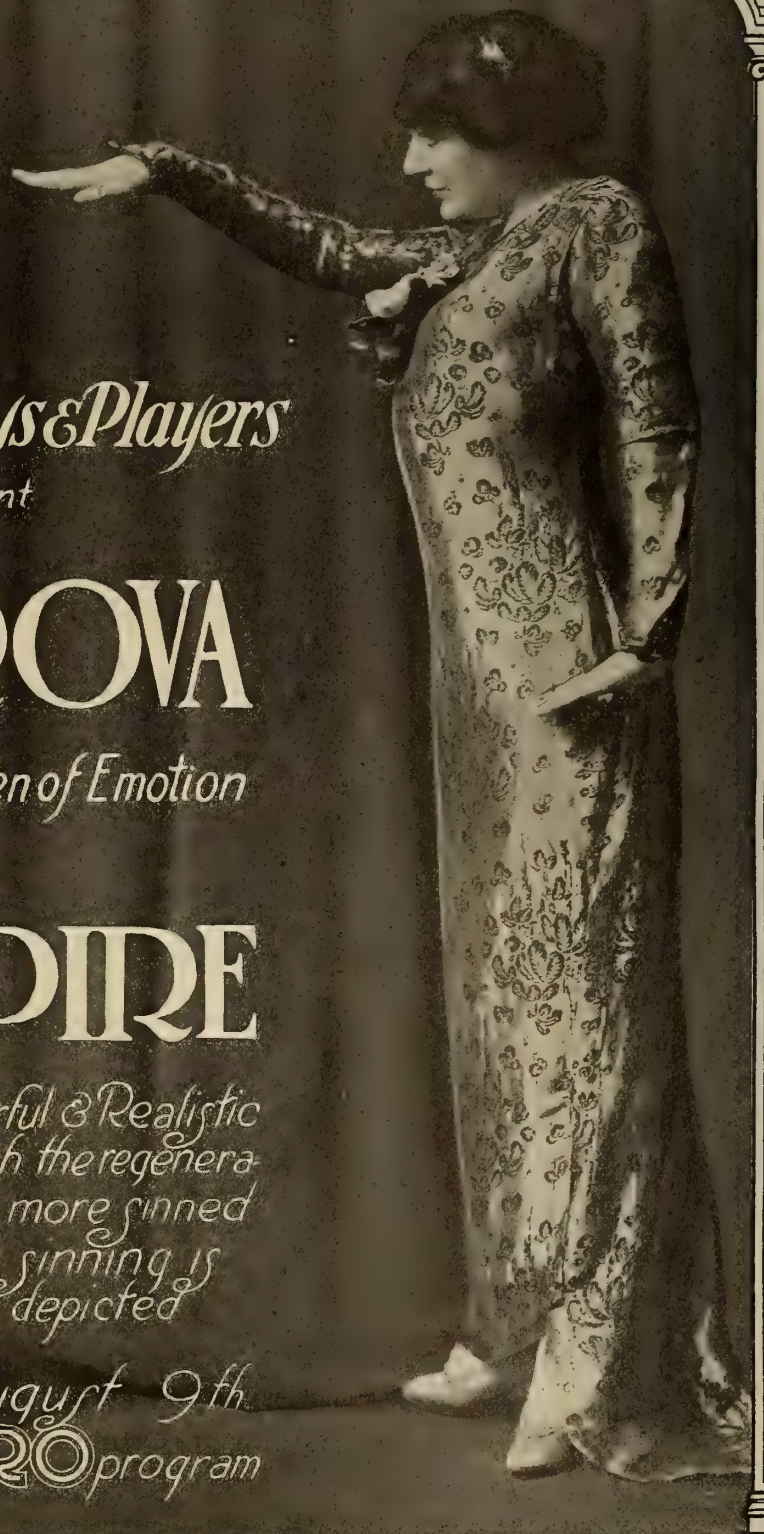
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In days of old the great galleons of ancient Spain brought back from the Golden Shores of South America treasure vast and uncounted.
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Popular Plays & Players
Present
Mme.
PETROVA
The Stately Queen of Emotion
in
The
VAMPIRE
An Intense, Powerful & Realistic Photoplay, in which the regeneration of a woman, more sinned against than sinning is beautifully depicted
Released August 9th
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OFFERS

COLUMBIA PICTURES CORPORATION

THE EXQUISITE STAGE STAR

ANN MURDOCK

IN

CHARLES FROHMAN'S FORMER GREAT DRAMATIC TRIUMPH

A ROYAL FAMILY





RELEASED AUGUST 16TH ON THE METRO PROGRAM

BRANCHES GIRDLING AMERICA

METRO PICTURES CORPORATION

1465 BROADWAY NEW YORK CITY

WILLIAM FOX

FOR YOUR BOX-OFFICE

THE

ONE-A-WEE

(SEE THE BACK COVER OF THIS

A GREAT STAR, IN A
WRITTEN BY A GREAT AUTHOR,
EVERY

RECOLLECT THAT WILLIAM FOX,
OF MOTION PICTURES WHO

HE COULD NOT AFFORD TO
FOR HIS OWN SUCCESS AS A
A RIGID ADHERENCE TO THE

RELEASED THROUGH FOX FILM COR

PRESENTS

BENEFIT, MR. EXHIBITOR,

NEW

K POLICY

PUBLICATION FOR COUPON)

GREAT PHOTODRAMA,
PRODUCED BY A GREAT DIRECTOR
WEEK

IS THE ONLY MANUFACTURER
IS ALSO AN EXHIBITOR,

MAKE A MEDIOCRE PICTURE;
THEATRE OWNER DEPENDS ON
STANDARD HE HAS SET.

PORATION

130 WEST 46th STREET
BRANCHES EVERYWHERE

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We have purchased the Kriterion—not for its past but for its future.

Our action in this matter, our plans, our organization here and abroad—all have now been consummated after months of steady and silent work.

There is much we might say: but you want facts. Very well.

We know and you know that a ready welcome and assured success await a highly desirable program, **provided** (1) it is strong financially, (2) it is able to offer better pictures continuously, and (3) to extend better service to its customers.

Now, we have on hand, ready for **immediate** release more than two hundred high-class subjects, our property, paid for in cash. They are high class and they are ready.

We have contracts with some of the best producers in the United States, in each instance a concern with the ability, equipment and capital which assure quality production.

And finally, money talks! Look up these references:

NATIONAL BANK OF BALTIMORE,
BALTIMORE, MD.
Regarding LEE SONNEBORN

MUTUAL BANK, 45 W. 33d STREET,
NEW YORK CITY
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Consult Dun or Bradstreet's regarding these firms:
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1600 Broadway **NEW YORK**

Exchangemen: See opposite page.

"Decidedly KP Distinctive" "Decidedly KP Distinctive"

NEW KRITERION

To Exchange Men:

From this day on the Kriterion program will be conducted as a business organization by business men.

Our plan of business is a strictly co-operative one.

We realize keenly the necessity of good pictures and our contracts are made hard and fast to that end. We can and will eliminate all pictures not up to our standard; and shall expect our exchanges to do likewise, should the occasion arise.

We also know the diverse needs of the day. Our pictures will include comedies, dramas, cartoons, educational, topical and animal pictures.

In addition we promise only the strict business rules and honest purposes which are essential to every substantial and successful industry.

To the exchange men we would say: We have stated our proposition and you have our references.

We offer territory to the first responsible man who is equipped to handle successfully the Kriterion program. Your territory may still be open.

If you are interested, write or wire us. Or better still, come to New York at once and see us.

Remember: We are ready to release NOW—with pictures sufficient for eleven weeks advance

KRITERION SALES CORPORATION

1600 Broadway **NEW YORK**





American Film Company, Inc., Releases

THE JILT



A Two-Part "Flying A" Drama

A tense picture — situations that surprise — straight-from-the-shoulder action—scenes of wonderful beauty. A petulant flirt toys with men's hearts and is punished.

Date of Release Aug. 16th

Featuring
Winifred Greenwood and Edward Coxen
Directed by Henry Otto

The Honeymooners

An American "Beauty" Drama

Clean—vivacious — pretty. A film that is bound to please. It has the appeal —the punch—that everybody loves.

Date of Release Aug. 17th

Featuring
Neva Gerber and Webster Campbell
Directed by Archer MacMackin

The Assayer of Lone Gap

A Single-Reel "Flying A" Drama

A burglar's visit makes a coward of an unborn child. The inborn fear is throttled and a maiden's love is won.

Date of Release Aug. 18th

Featuring
Vivian Rich and Walter Spencer
Directed by Reaves Eason

BOOK AMERICAN FILMS
THEY DRAW THE CROWDS

Distributed throughout the United States exclusively by Mutual Film Corporation 40

American Film Company, Inc.
S. S. Hutchinson, President CHICAGO, ILLINOIS

WHIZ-Z-Z-Z-!



One of the countless thrills in "The Diamond From the Sky," the wonderful continued photoplay in chapters. Esther (Lottie Pickford) and Quabba (W. J. Tedmarsh) escape their pursuers in this breath-taking manner. A thrill from chapter 15, appearing now in leading theatres.

THE DIAMOND FROM THE SKY

A Picturized Romantic Novel by Roy L. McCardell

The Greatest Ever!

That is the unanimous public verdict ***everywhere*** concerning "The Diamond From the Sky." Mr. Exhibitor: You can't afford not to book this stupendous box-office success. A new, two act chapter is released each week.

$10,000 for a Suggestion!

This huge cash prize will be awarded for the most suitable suggestion for a sequel to "The Diamond From the Sky." Think of it! A $10,000 prize! ACT NOW! Book this ***Proven Success;*** then watch the money pour in at your box-office.

For booking information ***write, wire*** or ***see at once*** the North American Film Corporation representative at your nearest Mutual Exchange, or write or wire us.

NORTH AMERICAN FILM CORPORATION

JOHN R. FREULER, President

Executive Offices: 71 West 23rd Street, New York City

North American Representatives at Every Mutual Exchange in America

THE BIRTH OF A NATION INCREASES!

EDWIN THANHOUSER WILL NOW HAVE THE PLEASURE OF PRESENTING TWO FALSTAFF COMEDIES WEEKLY

THE natural law of supply and demand is *relentless—IRRESISTIBLE!* FALSTAFF COMEDY supplied the demand for *legitimate comedy.* It blazed its own trail; it made good! CONSISTENCY did it!

Now the market wants MORE FALSTAFFS! Isn't that a perfectly splendid tribute—isn't it as genuine a testimonial of heart-felt satisfaction as *ANY* man could ask for his work?

By George—IT IS!

Edwin Thanhouser

EDWIN THANHOUSER Presents

A Message through Flames — TWO REELS
TUESDAY, AUGUST 10
Mignon Anderson at her greatest heights in a railroad story. "Cupid in the Olden Time," a short idyl: fills the reels beautifully.

Weighed in the Balance — ONE REEL
FRIDAY, AUGUST 13
A drama of the two roads and the rescue of a career.

The Crogmere Ruby — ONE REEL
SUNDAY, AUGUST 15
A mystery story of convincing power.

FALSTAFF COMEDY
EDWIN THANHOUSER PRESENTS
Gussie, the Graceful Lifeguard
He's a card! He's a stack of cards! And Peggy Burke is the dealer in a timely seashore funalogue.
FRIDAY, AUGUST 13 — ONE REEL

THANHOUSER FILM CORP.
New Rochelle, N. Y.

THANHOUSER TRADE MARK

FALSTAFF FILMS
FALSTAFF TRADE MARK

LUBIN

WEEKLY RELEASES

"POLLY OF THE POTS AND PANS"

DRAMA, IN ONE ACT

Featuring MARY CHARLESON and CRANE WILBUR

RELEASED AUG. 16

"A MIDNIGHT MIX-UP"

COMEDY, IN ONE ACT

with MAE HOTELY and JEROLD T. HEVENER and "PERSISTENT DALTON"

CARTOON COMEDY, RELEASED AUG. 17

"THE SECOND SHOT"

DRAMA, IN TWO ACTS, FEATURING

EARL METCALFE, KEMPTON GREENE, ORMI HAWLEY and ARTHUR MATTHEWS

RELEASED AUG. 18

"IT WAS TO BE"

DRAMA, IN THREE ACTS

with ETHEL CLAYTON, JACK STANDING and WALTER HITCHCOCK

RELEASED AUG. 19

"WHEN SOULS ARE TRIED"

DRAMA, IN ONE ACT

Featuring ROMAINE FIELDING, JACK LAWTON and VINNIE BURNS

"THE LIFEGUARD"

COMEDY, IN ONE ACT

Featuring BILLIE REEVES, BILLY POTTER and JOHNNIE DOYLE

LUBIN

ANNOUNCES



THE DEBUT IN PHOTOPLAY
OF THE FAMOUS COMEDIAN

RAYMOND HITCHCOCK



SUPPORTED
BY
FLORA ZABELLE
HERBERT FORTIER
RAYMOND HACKETT
EDWARD METCALFE
IDA WATERMAN
ARTHUR MATTHEWS
& WILLIAM BOYD

Siegmund Lubin



RELEASED AUGUST 16TH

LUBIN



IN

"THE RINGTAILED RHINOCEROS"

A FANCIFUL COMEDY IN FOUR ACTS

"ALICE IN WONDERLAND" OUTDONE

FOR GROWN UPS
FOR CHILDREN
FOR PESSIMISTS
FOR OPTIMISTS
FOR EVERYBODY
WHO LIKES TO LAUGH



Compliments of Mr. Lubin



THROUGH V.L.S.E. OFFICES

A magazine's success is measured by its advertising. Look over the "News."

Announcement

An independent releasing company, which boasts of strengthening its program by the acquisition of popular brands of film, has issued press matter to the effect that **Knickerbocker Star Features** have signed up to release on that program.

The Licensed Manufacturing Company owning this brand of film desires to state that it was never its intention to release its product on any program other than the General Film Company's, and that Knickerbocker Star Features will continue to be released on the **General Film Company's regular program** as usual, every other Wednesday.

See advertisement pages 102 and 103.

Knickerbocker Star Features

326 Lexington Avenue, New York

PARAMOUNT · PICTURES

BOSWORTH
INCORPORATED

WILL PRESENT DURING THE NEXT QUARTER

ELSIE JANIS

THE INTERNATIONAL STAR

IN



"'TWAS EVER THUS"

BOSWORTH INCORPORATED HAS GIVEN TO THE PHOTOPLAY WORLD SOME OF ITS MOST NOTED FILM CLASSICS

"SEA WOLF", "ODYSSEY OF THE NORTH," "HYPOCRITES", Etc.

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CANADIAN DISTRIBUTORS FAMOUS PLAYERS FILM SERVICE LTD.
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LOIS MEREDITH

Lois Meredith's rapid rise to fame has probably never been equalled by any other actress upon the legitimate stage. Engaged to enact the principal role in "Help Wanted," presented at Maxine Elliott's Theatre, her wonderful work made Miss Meredith a star overnight. The character of Constance, in "The Legacy of Folly," gives this artiste an exceptional opportunity to display the histrionic ability and winsomeness which have made her one of Broadway's most popular stars.

In the Three-Act BROADWAY FAVORITES Feature Production

THE LEGACY OF FOLLY

Released in Regular Service, Monday, August 16th

Unusually Striking 1, 3 and 6-Sheet, 4-Color Lithographs

This Feature obtainable at all General Film Company Branch Offices and Greater New York Film Rental Company

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For years an exceptionally clever thief victimized the guests of the country's largest hotels. His scheme consisted of stealing the precious gems from valuable scarfpins and replacing the genuine stones with imitations.

But this thief met his Waterloo when he tried to work his game at the Auditorium Hotel, Chicago. A. S. Katz, the official who nabbed him in the act, revealed to us the crook's method of procedure. The story was so remarkable, so unique, that we made it the basis of



THE SUBSTITUTED JEWEL

Released in Regular Service, Wednesday, Aug. 18th

One of the Twelve Weekly Two-Act

MYSTERIES of the GRAND HOTEL

In addition to the Auditorium, such hotels as the McAlpin and Buckingham, of New York City; Hotel Savoy, Kansas City; Hotel Mason, Jacksonville; Hotel Jefferson, St. Louis; Hotel St. Francis, San Francisco, and others of equal prominence, supplied us with material for this extraordinary series. Lose no time in getting in touch with the nearest rental exchange and asking to be booked for every one of the twelve episodes!

Special 1, 3 and 6-Sheet, 4-Color Lithographs

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JUDGE A MAN
BY THE COMPANY HE KEEPS.
JUDGE A THEATRE
BY THE PROGRAM IT SHOWS.
YOUR PROGRAM
IS THE MEANS
OF KEEPING
A CLIENTELE.
THE G.F. PROGRAM
HAS THE LARGEST FOLLOWING.
IS IT YOUR PROGRAM?

GENERAL FILM
COMPANY

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UPRIGHTNESS; VIRTUE; HONESTY; SOUNDNESS;
UNIMPAIRED OR UNBROKEN STATE OF ANYTHING:--
WEBSTER'S DICTIONARY.

THE UPRIGHTNESS
OF THE VITAGRAPH,
THE HONESTY AND VIRTUE
ARE PARTICULARLY ILLUSTRATED
IN THE GODDESS

THIS CONTINUED STORY
NOT ONLY CONTAINS
ALL THE ELEMENTS
OF SUSPENSE,
ACTION
AND FINE DRAMATIC CLIMAXES,
BUT IS PROMOTED
IN A WAY
BEFITTING THE ORGANIZATION
THAT PRODUCED IT.

THE VITAGRAPH COMPANY OF AMERICA
EXECUTIVE OFFICES
EAST 15TH ST & LOCUST AVE., BROOKLYN, N.Y.
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"THE JUGGERNAUT"
Is the climax of stupendous sensationalism.

"THE ISLAND OF REGENERATION"
Is the acme of artistic perfection.

"THE SINS OF THE MOTHERS"
Is the pinnacle of powerful dramatic effort.

BUT -

"The CHALICE OF COURAGE"

IS THE CLIMAX OF
SENSATIONALISM
IS THE PERFECTION
OF ARTISTRY AND
IS THE PINNACLE
OF DRAMATIC EFFORT.

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Vividly dramatic, touching the heart strings of your emotions, awakening your sympathies, your hatred, your love and your patriotism, you are awed with the magnitude and greatness of.....

"THE BATTLE CRY OF PEACE"

Written by and produced under the personal supervision of J. Stuart Blackton, this feature photo-drama is a dramatic .....

CALL TO ARMS AGAINST WAR

The lesson it teaches is an inspired revelation of our country's unpreparedness, and the distinguished actor, Mr. Charles Richman, is ably supported by a cast of eminent Vitagraph stars.

The release date will be announced shortly.

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VITAGRAPH

"What Did He Whisper?"

Comedy .....MONDAY, AUG. 9

Under an assumed name, Phineas courts a widow and makes love to his own wife. In court he confesses, whispers in his wife's ear and all is forgiven. An all-star Western Vitagraph cast.

"Life's Yesterdays"

Two-Part Drama.....TUESDAY, AUG. 10

A remarkable story of the terrible power of the drug habit is unfolded as the young doctor reviews his past life. His supreme sacrifice atones for all. LEO DELANEY, JULIA SWAYNE GORDON, ZENA KEEFE, GARRY McGARRY and CHARLES WELLESLEY are the cast.

"His Fairy Godmother"

Comedy .....WEDNESDAY, AUG. 11

Just as the Fairy Godmother had warned him, Jones, while addressing a fashionable gathering, suddenly discovers his dress suit has vanished, leaving him clad only in pajamas. WALLY VAN and NITRA FRAZER are the principals.

"His Bunkie"

Military Drama.....THURSDAY, AUG. 12

The daughter of his old pal and bunkie becomes his ward. He finds they have met before, are already in love, so he proposes and she becomes his wife. NED FINLEY and ELEANOR WOODRUFF are the leads.

"A Keyboard Strategy"

Comedy .....FRIDAY, AUG. 13

Frank flirts with the pretty blonde typist. She takes the conceit out of him, then falls in love with him. He gets in very wrong, but a dictated letter sets him right—then, wedding bells. Presenting LILLIAN WALKER, EVART OVERTON and MARY MAURICE.

"Heavy Villains"

Three-Part Comedy. B'way Star Feature SATURDAY, AUG. 14

Serena Slim, the Slender Sleuth, is set on the track of the wrong man, with the result that the police have to be called in to stop the amazing comedy of errors which follows. Featuring the Big Comedy Four, WILLIAM SHEA, FLORA FINCH, HUGHIE MACK and KATE PRICE.

Six a Week, Including a Three-Part Broadway Star Feature

"MR. JARR AND CIRCUMSTANTIAL EVIDENCE"
Comedy .....Monday, Aug. 16

"MY LOST ONE"
Three-Part Drama. B'way Star Feature
Tuesday, Aug. 17

"SHE TOOK A CHANCE"
Comedy .....Wednesday, Aug. 18

"THE QUEST OF THE WIDOW"
Comedy .....Thursday, Aug. 19

"CUTEY'S AWAKENING"
Comedy .....Friday, Aug. 20
and
"SWEDISH ARMY AND NAVY"—Educational

"THE DAWN OF UNDERSTANDING"
Two-Part Drama.....Saturday, Aug. 21

VITAGRAPH ONE, THREE AND SIX-SHEET POSTERS

MORE CO-OPERATION

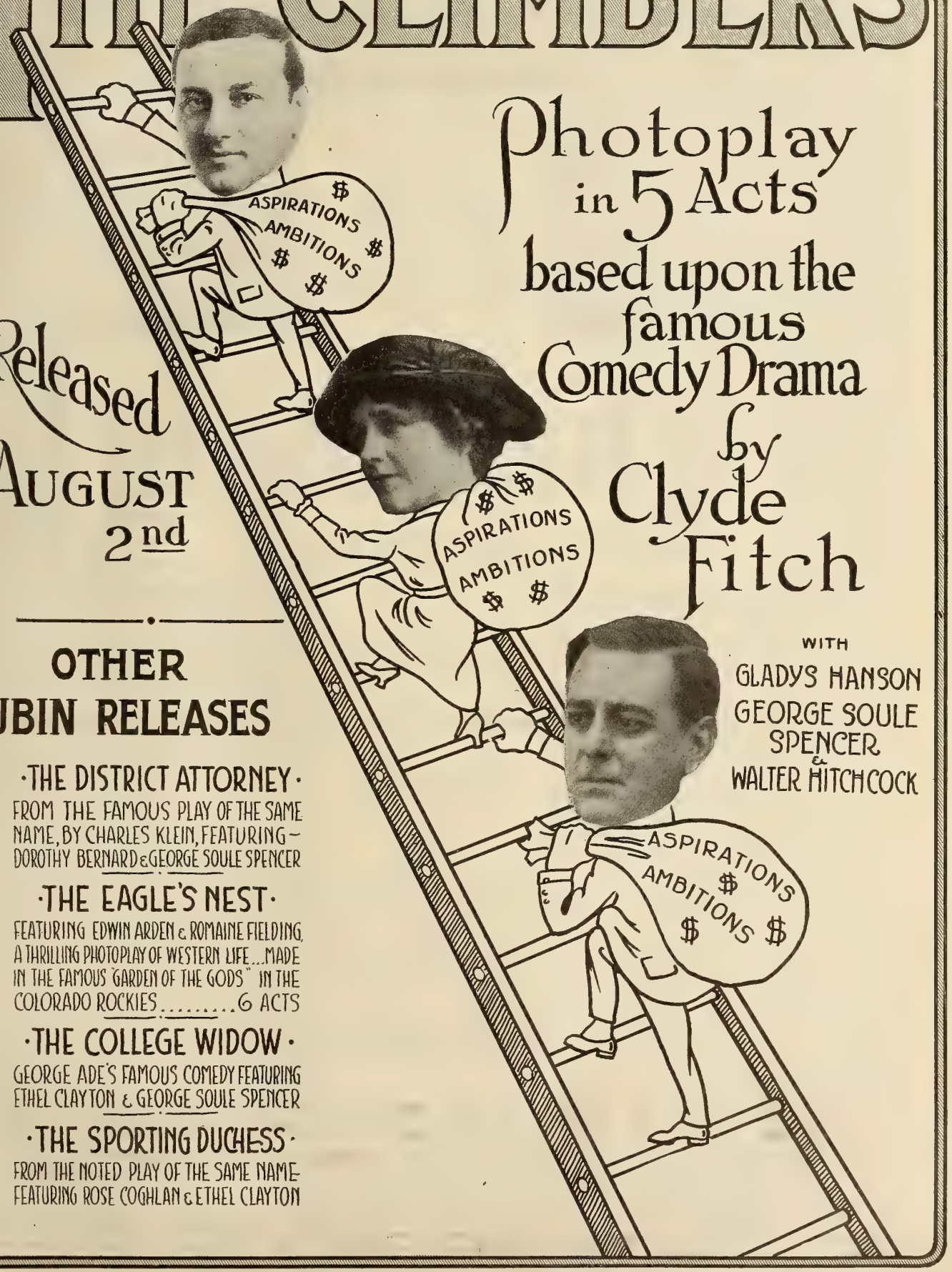
Every important paper in the country will shout the praises of the Vitagraph. We have instituted a new Publicity Campaign which will make Vitagraph the most popular in your section of the country.

YOUR LOCAL PAPER WILL GIVE SCENARIO LESSONS FREE. These lessons have been syndicated by us and will appear about September 1st. See your local paper and find out if arrangements have been made to publish them.

THE VITAGRAPH CO. OF AMERICA

EAST 15TH STREET AND LOCUST AVENUE, BROOKLYN, N. Y.

THE CLIMBERS



Photoplay in 5 Acts based upon the famous Comedy Drama by Clyde Fitch

WITH
GLADYS HANSON
GEORGE SOULE SPENCER
& WALTER HITCHCOCK

Released AUGUST 2nd

OTHER LUBIN RELEASES

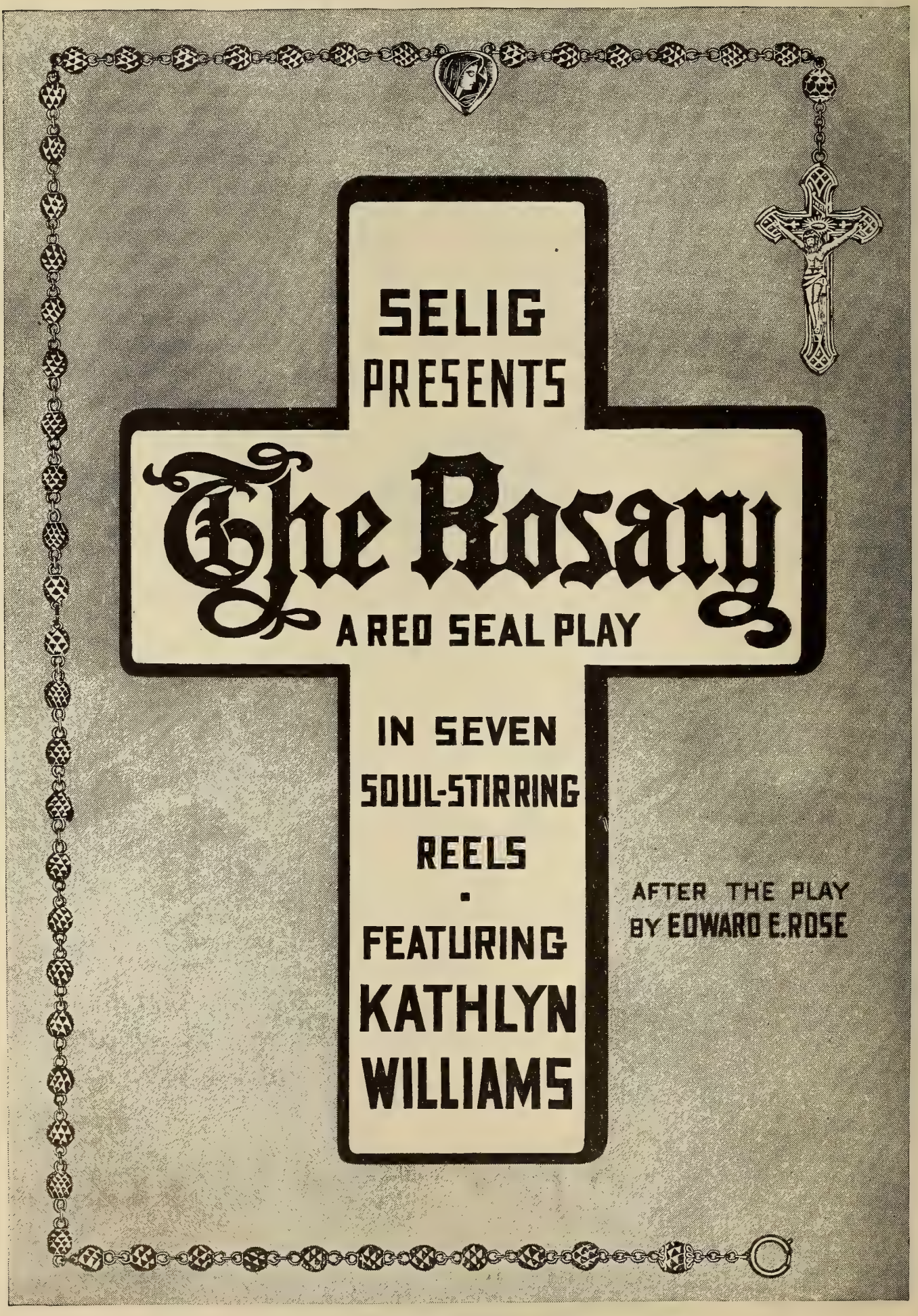
·THE DISTRICT ATTORNEY·
FROM THE FAMOUS PLAY OF THE SAME NAME, BY CHARLES KLEIN, FEATURING—DOROTHY BERNARD & GEORGE SOULE SPENCER

·THE EAGLE'S NEST·
FEATURING EDWIN ARDEN & ROMAINE FIELDING, A THRILLING PHOTOPLAY OF WESTERN LIFE...MADE IN THE FAMOUS "GARDEN OF THE GODS" IN THE COLORADO ROCKIES.....6 ACTS

·THE COLLEGE WIDOW·
GEORGE ADE'S FAMOUS COMEDY FEATURING ETHEL CLAYTON & GEORGE SOULE SPENCER

·THE SPORTING DUCHESS·
FROM THE NOTED PLAY OF THE SAME NAME FEATURING ROSE COGHLAN & ETHEL CLAYTON

You are wasting your opportunities if YOU ignore advertising.


SELIG
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The Rosary
A RED SEAL PLAY
IN SEVEN
SOUL-STIRRING
REELS
FEATURING
KATHLYN
WILLIAMS
AFTER THE PLAY
BY EDWARD E. ROSE

"A Bunch of Keys" Unlocks the Chest of Jovian Laughter

The ancients believed that when the great God Jove was pleased with mortals he unlocked a chest and loosed the spirit of laughter on the world.

This myth has a strong basis of fact. The world is full of laughter, although it is too often suppressed. But it is present in every human heart, ready to bubble out spontaneously and irresistibly when someone applies the key.

Charles Hoyt was one of the few men who possessed this key. In fact, he had a "bunch" of them. "A Bunch of Keys," Essanay's five-act photoplay, written by Hoyt, unlocks the heart and looses a perfect gale of laughter.

Nothing is so productive of good will and good feeling as a hearty laugh. Give your spectators a chance to laugh by booking this comedy through the V. L. S. E. Inc.

June Keith, William Burress and John Slavin, three inimitable comedians, lead in an all star cast. Produced by Richard Foster Baker.



Trademark Reg.
U. S. Pat. 1907.

ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE ST. CHICAGO

Many a packed house is directly traceable to an advertisement in the "News."

ALL THE ADVERTISING IN THE WORLD
WILL NOT MAKE
A POOR FEATURE
SUCCESSFUL.
A GOOD FEATURE
WILL SUCCEED
REGARDLESS OF ADVERTISING.
UNIQUE, HIGH-CLASS, EXCEPTIONAL
ADVERTISING
WILL MAKE
A GOOD FEATURE
MORE THAN SUCCESSFUL.
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BOOK THEM.

V.L.S.E. INC.
1600 BROADWAY, NEW YORK, N.Y.

"THE BLINDNESS OF VIRTUE"



Reproduced from the New York Evening Journal

THE GREAT MORALITY PHOTOPLAY

in 6 acts, by Cosmo Hamilton
Featuring

Edna Mayo and Bryant Washburn

Book through the V.L.S.E., Inc.



Trademark Reg.
U. S. Pat. 1907.

ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE ST. CHICAGO

DISTINCTIVE PHOTOPLAYS

Draw and Hold Spectators

Every Essanay photoplay is distinctive—in authorship, in originality of plot, artistic setting and finish.

LOOK THESE OVER

"THE HAPPY HOUSE"
By Audrie Alspaugh.
A charming love romance.
Released Aug. 9.

"The Cave On Thunder Cloud"
In 2 acts.
By Mary Roberts Rinehart.
One of the famous Tish stories.
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"LEGRAND'S REVENGE"
In 2 acts.
By Henry C. Rowland.
A thrilling adventure of Dominica.
Released Aug. 17.

"DREAMY DUD SEES CHARLIE CHAPLIN"
A living cartoon.
By Wallace A. Carlson.
Released Aug. 18.

G. M. ANDERSON and MARGUERITE CLAYTON
are presented in the western dramas
"BRONCHO BILLY'S MARRIAGE" Released Aug. 20.
"HER RETURN" Released Aug. 27.

"TALE OF A TIRE," a western comedy released Aug. 19

The Essanay-Chaplin Comedy

"THE BANK"



In 2 acts.
Is a continuous riot of fun.
Released Aug. 9.

Henry B. Walthall
Edna Mayo and Bryant Washburn
are presented in

"The Woman Hater"

In 3 acts.
By H. C. Chatfield-Taylor.
Produced by Charles J. Brabin.
Released Aug. 21.



★ ★ ★ ★ ★ ★ ★ ★ ★ ★

"THE WHITE SISTER"
In 6 acts. By F. Marion Crawford.
Featuring Viola Allen
Produced by Fred. E. Wright.

"THE SLIM PRINCESS"
In 4 acts. By George Ade.
Featuring Ruth Stonehouse

"GRAUSTARK"
In 6 acts.
By George Barr McCutcheon.
Produced by Fred. E. Wright.

Book these features through the V. L. S. E., Inc.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

A 50-foot scene strip of "A Bunch of Keys," "The Blindness of Virtue," "The White Sister," "The Slim Princess" or "Graustark" is the best way to advertise these photoplays in your theatre. $2.50, Essanay Publicity Dept., or at the V. L. S. E. branch offices.
Life sized Chaplin cut-outs for lobby stands. $2.50 at the General Film Co. offices.
Special 6-sheet muslin Chaplin posters.....$1.75
25-foot strips of Essanay stars..... 1.50 } **Essanay Publicity Dept.**



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ESSANAY
"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE ST. **CHICAGO**

AUG -6 1915
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"When You See It In 'The News' It's NEWS"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

LOS ANGELES, CALIFORNIA
427 SO. FIGUEROA STREET

NEW YORK CITY
TWO HUNDRED AND TWENTY WEST FORTY-SECOND STREET

CHICAGO, ILLINOIS
110 SO. DEARBORN STREET

Volume XII AUGUST 14, 1915 No. 6

Where Is the Leak?

THAT there is a big leakage somewhere in the feature business goes without saying. Everyone concerned knows it; or at least, everyone is aware that profits are decidedly not what they should be.

* * *

THE exhibitor knows it and the manufacturer knows it. At the same time, both know the tremendous popular demand for features.

There is no gainsaying the feature's triumphant advance and its foremost position, now and to come, in this industry. This is certain.

Which gives all the more reason why a prompt effort should be made to find the financial nigger in the feature woodpile.

* * *

WHERE is the leak? There is, of course, considerable waste in production. This is true of every big new industry, based, as this is, upon an almost universal popular demand.

It is particularly true of an industry in which the creative element is so strong, in which spirited production goes ahead faster than system and economy can follow.

Probably the aggregated waste in production would present a startling figure. But here is a problem which calls for individual solution and it is already being worked out very well in a number of studios.

* * *

SO much, briefly, for the manufacturer. For the exhibitor it should be said that he could make features pay better—he could even afford to pay what seem to be production rentals for them if he gave them better advertising—if, too, the manufacturer *helped* him more in this respect.

So, undoubtedly, features could be made more economically by the manufacturer and they could be made to draw more money to the box office by the exhibitor—all of which would make greater profits for each.

* * *

BUT we have thus far, and purposely, overlooked one of the three big factors in the feature business, namely, the man between the manufacturer and the exhibitor, the middleman or exchange.

How about the *distribution* of features? Is it economical? Is it even correct in principle?

There are over three hundred feature exchanges in the country today. Giving each an average running expense of a thousand dollars a week, the total distribution cost of features today exceeds the staggering total of fifteen millions a year.

The figure is probably greater than this, but this hasty computation serves its purpose.

This is a big amount. To 10,000 exhibitors it means $1,500 a year apiece, which many an exhibitor this year would be glad to call his profit. To 30 manufacturers it means a half a million each a year, which is far indeed away from any present profits.

* * *

IS this great cost of distribution necessary? If not, it is the big leakage in this business today; and if wrong, it is not like waste in production, which is an individual problem. It is all wrong, *fundamentally* wrong.

In this consideration, one naturally turns to the distribution systems of other products—naturally, because this industry of the motion picture is bound sooner or later to be moulded by the very same great economic laws which mould every other industry.

* * *

THE manufacturers of 1,000 products don't own and maintain their own distributing houses. Some own their own retail stores, in which case they eliminate the middleman altogether and make this expense their profit, or their sales promotion capital.

But for a distributing facility they use, in each central city, a general wholesaler of all kinds of food products, a house which performs a like service impartially for many other manufacturers of these same commodities.

* * *

INSTEAD of paying *out* the huge sum of rentals and overhead charges for fifty such houses, they pay a commission; and they devote their capital and energies to helping the retailer sell more of their goods and thus sending him oftener to the wholesaler.

In other words, they let the wholesaler perform the mechanical functions of distribution; they, themselves, promote the sales of their goods.

* * *

IS it not possible to have such clearing houses for features? Why not one or a few such institutions in each exchange city, instead of twenty or more different exchanges?

Selling campaigns would go as forcefully, or more forcefully, than ever. There would be road salesmen and advertising campaigns to boost each picture. There would be *more co-operation with and for the exhibitor.* And even so an overhead of millions would be saved, the expenditure of which today is largely going outside the trade and accomplishing nothing.

WILLIAM A. JOHNSTON.

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES
Published on Thursday Every Week by

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Vol. XII August 14, 1915 No. 6

The Awakening of the Press to the Significance of Censorship

THE censorship of motion pictures has at last begun to attract the attention of the press.

The impressive quotations from some of America's greatest newspapers, made by D. W. Griffith in his speech at the San Francisco convention, are one evidence of this encouraging realization of a serious situation.

Now, what is probably the most widely read and best known weekly periodical in this half of the world has paid a cutting compliment to the public nuisance of motion picture censorship.

* * *

THE following editorial appeared in "The Saturday Evening Post" of July 24, 1915. Under the title of "The Motion Picture Censor," this powerful publication sums up the "why and wherefore" of censorship in penetrating language.

"THE instinct to look after your neighbor's morals—however unsuccessful you may be in looking after your own—is ineradicable in human nature. If printing were a new art—invented, say, in the nineteenth century—it would undoubtedly be under a comprehensive censorship.

"There would be a college of censors in the postal department to scrutinize every printed sheet that went through the mails. There would be state censors, whose political activities had been of such nature as to inspire the governor with great faith in their general discretion.

"New York, Chicago and other large cities would have local boards, probably affiliated with the police departments and very zealous in seeing that the minds of the young were not corrupted by printed words which tended to raise doubts of the police department's intelligence and integrity. Recent issues of Chicago newspapers containing information that policemen had been indicted for grafting would have appeared with the corrupting columns carefully blacked over in the Russian manner.

"MOTION pictures are a new art, and a complicated system of censorship is growing up round them. *There is no particular reason for censoring motion pictures more than anything else, except that they are new and their unsettled status gives the censorious instinct a chance to assert itself.* Crime of all sorts is constantly described in print that is within the reach of any literate child possessed of a penny. It is constantly shown on the stage, the illusion of which is much more powerful than that of the motion picture.

"Motion picture men themselves set up and supported the National Board of Censors, because they wished the public to be assured that the entertainments were such as the public's wives and children could see without offense.

"A lot of state and city censors, each with his own notion of what is advisable for his neighbor to see, cannot fail to become in the end an impertinent nuisance."

* * *

TO the last sentence only we take exception, and to that only, because it understates the case.

State and city censors, wherever they exist, are *already* an impertinent nuisance. Exhibitors and exchange men who live under any one of the numerous censor regimes now in force can testify heartily to the truth of this assertion.

* * *

BUT relief is in sight. It may yet be far off, but however dimly, it is yet plainly visible to those who can see far enough ahead.

And the reason is this:

When the newspapers begin to take cognizance of a certain state of affairs it means the trial forthwith of the case before the people and by the people.

* * *

THIS is precisely what the motion picture men should desire and labor to bring about. There can only be one ending to such a hearing—the liberation of the motion picure from stupid and bigoted regulation, the silencing of the screen's enemies, and the discrediting and abolition of censorship in the United States.

* * *

THIS result will not be attained in a month, or in six months or a year. It will be the work of several years, marked by reverses, by drawn battles, by compromises, and here will be the compensating feature—by substantial victories.

But there can only be one result, the one we have indicated above, because in a country like this, however politicians and stiff-necked Puritans may toy and dally with the idea of censorship, the people as a whole will not soberly tolerate the establishment of such a supervision over them.

* * *

THE very spirit of freedom pervading America will permit these aspirants to censorial honors to experiment and entertain themselves with their reactionary ideas.

But that same spirit of freedom will be quick to defend itself so soon as it finds that men and women who have enjoyed its privileges would abuse them to deprive their fellow citizens of their individual liberty.

The Picture and the Printing Press

SOMEONE has said that the invention of the motion picture is as revolutionary as the invention of the art of printing. This is not an exaggeration. Rather, it is an understatement of the fact.

The motion picture has possibilities—and certainties of power and of appeal even greater than those of the printed page. For the motion picture is nothing more nor less than life on a screen—life in all its lights and shadows, acted by human beings for human beings.

And it is well to remember that the Puritans and prudes who attack the motion picture are of the same stripe as the ancient Puritans and prudes who were horrified at the revolution wrought by the invention of printing.

Five Comedy Releases Added to Mutual Program

President Freuler Announces New Beauty and a Second Falstaff, with Two English "Knockabouts" and the Horsley Comedies, Among Latest Accessions—"Broadway" Three Reelers Promised—Gaumont Scenic and Cartoon, Bostock Two Reelers and Mutual Banner Features Round Out List

DEFINITE announcement was made yesterday at the offices of the Mutual Film Corporation that its program revision and expansion is now complete and that the revised and increased schedule will be in the hands of the Mutual branch offices within the next ten days.

It had previously been announced by President John R. Freuler that the regular program was receiving his attention and that he would definitely settle on his releases before taking up anything else. As a result of extended conferences and contract making, President Freuler announces an all feature program, with no advance in film rental price, together with increased variety and a wide range of exceptional subjects.

It was learned that the following plans have been definitely completed:

Two three-reel features with Broadway stars in the leading roles will be released each week. The Knickerbocker Star Features pictures which have hitherto been released under the title of General Program will be released in the future on the Mutual Program, using such stage stars as Sir Forbes Robertson, Gertrude Elliott, Alice Brady and Florence Nash.

Five New Comedy Releases a Week

There will be five new comedy releases each week, the first being the New Cub Comedies with George Ovey as the star and David Horsley as the producer. To those will be added a new Beauty comedy release presented by a company personally recruited by President S. S. Hutchinson of the American Film Company. A new Falstaff comedy release made by a new company of players especially chosen by Edwin Thanhouser, and two new comedies featuring English knockabout comedians and directed by one of the most celebrated comedy men in motion pictures. After January first this comedy man will appear personally in special features to be released by the Mutual. The English comedians have been brought over under contract which gives the Mutual their exclusive services on long contracts.

The two reel pictures on the program have been brought to feature quality and will be known hereafter as Mutual Banner features. Among these there will be each week a new Western drama brand to be known as the "Mustang" dramas.

The Bostock Animal Pictures produced by David Horsley will be two reels long and as already announced there will be one two-reel release each week on the regular program.

Scenic and Cartoon by Gaumont

Contracts were signed yesterday with the Gaumont Company for a new split reel release each week which will be half scenic under the title "Seeing America First" and half cartoon and the cartoonist chosen is Clyde Forsythe who as "Vic" has made such a success with the "Axel and Flooey" series in the New York Evening World and a syndicate of 200 newspapers throughout the country. Mr. Forsythe will present the "Axel and Flooey" series to lead off this new feature.

In addition to the above many novelties have been arranged for the regular program and Mutual Masterpictures, a series of feature releases which has met with tremendous artistic and financial success, will be continued in order to present subjects impossible to handle in shorter length pictures.

President Freuler Highly Gratified

It is announced that a new series of masterpictures surpassing the present offerings are about ready for release. The general policy of the Mutual has been broadened to admit of more comedies, more feature pictures and more novelties in order to present a program that would satisfy the undoubted demand among exhibitors and the general public for a balanced program of entertainment.

The Mutual has had a wide range of choice as it is no secret that a good baker's dozen of responsible manufacturers have been endeavoring to negotiate for releases on the Mutual Program.

President Freuler when seen at the Mutual Offices said, "Our program schedule is completed and I am gratified at its merit. I do not hesitate to say that it is the best balanced, the highest quality and the most profitable program ever offered to exhibitors. The regular Mutual Program is in fact a feature program, because the quality of both the long and short subjects is equal to the best feature standard of the present market. I shall have more surprises to announce in a few days.

"The regular Mutual Program as I announced several weeks ago is, the Gibraltar of the motion picture situation. In the Mutual readjustments of this rapidly progressing business, we were enabled, because of our established position to make unusually attractive arrangements and with good pictures and long contracts, we feel confident that the Mutual prestige will not only continue but be strengthened and increased.

"I will not rest on my own oars but will continue to improve a program that never has been surpassed.

"I am a firm believer in the regular program as the greatest profit builder to the largest number of exhibitors but our activities will include especial attention to the longer Masterpicture subjects as the Mutual will be in a position to supply all the needs of the exhibitors large and small.

"We never have looked out upon brighter times than now, despite all uncertainties that seem to exist in other directions of the motion picture business."

Tickle Public's Ribs with Comedy Is V-L-S-E Idea

Big Four Producers in Responding to General Demand for Multiple Funmakers Are Paying as Much Attention to Details in Farce Subjects as in Dramatic Pictures

THAT big feature comedies are in demand is indicated by the attention given to this class of subject by the Big Four. Three comedies are scheduled on the V-L-S-E program for the month of August.

Marie Dressler in "Tillie's Tomato Surprise," Raymond Hitchcock in "The Ring Tailed Rhinoceros," while June Keith and Johhy Slavin will be seen in "A Bunch of Keys."

Heretofore the impression prevailed among some exhibitors that only dramatic subjects could be successfully offered as the big feature attraction. Comedies were out of the reckoning.

The Big Four reports that the success attending the presentation of the comedy features it has already released has been such that the company looks for a big increase in the popularity in humorous subjects.

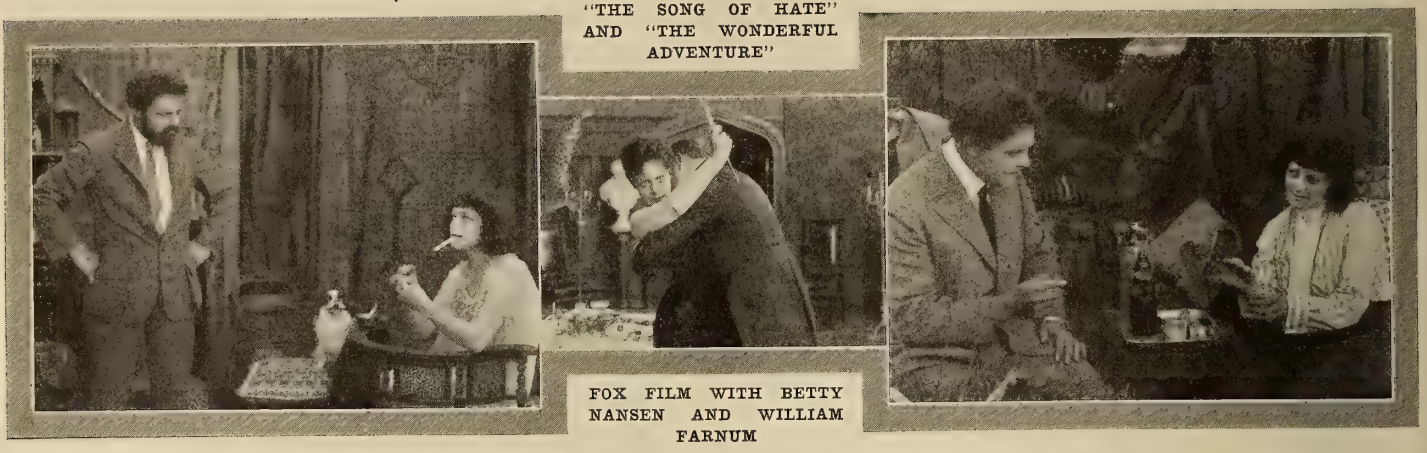
In preparing their comedies, the Big Four has given the same lavish care to the details of production that is devoted to the straight dramatic subjects, and to make them still more attractive, it headed the casts with stars of national reputations.

"The Slim Princess," adapted from George Ade's most humorous story, with Ruth Stonehouse and Francis X. Bushman in the leading roles; "Crooky," with Frank Daniels, and "A Texas Steer," with Tyrone Power, have already gone into screen evidence and, according to reports of the company, have established a new record for multiple reel comedies.

With these comedy features, and others to come, the Big Four states it will establish a precedent in motion picture exhibitions, and will awaken every exhibitor to the financial possibilities that heretofore have been overlooked through sheer force of habit.

During the past several years the records of the speaking stage show that the greatest theatrical success have been comedies, it is said. One of them, "Potash and Perlmutter," has already run for fifty-two consecutive weeks. "It Pays to Advertise" is still running and is now in its fiftieth week. "Twin Beds" has played for fifty weeks and is still running.

These and several others stand out as phenomenal box office attractions on Broadway.



"THE SONG OF HATE" AND "THE WONDERFUL ADVENTURE"

FOX FILM WITH BETTY NANSEN AND WILLIAM FARNUM

52 Reels a Year Make Fox Studios Hum with Activity

Ten Companies at Work on Important Features, All Headed by Stars—Several Hundred "Supers" Employed by Company Every Day of the Week

SINCE the recent announcement by William E. Fox that, beginning September first, he would release fifty-two feature pictures a year (one each week) taken from some popular novel or play, and each picture featuring some star performer, the activities in the Fox studios have become apparent to even a casual observer.

Among the great pictures upon which prominent directors are at work, and in which leading players are being featured, are:

"Sin," a picturized version of "The Jewels of the Madonna," in which Theda Bara is playing the leading role. Herbert Brenon is directing and wrote this picture, and believes it to be among if not the greatest picture he has yet produced.

J. Gordon Edwards is working on "The Song of Hate," in which Betty Nansen and Jean Sothern are being featured. This is said to be a picture of unusual strength and power.

One of the best of the forthcoming Fox releases is "The Regeneration," which will be a picturized version of Owen Kildare's famous "My Mamie Rose." This picture is being directed by Raoul J. Walsh, who is now numbered among the best directors in the country. He was associated directly for several years with David W. Griffith. In this picture, Anna Nilson and Rockcliffe Fellowes, and William Sheer are being featured.

"The Bondman" is another of the big Fox features just about completed. William Farnum is featured in this picture. Edgar Lewis was the director.

"The Two Orphans" is also scheduled for an early release. This picture will feature Theda Bara, Jean Sothern and William E. Shay.

Mr. Fox now has ten companies at work on as many important features, all of which will be headed by a leading actor or actress. Several hundred "supers" are employed every day of the week and there is one constant stream of activity emanating from the Fox offices.

Among a few that may be noted are "The Witch," a picturized version of "The Sorceress," from the pen of Sardou, in which Nance O'Neil will play the leading part; also "The Wonderful Adventure," in which William Farnum will carry off the honors. This scenario is from the virile pen of the famous Captain Wilbur Lawton. The picture is directed by Frederick Thomson. All of these features are strong in themselves, but in addition they are being staged in a magnificent manner. One of the scenes in "The Witch" cost close to $10,000.

Every scene is being put on in the most lavish manner imaginable in keeping with richness and dignity. A large number of other features are fast nearing the point when they will be placed in the hands of the directors.

"Lady Audley's Secret," which is the latest Fox picture, made a strong impression when it was put on at a private performance at the Broadway theatre Wednesday morning.

Anti-Censor Arguments on Slides Aid Kansas Fight

Exhibitors Are Confident of Arousing by This Method Voters of the State to an Understanding of the Unfair Law Now Exacting Exorbitant Fees for Inspection of Films

Special to Motion Picture News

Kansas City, Aug. 3.

THE latest move in the fight on the censorship law in Kansas by the picture interests is to have a number of arguments against unfair censorship made into films and shown in the different theatres throughout the state. This move was decided upon recently at a meeting of exchange men in Kansas City.

It is claimed that in this way the attention of the amusement loving citizens of the state of Kansas could be drawn to the unfairness of the censorship as it is now conducted in that state and to the exorbitant expense burdening picture people.

Deprived of many of the means of enjoyment open to city people, the rural inhabitants of Kansas turn logically to motion pictures. They find in these pictures an inexpensive and entirely satisfactory source of recreation. The people of Kansas are not children that they need to have chosen overseers to dictate to them the kind of fun that they shall enjoy. Even if they were, there is no disposition on the part of the film interests to force films into this state that will corrupt the morals of anybody.

Although the National Board of Censorship is not as liberal as it might be, it is reasonably fair in its decisions. And the film interests have a right to expect as much and as fair treatment from the Kansas censors as from the national board.

At the 1913 session of the Kansas legislature a law was passed making the state superintendent of public instruction the state censor of films. It carries with it a provision that the film exhibitor must pay a fee of two dollars for each reel of film censored and the law says that this shall be all that he be compelled to pay, yet the film men today are compelled to pay, in addition to the two dollars per reel, the express both ways between Kansas City, Mo., and Topeka and then must pay for a place in which to show his films to the censors, and it is against this exorbitant tax that the film interests are going to fight.

The exhibitors of Kansas are all worked up about this censorship fee since some of the exchanges in Kansas City, which have been paying for the censorship of their films, have decided to charge the censorship charge back to them. Some say that it will cause them to close, but the consensus of opinion is that they will put their wheel to the shoulder and work with the other picture interests to have the law amended at the next meeting of the legislature.

Newspapers in the state of Kansas will be asked to lend their columns to the movement, as it is just another step to the consoring of the press of the United States.

INSECTS, EMBRYO CENSORS, SHUT OFF VIEW OF SCREEN

"Canadian soldiers"—harmless insects that are said to breed on the Canadian shore of Lake Erie and migrate to the American side—have been a source of annoyance to Cleveland motion picture theatre managers. Attracted by the bright lights in front of the playhouse, the "Canadian soldiers" have made their way into the theatres and annoyed the audiences. They gather by thousands around the lights and clouds of them have invaded the theatres. They do not sting, but fly into the faces of patrons just about the time an interesting scene is being depicted on the screen.

Paramount Dips Deep in Printers' Ink for Exhibitor Aid

Corporation Comes Forward with Details of Largest National Advertising Campaign Inaugurated by a Motion Picture Company—Expects that 55,000,000 People Will Know of Its Productions Through Magazines and Daily Papers in the Biggest Cities of the Country, Beginning with First Thursday in September

FOLLOWING its recent announcement of the photoplays to be released during the first three months of the second year of its existence—the biggest announcement of releases in its history—the Paramount Pictures Corporation now comes forward with the details of the largest advertising campaign ever instituted by a motion picture company.

Beginning the first Thursday in September, in 11,944,105 copies of various publications, its advertisements will appear throughout the year 1915-1916. Assuming that five people read each paper, more than 55,000,000 persons will learn intimately each week of Paramount pictures, Paramount producers and the stars which those producers present on the Paramount program in the biggest and best theatres everywhere.

This gigantic campaign is for the benefit of the Paramount exhibitor.

Recently a stranger to New York, staying at one of the Times Square hotels, determined to go to a motion picture theatre. He did not hasten to the nearest film theatre, as he might have done a few years ago, without first ascertaining what was to be seen there; instead he inquired at the hotel desk where Paramount pictures could be seen and when the clerk suggested the Strand, he immediately went there.

This is the sort of thing that is happening all over the country, as film fans realize that consistent merit in the releases of a distributing organization means consistent merit in the offerings of the motion picture houses.

The mediums in which the Paramount Picture Corporation's advertising is to appear are "The Saturday Evening Post," "The Ladies' Home Journal," "Ladies' World," "Woman's Home Companion," "American Sunday Monthly," New York "Times," Boston "Post," Cleveland "Plain Dealer," San Francisco "Chronicle," Buffalo "Evening News," Washington "Evening Star," Minneapolis "Journal," Baltimore "American," Denver "Post," Indianapolis "News," Omaha "World-Herald," Atlanta "Constitution," Salt Lake "Telegram," Dallas "News," Chicago "Tribune," St. Louis "Post-Dispatch," St. Paul "Pioneer Press," Detroit "Free Press," Kansas City "Star," Philadelphia "Evening Bulletin," Seattle "Daily Times," Portland "Oregonian," Providence "Evening Bulletin," New Orleans "Item," Pittsburgh "Gazette-Times" and the Memphis "Comercial-Appeal."

25-Page Booklet of Advertising

In addition to this, with the aid of one the most experienced advertisement writers in this country, Howard E. Spaulding, a twenty-five page booklet giving samples of advertisements different from anything yet attempted in the film business, has been prepared for use by Paramount exhibitors.

It is generally conceded that service to the exhibitor is the most important item in the distribution of motion pictures and it is service to the exhbitor that forms one of the strongest rocks on which the Paramount Pictures Corporation is laid.

The national campaign will undertake to teach a huge reading public that Paramount pictures are the best and it will tell them why the company considers them the best. Patrons have then but to go to those theatres where Paramount pictures are shown to be convinced of the truth of this statement.

It is to the exhibitor's advantage to identify his theatre with the campaign, as then it will be unnecessary for a stranger in his town to ask the hotel clerk where Paramount pictures can be seen.

Compare Releases of Each Quarter

It has always been the policy of the Paramount Pictures Corporation to lay its plans well and not to talk until it is sure that it has something worth talking about. Paramount co-operation and Paramount efficiency will be even more in evidence during the next year than it has been in the past.

When seen, W. W. Hodkinson, president of the company, the man who more than any other, is responsible for its success, said:

"Any exhibitor who is interested in his own future should compare what Paramount offers with any other productions already on the market. Then to learn how steadily Paramount producers have advanced. He should compare the releases of the first quarter of our first year with the releases of the first quarter of our second year.

"A little over twelve months ago we took the first steps ever taken to establish a quality feature program and to develop a high grade business. The trend of the whole industry since then has turned in our direction. The success of our methods is convincing proof that they are right.

"We shall continue with these methods. That our producers are now able to offer so magnificent a program for the coming three months with no increase in price of service, has been due to the loyal support of the exhibitor. With his continued support for the future, we shall be in position to make our offerings even better from quarter to quarter, which means bigger business for the exhibitor.

"That the Paramount program is consistently the best, few question; but a big point to my mind about Paramount pictures is that they are the cleanest—the pictures that appeal to the desirable class of patrons everywhere."

Kriterion Is Reborn with 11 Weeks' Releases Ready

S. L. Newman, of New York, and Lee Sonneborn, of Baltimore, Buy Everything but Accounts Payable and Receivable, and with 200 Negatives, Prepare for New Film Distribution

AFTER a long period of negotiation and investigation the entire film assets, trade name, and good will of the Kriterion program have been purchased outright by S. L. Newman, of New York, and Lee Sonneborn, of Baltimore, Md. The purchase includes everything but the accounts payable and receivable of the Kriterion Film Corporation. These latter are in the hands of a receiver and a settlement with creditors is to be made.

Mr. Newman is a member of the firm of Reinthal and Newman, 105 West Twenty-ninth street, New York, a concern of long standing and fine repute in the picture art business. Lee Sonneborn, head of Lee Sonneborn and Company, is a successful manufacturer in Baltimore, Md.

Mr. Sonneborn owns the original Kriterion exchange in Baltimore, one of the more prominent of the Kriterion exchanges and under successful headway when the Kriterion program ceased releasing.

Messrs. Newman and Sonneborn have incorporated under the name of the Kriterion Sales Corporation, under the laws of the State of New York. The new concern will be strictly co-operative in principle. A substantial number of exchanges have already been signed up. Two hundred negatives made for the original Kriterion program and of the same uniform good quality which distinquished the releases of this program from its outset are ready for immediate release. These are all new subjects. They provide the new company with eleven weeks' advance releases.

Production for the new program is also already going on. The names of all the producing companies will be announced shortly. The new program starts with eighteen releases a week.

Messrs. Newman and Sonneborn are modest, capable, successful business men. They have entered the picture business only after a painstaking investigation of its possibilities and conditions. They believe in distributing a high-class product and have geared their organization accordingly.

"BLINDNESS OF VIRTUE" COMPLETES SECOND-WEEK RUN IN CHICAGO

Another long run for its features is reported by the V-L-S-E.

"The Blindness of Virtue," four part Essanay production, on the Big Four program, completed its second week's successful run at the La Salle Opera House

MONTHLY LUNCHEON IS PLAN OF LOS ANGELES BOARD OF TRADE

The Los Angeles Board of Trade has adopted a plan of having a monthly luncheon which is held on the first Wednesday of each month, the same day of the regular monthly meetings of the organization.

The purpose of these is for shop talk and preliminaries pertaining to the organization which may be settled at the business sessions. The second of these luncheons will be held August 3.

EVERTHING RUNS SMOOTHLY IN CHAPTER 13 OF "GODDESS"

Ralph Ince, who has just finished chapter thirteen of the Vitagraph photo-play, in chapters, "The Goddess," killed whatever superstition either himself or the players may have felt, by filming one of the most tensely exciting episodes yet seen in this remarkable Gouverneur Morris story, without a hitch, hindrance, or accident.

"Carmen" Trade Showing Epochal in Lasky History

Geraldine Farrar Subject, First Paramount Release Featuring Grand Opera Star, Is Given "First Night" in Los Angeles to Appreciative Throng

Special to Motion Picture News

Los Angeles, August 1.

"CARMEN," the first Paramount release of the subjects featuring Geraldine Farrar, grand opera star, made by the Jesse L. Lasky Feature Play Company, was given its "first night" at the Isis Theatre, near the Lasky studio in Hollywood, Wednesday evening, to an audience made up of legitimate stage and motion picture producers, actors, actresses and newspaper people. Thursday Mr. Lasky departed for New York City with the first positive print, where he will arrange releases, and also a private showing to be made at the Metropolitan Opera House for people of the trade and members of the Metropolitan Opera Company.

Following the showing a very enthusiastic ovation was tendered Miss Farrar, who with her parents, Mr. and Mrs. Sidney Farrar, Mr. and Mrs. Jesse L. Lasky, Mrs. Samuel Goldfish, Mrs. David Belasco, Blanche Ring, Charles Winnegar, Mr. and Mrs. Nat Goodwin, Margaret Leslie, Mr. and Mrs. Donald Brian, Lou Tellegen, Raymond Hitchcock, Frances Ring, Tom Meighan, Mr. and Mrs. Cecil and Mr. and Mrs. William C. de Mille, occupied a box at the rear of the theatre.

The applause continued for several minutes and the star of opera, whose artistic work has now been recorded for the screen and record acknowledged her appreciation with her most bewitching smile.

After viewing the five reel picture the scenario for which was adapted by William C. de Mille from the Prosper Merrimee version of the story entitled "Carmen," and produced under the direction of Cecil de Mille, Miss Farrar expressed herself as being delighted and stated that she felt she had given to this picture her greatest and best portrayal of the delightfully deceptive Gypsy girl. The supporting cast included Wallace Reid, Pedro de Cordoba, Billy Elmer, Miss Jean MacPherson, H. B. Carpenter, Milton Moore, Mrs. Lewis McCord, and other prominent members of the Lasky stock company.

Throughout the showing the big audience of motion picture and theatrical people expressed their appreciation of the acting, the many pretty scenes, and the excellent photographic effects secured by Alvin Wyckoff, cameraman for the deMille company.

The settings made up for this subject are perhaps the most elaborate as yet made at the Lasky studio, and one, that of the entrance to the bull ring and the street scene of Seville, is the most expensive made in Los Angeles for one scene. In the introduction Miss Farrar was shown in several of the roles in which she has appeared in grand opera, including Madame Butterfly, La Tosca and Sans Gene.

The representatives of the press present were Al Cohn and Otheman Stevens, Los Angeles "Examiner"; Monroe Lathrop, Los Angeles "Tribune"; Grace Kingsley, Los Angeles "Times"; Lewis Sherwin, dramatic critic New York "Globe"; C. W. Pope, "Morning Telegraph"; Kenneth McGaffey, Lasky publicity department, and J. C. Jessen, Motion Picture News.

Horsley's Cub Comedy Brand May Become a "Bear"

President of Centaur Company Predicts Immediate Prosperity of One-Reel Laughmakers Produced by Him for Mutual and Released After August 5

THE last David Horsley production to go through the General Film program under the brand name of MinA Films is that released Thursday, August 5. After this release Mr. Horsley will no longer be associated with the MinA brand or with any other product marketed through the General.

Explaining his position and outlining his future plans, Mr. Horsley sent out the following statement through his Bayonne offices:

"While I was proud and gratified over the fact that I was enabled to release my MinA output through the General Film program, the first and only time an independent manufacturer obtained a distribution of his product through the licensed exchanges, I found that because of the multiplicity of reels offered that I could be afforded only a limited market.

"This, too, in spite of the fact that the MinA comedies, as originated by me, had set a new standard in comedy production and were in popular favor with exhibitors.

"For this reason I cancelled of my own volition the contract I held and entered into a new one with the Mutual Film Corporation, into which all of my producing strength is thrown. Through the Mutual I am assured a wider market for my releases that I could have hoped to obtain by my former arrangements. I regard the Mutual as the most important factor in the industry, and one that is becoming more powerful every day.

"I will continue the production of one-reel comedies for the Mutual under the brand name of Cub Comedies. These pictures will be directed by Milton H. Fahrney and will feature George Ovey, who has been called "the funniest man in America," both of whom were in a measure responsible for the success of my MinA releases.

"Whatever disposition is made of the brand name MinA after the release of August 5, I will have no association with it, or with any productions distributed through the General's offices after that date."

"We Have With Us Here Tonight—Sam Spedon"

Vitagraphers in Santa Monica Give Dance and Dinner in Honor of Publicity Head, Who Recently Left the New York Office to Attend the Convention

Special to Motion Picture News

Los Angeles, Aug. 1.

MEMBERS of the Vitagraph company at Santa Monica gave a dancing and dinner party Friday evening in honor of Sam Spedon, manager of the publicity department of the Vitagraph organization, who is here for a stay of two weeks.

The early part of the evening was spent at the Ocean Park dancing pavilion, where special boxes were reserved for the photoplayers, and later a dinner was served at Sunset Inn, one of the popular cafes of the beach.

Among those present were: William S. Smith, Myrtle Gonzales, Otto Lederer, Mr. and Mrs. R. S. Sturgeon, Daisy Smith, Ulysses S. Davis, Mr. and Mrs. Alfred Vosburg, Clarence Heneki, Mr. and Mrs. Lon Densmore, Margaret Reid, Clara Toner, Ernest Smith, Mr. and Mrs. Stephen Smith, Jr., Anne Shafer, Doris Schroder, Jack Weatherby, George Hope, and Mr. and Mrs. William Duncan.

The welcome extended Mr. Spedon can be judged by the following lines from a Santa Monica paper:

To Golden State we welcome you
Your work, to us, is ever new,
All must agree that Printer's Ink
Into all minds will swiftly sink;
And as you e'er have sung our praise
For Santa Monica our hat we'll raise.
We see our pictures on the screen,
And to ourselves we'll say, I ween,
Speed on, Spedon.

JANE DARWELL ESCAPES SERIOUS INJURY

Maclyn Arbuckle's new picture at Bosworth, "The Reform Candidate," was delayed a day by an automobile accident which befell Jane Darwell, one of the principals in the cast.

While on her way to the Bosworth studio her new electric landaulet was hit by a big touring car going at a high rate of speed which tried to cross in front of her at a dangerous street crossing in Hollywood.

Though her car was wrecked, Miss Darwell escaped with a few bruises, and after a day's rest was sufficiently over the shock to start the Arbuckle picture.

Metro Outlines Scope for Next Quarter

Madame Petrova Becomes a Permanent and Exclusive Member of the Producing Forces, Scheduled for Appearance Once in Three Months—Bushman and Marguerite Snow Will Be Featured Once in Ten Weeks—Edmund Breese is Engaged as Star in Screen Versions of Service's Alaskan Poems



EMMY WEHLEN IN "WHEN A WOMAN LOVES" | GAIL KANE IN "HER GREAT MATCH" | FRANCIS X. BUSHMAN IN "THE SILENT VOICE" | EMILY STEVENS IN "DESTINY"

PRESIDENT RICHARD A. ROWLAND, of the Metro Pictures Corporation, after a four-day conference at Atlantic City, participated in by the eighteen exchangemen, composing the distributing forces of the organization, the heads of the five producing concerns whose products compose the Metro program, the official and executive staff of the central office and those of the directors and studio managers who could be spared from their work, announced that plans and arrangements were now complete for the forthcoming Metro quarter. After concentrating for many hours, the various heads had outlined a plan of progress and determined action which will more than sustain the enviable record of his company since its establishment five months ago.

Mr. Rowland makes the following engagements: Mme. Petrova is now a permanent and exclusive member of the Metro staff and will appear solely in productions of the Popular Plays and Players Company, of which L. Lawrence Weber is the acting head. Mme. Petrova will characterize the Metro program at various intervals, but as nearly as can be adjusted, once every three months. Her forthcoming feature will be "Vampire," a five-act dramatic concoction from her own scenario.

Francis X. Bushman and Marguerite Snow, permanent and long-term members of the Quality Pictures Corporation, headed by Fred J. Balshofer, will feature the Metro roster at intervals of every ten weeks. The next release in which these two estimable stars will be seen is "The Silent Voice," which Charles Frohman produced in its original form, with Otis Skinner in the principal part. This, the second Quality feature, will see the light of screen day early in September.

Mary Minter in "Stork's Nest"

Mary Miles Minter, whose work in "Always in the Way" called forth unusual and excellent comment and who is recognized in the different branches of amusement enterprise as one of the foremost actresses of her type and who was created a star of the speaking stage by reason of her work with the Farnums, in "The Littlest Rebel," is now a permanent and exclusive Metro star and will be seen on that program about every fifteen weeks.

Her next appearance will be in a most elaborate cinematization of the recently successful novel, "Stork's Nest," which is now in work at the Metro scenario department under the supervision of George D. Proctor, newly installed in the capacity of supervisor of scenarios.

Edmund Breese enjoys a rather peculiar distinction in the field of motography in that he has been engaged by the Metro Pictures Corporation for work in productions by the Popular Plays and Players of Robert W. Service's vivid poems of the Alaskan wilds. Mr. Breese scored such phenomenal success in "The Shooting of Dan McGrew" that L. Lawrence Weber purchased the entire Service collection from the publishing concern of Barse & Hopkins. "The Spell of the Yukon" will be the forthcoming Popular Plays and Players-Breese screen document.

Emily Stevens, niece of Minnie Maddern Fiske and the latest recruit to stardom of the legitimate drama, recent heroine of the remarkable success "Today" and lately seen in "Cora" on the screen, is under a five-year contract with the B. A. Rolfe Photoplay Corporation and at that concern's studio, Sixty-first street and Broadway, New York, is working with an all-star cast in a picturization of "Destiny," which, when completed, will prove a classical allegory, if the intentions of the producers materialize.

Ann Murdock, recently seen in "A Celebrated Case," is working in the final scenes of "A Royal Family," another Frohman production, while Hamilton Revelle is supporting Miss Stevens in her various screen efforts.

Ralph Herz, the inimitable comedian and actor, begins work August 18 on a big and spectacular production of "The Purple Lady," in which he will be supported by the dainty Lois Meredith, last seen as star of the Lasky-Belasco play "The Woman" and Bosworth's "Help Wanted." Mr. Herz will be compelled to divide his time between the Rolfe studio and the Maxine Elliott theatre, where he is at present playing the star role in "Hands Up."

Star of Savage Productions with Metro

Henry Kolker, star of numerous Henry W. Savage plays and the direct cause of the remarkable success of "The Great Name," which enjoyed wide popularity two years ago during its long run in New York, is completing the final stages of "The Bridge."

Emmy Wehlen is completing "When a Woman Loves," in which she has the support of Arthur Ashley and an all-select cast, while Francis X. Bushman and Marguerite Snow are working at the Hollywood studios of the Quality company on an eight-reel production of the famous historical play "Richard Carvel."

Mr. Rowland, while at Atlantic City, proferred a suggestion which the exchangemen and company heads grasped with such avidity that not even a standing vote was necessary. He fathered the wish that in future, when a prominent stage star was given the leading role in a picture, that a prominent screen star of acknowledged histrionic power be placed opposite, thus securing both screen and stage experience, with the two leading people able to suggest and aid the other as their work progresses.

Arthur Ashley working opposite Emmy Wehlen is rather an experiment. Mr. Ashley bears an enviable reputation as a diligent, ambitious screen star with a large following, while Miss Wehlen has been a stage star of more than the average following and standing for seven years.

At the conclusion of the Atlantic City gathering of Metro clans, a vote of confidence and thanks was extended Mr. Rowland and Joseph N. Engel, of the parent office, for their ardent attention to the affairs of the company and their determined effort since the inception of the enterprise, March 5 of this year.

FLORENCE ROCKWELL SIGNS WITH KNICKERBOCKER

Florence Rockwell has signed with Knickerbocker Star Features to appear in a three-reel release on the regular program of the General Film Company.

Miss Rockwell is one of the most widely known and versatile players on the American stage. She created the principal roles in Klaw and Erlanger's great successes, "The Round Up," "The Barrier" and "Mills of the Gods." She has played opposite



FLORENCE ROCKWELL

Henry Miller, Richard Mansfield and Robert Mantell in a wonderful variety of leading parts. Her Juliet and Ophelia, Nora in "A Doll's House," Hester Prynne in "The Scarlet Letter" and the heroine in the all star cast of "Fine Feathers" are noteworthy among her recent performances.

Miss Rockwell has been on the stage since childhood and is popular in every city in the United States. Her last appearance in New York was five weeks ago as a headliner at the Palace theatre, when she made a personal success in the dual role of a rich girl and a beggar girl in a sketch called "Her Awakening."

Miss Rockwell will appear in the release of September 1.

GASNIER, OF PATHE, RETURNS FROM VACATION

General Manager Gasnier, of Pathé, has just returned from a short vacation which he spent in company with twenty-five fellow members of the Pump Club, a social organization of well known Jersey City politicians.

The part went by motor cars from Jersey City to Lake George, where several days were spent in fishing and having a general good time.

Essanay Releases for August Are By Noted Authors

"The Woman Hater," by Chatfield-Taylor, Chicago Litterateur, Is a Three-Act Comedy, Featuring Edna Mayo—A. Rinehart, Rowland Ade and Wodehouse Are Listed

ESSANAY has an unusually strong list of releases for August, most of the photoplays having been written by authors of national prominence. Perhaps the most noted is the three act comedy drama, "The Woman Hater," written by the Chicago and Washington society man and litterateur, Hobart C. Chatfield-Taylor, author of "The Crimson Wing."

Henry B. Walthall takes the lead in this play with Edna Mayo and Bryant Washburn supporting him. "The Cave on Thunder Cloud," in two acts, by Mary Roberts Rinehart"; "Business Rivals," and "Le Grand's Revenge," by Henry C. Rowland; "The Fable of the Tip and the Treasure" and "The Fable of the Roystering Blades," by George Ade and "Rule Sixty Three," by P. G. Wodehouse are among the other releases.

Essanay has made a specialty this summer of taking a large number of outdoor scenes. In this way it has been able both to secure realistic settings and artistic backgrounds for its pictures. Five separate companies have been established at different places throughout the country to take these scenes.

A new summer studio has just been established at Lake Zurich, Ill., an unusually picturesque spot. The first photoplay to be taken at this out door studio is "Rule Sixty Three," the play by P. G. Wodehouse, the well known magazine writer. Other summer studios have been established at "The Pines" and at "Starved Rock," Ill., while another company is touring through the East to take scenes along the Atlantic coast. The pictures taken in the Tennessee mountains have been completed and the studio relinquished after four months' work.

Essanay's corps of photographers has returned to Chicago after spending six weeks in the Canadian Rockies, taking scenic pictures.

Eight thousand feet of exceptionally beautiful scenic pictures was taken and will be released five hundred feet at a time twice a month.

They will be coupled with five hundred feet of animated cartoons, the "Dreamy Dud" series drawn by Wallace A. Carlson. The photographers took side trails from Banff, Lake Louise, Field, Glacier, Vancouver and Victoria to the tops of the mountains. Many of the pictures were taken in the snow clad peaks, far above the clouds.

The snow and cloud effects make wonderfully attractive and artistic pictures, especially the cloud scenes where the sun is setting just below them, turning the vapor into all the hues of the rainbow.

Pallas Pictures Make Debut Through Paramount

New Producing Company Will Feature Dustin Farnum and Maclyn Arbuckle in Big Screen Offerings Adapted to the Talents of Noted Players

PALLAS PICTURES, INC., is the name of the latest producing company to release through the Paramount Pictures Corporation and already the new concern has arranged to present, in big screen offerings, Dustin Farnum, one of the most popular idols of the stage and screen in this country, and Maclyn Arbuckle, another star of the stage, who has become a big favorite among patrons of motion pictures.

Dustin Farnum's career is too well known to be reprinted here. His many stage and film successes in such productions as "Captain Courtesy," "The Squaw Man," "Cameo Kirby," "The Virginian," and others too numerous to mention, have made him known in every town in the country. It is stated that Mr. Farnum will appear in at least four productions for the Pallas Pictures, two of which have already been decided upon, namely, the well known "Davy Crockett" and "The Gentleman from Indiana," by Booth Tarkington. "Dusty," as Mr. Farnum is popularly known, is now enjoying a vacation in the Maine Woods, but will leave shortly to commence work on his subjects for the Pallas Pictures.

Maclyn Arbuckle, also well known to the devotees of both the theatrical stage as well as the screen, is already at work at the Los Angeles studios of the concern on his latest motion picture subject, "The Reform Candidate," a comedy written by himself and Edgar A. Guest.

This production is an adaptation of Mr. Arbuckle's well known play of the same name which has met with unusual success. Mr. Arbuckle is the most popular creator of distinctly American types now on the stage as evidenced in his work in such triumphs as "The Round Up," "Why Smith Left Home," "Skipper and Company," "It's No Laughing Matter," "The Country Chairman," "The Circus Man," and others of equal prominence. "The Reform Candidate," like all of Mr. Arbuckle's plays and sketches, is notable for its delicate sentiment with homely logic, incisive wit and virile lines. It will be released on the Paramount program and several other big surprises are promised by Pallas Pictures, Inc., for the forthcoming months.

"SILVER THREADS" MAKES HIT ON POLI CIRCUIT

The K. and R. Company's six-reel photoplay "Silver Threads Among the Gold" is breaking records on the Poli circuit. Richard J. Jose appears in person. Last week in Springfield, Mass., people were turned away unable to gain admittance to the theatre.

The same state of affairs happened in New Haven, Connecticut and Worcester, Mass. Al Cross reports big returns from western Pennsylvania and Pittsburgh and the Exclusive Features, Inc., of Greater New York, show heavy bookings.

Sylvan Ithaca Is Idyll Spot for Busy Whartons

Studio of Producers for Pathe Is Ideally Located in Midst of the Finest Scenery in New York State—Forty Acres of Rugged Nature, Rocky Chasms, Plunging Cataracts, Whirling Rapids, Fathomless Pools, Great Trees and Profuse Vegetation, Make Region Unusual Background for Pictures

DURING the past year, the beautiful city of Ithaca, N. Y., and its surroundings have become very well known all over the United States through Pathe pictures made by Wharton, Inc., which has adopted the city as its own and in turn has been adopted by it. Quick to fall under the fascinating spell of the lakeside city when the Whartons saw an opportunity to acquire Renwick Park just outside Ithaca, they seized it and now make Pathe pictures under their own vine and fig tree.

Wharton, Inc., is now just a year old, but the growth of the plant and company during the past year prompts the thought that this is truly a very sturdy child and one of great promise. With the fine market which Wharton pictures obtain through the Pathe Exchange and with the high quality which is its boast the pictures always maintain, the future looks very bright for Ithaca's only producers.

When the Whartons left the Pathe studios in Jersey City last May with the "Romance of Elaine" company, the weather was hot and as they boarded the train they mopped their brows with a sigh of relief. "Won't it seem good, though, to get those lake breezes again and breathe that fine air away from hot sidewalks and humidity?" they asked one another. Anyone who visited their new property would ask the same question.

Situated at the foot of a deep, ice-cold lake, forty miles long, girt with high hills and reflecting a thousand vineyards in its blue waters, Renwick Park possesses every advantage in the way of convenience and excellence of nearby locations. There are forty acres of deep rocky chasms, waterfalls, rushing rapids, inky pools and fascinating eddies; quaint bridges, and buildings that look as though they had been picked up bodily from England's old Chester, France's ancient St. Malo, Germany's quaintest Strassburg, or Wyoming's roughest frontier town of bygone days.



THEODORE W. WHARTON J. WHITWORTH BUCK LEOPOLD D. WHARTON

And everywhere are roses, great trees, wild ferns and then more roses—a spot for a dreamer or a poet chosen to be the very busy little world of very busy picture makers.

Everything Is Complete

It is hard for one to turn his back on the beauties of nature to inspect the less interesting but more practical buildings which house the Wharton activities; a long studio building of hollow tile; another long building containing workshops; various outbuildings for storage; more shops; a magazine for explosives; boiler house; developing and dark rooms; a miniature theatre; bath and boat houses; a long pier and a flock of smaller docks; a wireless telegraph outfit—surely here is a very complete equipment for the making of quality pictures.

Recently J. Whitworth Buck, brother-in-law of the Whartons, became interested in their business, so much so that he severed a twenty years' connection with the wholesale drygoods firm of Ely and Walker of St. Louis and became one of the Wharton organization. The result has been a merger of experience in picture making and experience in commercial enterprise, a pretty sound combination for a motion picture producing company.

It is a genuinely happy organization that you find at Renwick Park—from the Italian gardener to the head of the organization. Everyone is ready to pitch in and help by doing anything needed in times of stress. All seem to take a real pleasure in their work—so much so that frequently the cashier finds on Saturday noon a half dozen persons have neglected to call for their pay envelope which sometimes lie in the safe for three or four days. Imagine a lot of men neglecting to call for their pay.

Ithaca and the surrounding towns have taken the Whartons to their hearts. Everything possible is done by the citizens to help and encourage the work. When the Pathe-Wharton pictures are shown on local screens the late comer cannot find standing room. Recently a procession of Wharton autos, carrying the "Elaine" company went to Syracuse and the crowds were so enthusiastic that

THREE INTIMATE GLIMPSES OF THE WHARTON PRODUCING PLANT AT ITHACA, N. Y., MAKERS OF PATHE PICTURES



A STUDIO SCENE AT WHARTON'S MAIN ENTRANCE TO THE PLANT THE OUTDOOR STAGE

the cars were compelled to stop. Citizens hopped on the running boards, the militia fired a salute and greatest wonder of all, a waiter in a local hotel refused tips from those of the company at his table saying that the honor of serving required no fee.

"ELAINE" ACTOR INJURED BY 25-FOOT DROP OVER CLIFF

Paul Everton, who is one of the "Romance of Elaine" company at Ithaca, is confined to his bed as the result of an accident incurred in filming a scene at the Triphammer Gorge.

The Pathé-Wharton actor fell over a cliff and suffered a painful injury to one of his legs. It was intended that he should fall at a place where there was only a six-foot drop, but he accidentally picked out the wrong spot and fell twenty-five feet instead.

ETHEL CLAYTON JOINS FIELDING COMPANY IN ARIZONA

Ethel Clayton, the Lubin leading lady, has gone to Phoenix, Ariz., accompanied by her brother, Donald Clayton, and Edward Earle, the camera man, to join Romaine Fielding's company in the Grand Canyon, Ariz., where William Vaughn Moody's play, "The Great Divide," will be filmed.

Miss Clayton was laden with flowers. Siegmund Lubin sent her a magnificent basket, and Ferdinand Singhi and Ira M. Lowry sent her forty-eight American Beauty roses.

Hitchock to Caper in Lubin Water-Wagon Farce

V-L-S-E Release for August Featuring the Noted Comedian, Entitled "The Ring-Tailed Rhinoceros," Reveals Adventures of Thirsty Backsliding Hero in Land of Purple Snakes

AN announcement has just been made by the V-L-S-E to the effect that it has added to its list of releases for the month of August a four-part farce comedy featuring Raymond Hitchcock, the noted comedian.

The name of this feature in which Mr. Hitchcock makes his first screen appearance is "The Ring Tailed Rhinoceros," produced by the Lubin company. It is doubtful if there is anybody anywhere who has not heard of Raymond Hitchcock, and in securing his services for the screen the Lubin company achieved a decided triumph.

"The Ring Tailed Rhinoceros" is a story that allows every latitude for Mr. Hitchcock's wonderful funmaking abilities, and in it this famous comedian and his one thousand and one laugh producing tricks have been recorded in their minutest detail.

The play itself is one of those grotesque creations which has a universal appeal. In it Mr. Hitchcock is seen in those fanciful situations which go to make a riotous farce comedy.

Mr. Hitchcock was funny on the stage, but it is said that he is one hundred per cent. more humorous on the screen. His wonderful personality is intensified and preserved in all its force in his first screen play.

Mr. Hitchcock is famous throughout the world, and in presenting him in films a star is added to picture play history that comes from the brightest collection in the theatrical firmament.

With Mr. Hitchcock playing the opposite role is Flora Zabelle, a national favorite on the speaking stage, who in private life is Mrs. Raymond Hitchcock, and like her husband, makes her first screen appearance in this Liberty Bell Feature.

The play evolves about the character played by Mr. Hitchcock. He is forbidden to make further advances to his fiancee unless he promises to quit his excessive drinking. He gives this promise and the betrothal takes place. Accidents will happen, however, and meeting a few friends Mr. Hitchcock falls off the water wagon. He gets in trouble with his fiancee's father and returning home in an inebriated condition his fiance's young brother searching for a "ring tailed rhinoceros" that the latter has been told is the cause of his sister's distress.



RAYMOND HITCHCOCK

Hitchcock starts to tells the youngster a story and they both fall asleep, during which Hitchcock has a wonderful dream of the terrible torments caused by the ring tailed rhinoceros and his group of animal friends. He is commissioned by the parents of a charming young princess who wonderfully resembles his fiancee to destroy this monster.

He starts out to slay the monster on an eight-legged horse and meets all sorts of adventures in the land of queerbeasts. He finally succeeds in slaying the ring tailed rhinoceros in the presence of the princess and her parents, thereby earning their gratitude and winning the fair princess for his wife.

He awakens from this dream and takes a solemn vow never to touch liquor again, and everthing ends happily.

"The Ring Tailed Rhinoceros" will be released on August 16.

Kleine's New Comedy Greeting Is "Hello, Bill"

Goodhue Farce Vehicle for First Appearance of Bickel and Watson on the Screen Is Near Completion—"The Green Cloak," with Irene Fenwick, Now in Production

"HELLO BILL," that well known, cheerful farce by W. M. Goodhue which was selected as the most fitting vehicle for the premier film appearance of Messrs, Bickel and Watson, is rapidly nearing completion.

For the past four weeks the George Kleine studios have been the scenes of much activity and much hard work in preparing the big comedy for the market.

"Hello Bill" gives promise of shattering all precedent in the matter of film comedy production. A cast has been engaged that would do credit to any feature, regardless of its size or character. Ben L. Taggart, one of the best known leading men on Broadway, will be seen in "Hello Bill," along with such familiar names as Ruby Hoffman, Snitz Edwards, Alma Hanlon, John Nicholson and Alfred Kepler. Aside from the twin stars, Bickel and Watson, "Hello Bill" will tell a clean-cut logical story without suggestion of slapstick or vulgarity. The scenario was carefully prepared from Goodhue's script and is said to offer extraordinary fun-making opportunities.

"The Green Cloak," one of Owen Davis' successful dramatic successes, is being filmed at the George Kleine studios with Irene Fenwick in the lead of Ruth McAllister. Miss Fenwick is supported by a selected cast, which include Richie Ling, Della Connor, Blanche Aimee, Roland Bottomley, William Anker, John Davidson, Anna Reader, Frank Belcher and Katherine Brook.

"The Green Cloak" is a dramatic subject of great force and should give Miss Fenwick splendid opportunities. The story verges on the melodramatic, contains much mystery and many tense, breathless moments.

Thomas A. Edison, Inc., announces that it has secured the rights to William Hamilton Osborne's famous novel "The Cat's Paw." Work on the big production is already under way with a carefully selected cast of Broadway players. The production will be released through the various offices of the Kleine-Edison Feature Film Service. The first Edison feature to be handled by the new service is Mrs. Fiske in "Vanity Fair," for release September 8.

COMEDY VEHICLE OF MARGARET ANGLIN FOR VITAGRAPH

The Vitagraph company will put in immediate picture production A. E. W. Mason's comedy, "Green Stockings," in which Margaret Anglin played the leading part with remarkable success for three years.

Eugene Mullin has just finished the picturization, which will make a feature picture in five parts.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor We invite every exhibitor to write us about any new enterprise he has; also to come to us for ad along any line. Address: Editor, "Motion Picture News," 220 West Forty-second Street,

EXHIBITOR SETS OFF SKYROCKET FOR "DIAMOND IN SKY"

MANAGER TAYLOR of the Mutual exchange in Omaha, Neb., tells of various methods he has heard of for advertising the picture, "The Diamond from the Sky." Every so often, every other night, an Iowa exhibitor sends up a large skyrocket that bursts high in the air and spouts forth diamond-shaped sparks. It is a dandy advertisement.

Another advertiser, in his newspaper advertisements, puts in a section of a picture at a time. After awhile, when all the sections can be printed, they may be pasted on cardboard and make a fine picture puzzle for the children.

Giving away $10,000 blank checks is a common practice by a number of middle western exhibitors. Enough of the checks paid for one admission. They were secured at stores with purchases.

SELIG CAMELS HELP CLUNE TO GET AWARD

JUDGES of the floral parade given in Los Angeles, under the auspices of the 1915 Entertainment Committee of the city, awarded the first prize to the Clune Theatre Company, lessees of the Auditorium Theatre and operators of two other houses in Los Angeles and three in nearby smaller cities.

Four camels from the Selig zoo were used as supposed motive power for the float of purple and white, but horses were needed as the ships of the desert were not accustomed to pulling. The float advertised "The Rosary," a Selig contribution to the V-L-S-E program, which was ru two weeks, and may be returned at an ear date for a third week.

A CHAPLIN CUT-OUT

A CARDBOARD cut-out of Cha smoking a cigarette is one o means used by Manager Braddock, Theatorium, Milwaukee, to adverti Essanay comedies.

A pump connected with a h runs to the cigarette holder i cigarette smoking most realistic

DROP FREE TICKETS AEROPLANE FOR "N

IN its novel methods of keep the Tremont theatr the management of "The B tion" last week employed a Donna Montran, one of t in the film spectacle, made t the Saugus aviation field to Revere beach in Captain Chauncey Redding's machine.

When over the boulevard at Revere she throw out a hundred pennants bearing the insignia of "The Birth of a Nation," to about thirty-five of which were attached tickets for the photoplay. The finders were admitted to the Tremont that night free.

ISLAND IN RIVER IS USED FO "REGENERATION"

A NOVEL advertising st nated by the Orp Eau Claire, Wis., while r of Regeneration." F theatre manageme situated in the F hundred feet f represent the Dr. Brady' Edith Sto bank, in the arri large Reger thea T hit th

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'on Reasserts Strong Plea for National Defense

That Vitagraph Picture, "The Battle Cry for Peace," Will Inspire Wave of entiment, Forcing Congress to Pass $500,000,000 for Military Preparedness

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"Since the Vitagraph Company announced its production of 'The Battle Cry of Peace' there has arisen a question on many sides as to the sincerity of the members of this company in advocating this move. One of the methods of testing our sincerity was by asking us whether we would be among those to volunteer should the necessity arise, and also it has been suggested that a law be passed making it necessary for those who are strongest for preparation be forced to be among the first to volunteer. For my associates and myself I desire now to go on record as being absolutely in favor of such a law, if it is considered that such means are necessary to enforce patriotism among the male population.

"One of the thrilling comparisons which the film makes is that of the number of aeroplanes which are in use in the various countries. According to statistics which are demonstrated in the picture, when the present conflict began in Europe France had 1,400 aeroplanes, Germany 1,000, Russia 800, Great Britain 400, Austria 400 and the United States only 23, and most of these of an obsolete type. Probably the reason why America is so far behind the other countries in aeroplanes is due to the fact that last year the board appointed by the Secretary of the Navy recommended an appropriation of $1,300,000 for this department, but Congress cut $300,000 off.

"Right here let me make clear the distinction between 'Preparedness *FOR* war and preparedness *AGAINST* war.' It is for the latter that we stand and are fighting, and it is this point which we desire to bring home to the American public. We are anxious to have our patriotism understood."

According to the present plans the picture will be shown to many public officials during the coming month.

'kor Reminds the Exhibitor of Paramount Merits

Personal Statement of Famous Players President Emphasis Is Laid on Service and Co-operation, Basis for Marketing Good Pictures

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Mr. Zukor's first personal message to exhibitors will undoubtedly be welcomed by them, and its sincerity and blunt strength will beyond doubt be accepted by them as an evidence of his well-formulated convictions never before expressed in this general manner.

HUTCHINSON VISITS LOS ANGELES

Special to Motion Picture News

Los Angeles, Aug. 1.

President S. S. Hutchinson, of the American Film Manufacturing Company, of Santa Barbara, spent the greater part of last week in Los Angeles looking after matters pertaining to production and future business of the Mutual Film Corporation.



TANLEY IN "HER FAIRY
" RELIANCE RELEASE
OF JULY 26

Looking Ahead With The Producers

NELL CRAIG WANTED TO BE A SURGEON, BUT HEEDS CALL OF THE SCREEN

Nell Craig, one of Essanay's new leading women, has made a remarkable success in the role of Dominica, the leading character in a series of adventures written by Henry C. Rowland.

As the beautiful and accomplished young woman, who has turned thief for the love of adventure and excitement, she has



NELL CRAIG

brought out all the winning points of this character with a nicety hard to equal.

Her type of beauty fits the dashing style of the heroine of these photoplays and she carries out the reckless and daring deeds of Dominica with a complete sang froid.

Miss Craig was a Quaker girl by adoption, having lived in Philadelphia most of her life, although she was born at Princeton, N. J. After graduating at Pennington Seminary when seventeen, she had an inordinate ambition to become a surgeon, but she forgot her hopes when offered a part with the Orpheum stock company, because of her beauty and her rare voice.

After a year on the stage she entered into photoplay work. Although but twenty-three years of age, she had had five years' experience in stage and photoplay work when Essanay brought her to its Chicago studio to take leading parts.

DUNCAN IS CAST FOR KLEINE'S "MONEY MASTER"

Malcolm Duncan, the juvenile actor who contributed so largely to the success of George Kleine's film version of "The Spendthrift," by Porter Emerson Browne, and who is also a member of the all-star cast which interprets the forthcoming Kleine feature, "The Money Master," had long been considered among the truly "arrived" on the speaking stage before he made the acquaintance of Cooper-Hewitts and the clicking camera.

His first appearance on the professional stage was made under the auspices of the late Richard Mansfield, whom he supported for two seasons. Later on Mr. Duncan came under the management of Charles Frohman in the support of Virginia Harned. Then followed seven seasons with the Henry B. Harris forces. Shortly before his advent into the moving picture field, Mr. Duncan was leading man with Mrs. Minnie Maddern Fiske.

As Monty Ward in "The Spendthrift"



MALCOLM DUNCAN

Malcolm Duncan's work attracted the attention of the exhibitors and newspaper critics and completely won the hearts of the thousands of "fans" who flocked to see this Kleine success.

CHARLOTTE WALKER'S NEXT ROLE IS IN "OUT OF DARKNESS"

It has been decided by the Lasky Feature Play Company that the name of Charlotte Walker's new photoplay production, which will be released in September through the Paramount Pictures Corporation, will be entitled "Out of Darkness." Previously one or two other names had been selected, but "Out of Darkness" has been definitely settled upon.

It is an original photoplay in five parts written by Hector Turnbull, formerly dramatic critic of the New York "Tribune." This is in keeping with the policy of the Lasky literary department, of which William C. DeMille, the dramatist, is the head, for the members of this department to write original photoplays as well as to make adaptations from famous dramas and well known novels.

NICHOLSON TWO-REELER FOR SELIG ON REGULAR PROGRAM, AUG. 23

"The Girl with the Red Feather," a Selig special in two exciting reels, will be released in the regular service on Monday, August 23. The story was written by Meredith Nicholson, author of the famous novel "The House of a Thousand Candles."

It has to do with a supposedly prosaic bank president who becomes identified with a gang of thieves; saves the brother of the girl from the police; takes charge of the young ex-convict in charge of the girl and finally takes the young couple to his palatial home, where they are married by a bishop after a dinner party.

The story is crowded with thrills and suspense, and is an unusual release in every detail.

ALMA BELWIN, "IVORY SNUFF BOX," WORLD, WON FAME ON STAGE

Alma Belwin, who plays the part of Grace Ellicott in the William A. Brady photoplay, "The Ivory Snuff Box," the forthcoming World Film Corporation feature, made a name for herself on the legitimate stage at a first attempt, the result being that in a short space of time she has



ALMA BELWIN

played leads in "The Fortune Hunter," "Passers-by," "The Five Frankforters," "The Third Party," and "The Revolt."

In the last named drama her work was seen by Director Maurice Tourneur, of World Film, and he promptly engaged her to play opposite Holbrook Blinn in "The Ivory Snuff Box."



THREE SCENES FROM "A LITTLE HERO," THE FIRST OF THE NEW HORSLEY "CUB" COMEDIES, TO BE DISTRIBUTED THROUGH THE MUTUAL —RELEASE DATE, AUGUST 19

M-IN-A COMEDIES CONTINUE ON GENERAL PROGRAM

Owing to a little uncertainty which has arisen in the minds of exhibitors because of recent announcements by an independent program, the manufacturer owning the M-in-A brand of comedies, released every Thursday on the General Film program, desires to announce that this brand of comedies will continue to be released as usual every Thursday.

The nature of these comedies has been, and will continue to be, such as will give the most that is possible in a one-reel production—clean, interesting comedies without a foot of padding.

The owners of this brand further desire to state that it is not their intention to discontinue this release on the General Film program.

"PATRIOT," VITAGRAPH, IS SET IN EARLY PERIOD OF OUR HISTORY

"The Patriot," William J. Hurlburt's interesting story, which is being produced by the Vitagraph company, under the direction of Theodore Marston, will employ scenes that go back to the time in early American history when the men wore beaver hats, swallotail coats and tight-fitting trousers and the women crinolines, contrasting with the coon skin caps and fringed coats of the pioneers, who blazed a hard-fought trail through the wilderness.

What is perhaps the best balanced cast yet seen in a Vitagraph Feature includes Charles Richman, Joseph Kilgour, Charles Kent, Arline Pretty, Rose Tapley and Bobby Connelly. "The Patriot," when completed, will be released as a Blue Ribbon Feature in six parts.

AUTHOR "HOUSE OF THOUSAND CANDLES" SEES IT ON SCREEN

Meredith Nicholson, the noted author, came all the way from his home at Indianapolis, Ind., on Friday, July 30, to view the recently completed Selig Red Seal Play, "The House of a Thousand Candles," based on his novel of the same title. A private home in Wheaton, Ill., was used as the "house" and the candlestick, to contain the "thousand candles" for the interior sets, were gathered from divers sources within the city of Chicago.

The production, in five reels, will be released through V-L-S-E on Friday, August 23.

Kalem Picture Exposes Gem Thefts in Big Hotels

DID you, after stopping at some prominent hotel, later discover that the valuable gem in your scarfpin had been mysteriously stolen and replaced with a worthless imitation? If you ever were numbered among the thousands of victims of an unusually clever crook who worked the country's largest hotels, you will find Kalem's, "The Substituted Jewel," one of the twelve weekly two-act "Mysteries of the Grand Hotel," of special interest.

As is well known, the various episodes of this series are based upon information given Kalem by some of the most representative hotels in the land. The thief in question met his Waterloo when he tried to ply his trade at the Auditorium Hotel, Chicago. Knowing that Kalem was searching for "Grand Hotel" material, A. S. Katz, who captured the thief, forwarded the story to the producers.

"The crook's efforts were first brought to our attention when one of our guests claimed that a tie-pin, which had never left his possession, except for the few days he stopped at our hotel, had been stolen; the valuable gems it contained replaced by imitations and the pin returned to the jewel tray from which it had been taken," said Mr. Katz.

"The substitution was discovered by the jeweler from whom he had purchased the pin. Sure enough, when the pin was examined by our experts, we found that the stones resembling the diamond and the cluster of emeralds were worthless."



TWO SCENES FROM "THE SUBSTITUTED JEWEL," LATEST EPISODE IN KALEM'S "MYSTERIES OF THE GRAND HOTEL" (August 18)

"We gave the matter our immediate attention," Mr. Katz went on. "After a long time, I discovered a young man guest who always seemed well supplied with money, was responsible for the thefts."

Using this material, Kalem produced a decidedly novel drama in "The Substituted Jewel." Regular service release, August 18.

AMONG THE EXCHANGES

ALL STAR FEATURE DISTRIBUTORS EXTEND BUILDING

MANAGER E. H. EMMICK, of the All Star Feature Distributors, Los Angeles, exchange, will leave during the coming week for a two or three weeks' vacation which will be spent in the East. During his absence Leon Netter, of San Francisco, business manager of the All Star exchange at that city, will be in charge of the Los Angeles establishment.

Owing to the increased volume of business and films handled by the All Star Feature Distributors and the Golden Gate Film Exchange, which are combined in Los Angeles, it has been made necessary for the erection of a fireproof inspection room and vault in the rear of the premises occupied by the exchange. The members of the fire commission recommended this, which is in compliance with the most recent fire ordinance passed which has to do with the regulation of films.

Manager E. H. Emmick has been congratulated on every hand by film exchange and theatre men for the exceptional booking of Metro subjects during the past weeks when three constituted the programs of downtown first run houses. At the Majestic, a former legitimate theatre, "The High Road," a Rolfe production, was shown; "The Unbroken Road," by Life Photo, at Miller's, and "The Middleman," a Cosmofotofilm subject released by the Metro, at the Superba.

BALTIMORE EXCHANGES NOTIFY EXHIBITORS OF RENTAL PLAN

THE question of payment for film rentals was discussed by a number of the most prominent film men of Baltimore on Wednesday, July 28. As a result of this meeting exhibitors of this territory will be made to pay for their service in advance.

The following resolution was adopted by representatives of the various film exchanges:

"We, the undersigned representatives of the following film distributors, have agreed that beginning the week of August 16, 1915, and thereafter, all services for the current week must be paid for in advance. This includes film service of any character.

"The good accounts of long standing, as well as delinquents are included. There will be absolutely no exceptions."

Signatures were secured from practically all of the representatives attending the meeting. The film men got together as a result of an invitation extended by John A. Cunningham, manager of the Baltimore branch, Mutual Film Exchange. The exchanges represented were: Universal, General Film, Pathé Greater New York, Electric Theatre Supply Company, Braddenburg Film Service, North American Film Corporation, Kriterion Film and others. It is probable that the Washington film men will cooperate with the Baltimore exchanges and come in under the agreement.

BARTELSON TAKES KNOTT'S PLACE

W. E. KNOTT, Denver branch manager for the World Film Corporation, has been relieved by R. W. Bartelson, of Seattle.

Mr. Knott went to San Francisco as western division manager for the World people, from which point he will have charge of California, Washington, Oregon, Utah, Idaho, Arizona, New Mexico, Colorado Wyoming and Montana.

MARLEY OFF ON AUTO TRIP SOON

C. J. MARLEY, manager of the Los Angeles Film Exchange Board of Trade, and Mrs. Marley, who is manager of the Liberty theatre, will leave soon for a vacation which will be spent in autoing over California and visiting the beauty spots.

COBE MAY LAUNCH NEW PROGRAM

ANDREW J. COBE, of the Alliance Film Corporation is in Los Angeles to spend two, three or more weeks, following a trip over the northern and western part of the country where he visited film exchanges releasing Alliance subjects.

Mr. Cobe would not divulge the purpose of his trip to the coast at this time, but stated that in all probability he would be in a position to make an announcement within a few days that would be of interest to the film companies generally.

During the short time Mr. Cobe has been there he has been in touch with producers and it is hinted that the announcement he promises will pertain to promised additional activity of the Alliance or a new releasing program.

BEST BUSINESS IN FIRST WEEK IN JULY IS COLONIAL'S RECORD

J. A. BRADLEY, manager of the Colonial Film exchange, branch of the Laemmle Film Service Company in Omaha, reported that the first week in July was the best his office ever had and prospects for the future are getting better.

PLANS FOR SEVEN STORY FIREPROOF FILM BUILDING IN BOSTON SUBMITTED TO BUILDING COMMISSION

DESPITE the fact that the state regulations and building and fire prevention officials are opposed to it, the plan for a central motion picture exchange building in Boston will not down. It will be remembered that the NEWS said recently that plans of New York interests for such a building had reached the point where officials of exchanges in Boston had been consulted, but that the fire prevention commissioner's regulations would not permit any building to be built for storage of films unless it complied with the regulations which restrict such a structure to three stories at the highest.

But now plans for a seven-story building have been drawn up and submitted to the building commission. At their office it was stated that the plans were being held in abeyance, pending receipt from the fire prevention commissioner of his decision as to what constitutes a legal fireproof vault for motion picture films in Massachusetts.

At the fire prevention commissioner's office it was further declared that the legal vault would have to be enclosed in eight-inch brick, six-inch concrete or some other material of that thickness which should be satisfactory to the officials.

There is another question, as to the ventilation of the vaults. The architects, Thayer and Marshall, of 89 Franklin street, have drawn for Albert E. Geiger, realty agent, of 87 Milk street, a set of plans which call for a seven-story building, on six of whose floors shall be eight vaults, each five by six feet.

The plans as first drawn provide each vault with a vent in one corner of the ceiling, opening into a common vent for all the vaults running along under a pitch roof to a general outlet. This arrangement, contend the architects, will take care of explosive gases to the elimination of danger.

But the officials believe this plan is not a good one. They insist that each vault shall be ventilated by a pipe arrangement to reduce the danger from explosion to a minimum.

At present the negotiations stand at this stage. The plans are in the hands of the building commission.

The New York interests are not ready to announce the names of the seven companies which, they say, are ready to take up the proposition.

The site considered is on Stuart street, near the center of the city, and therefore is much more convenient for the program-making exhibitor than the present scattered exchanges.

STANDARD AIMS TO REVIVE STATE RIGHTS MARKETING

WITH independent exchanges in every important territory placed in a position to offer a regular program of one, two and three reel subjects in addition to their feature offerings, a marked impetus to states rights buying and selling is promised for the near future.

The policy of the Standard Photoplay Distributors Inc., is one which encourages independence on the part of the exchanges handling its program. Every exchange which has signed the Standard contract—and almost every territory is now "tied up"—was an independent exchange, firmly established and operating upon its own capital. With the signing of the papers which gave them the Standard Program for their several territories these exchanges retained complete independence of the Standard Photoplay Distributors, Inc., and merely agreed to buy the Standard Program releases in exchange for the exclusive rights to them for their district.

These releases consist of one, two and three-reel productions—the output of ten different studios located in Flushing, L. I., Fort Lee, New Jersey, Yonkers, New York, Colorado Springs, Colo., New York City and Los Angeles, Cal.—forming a program of regular weekly releases.

This, the company believes, places a group of State rights buyers in the field who are perfectly equipped to hold the business of a large number of theaters and can choose their subjects according to the demands of the theater owners.

BOOM STRIKES MINING TOWNS IN ARIZONA

DURING the past week a number of Arizona exhibitors have visited Los Angeles exchanges, and they report that the business of theatres in mining camps and towns is greatly improving over a few weeks ago, owing to the opening of all mines and a full force of men being employed. In other cities and towns, however, the theatre men report that business is extremely bad and attendance at the theatre is very small owing to very unfavorable financial conditions of the people.

Among the exhibitors to visit Los Angeles during the past week were John Barncord, of the Lamar Theatre, and W. B. Leecraft of the Lyon Theatre, Phoenix; George Mock, of the New State Amusement Company, having theatres at Rey, Hayden and Sonora, Ariz.; Adolph Schutz, of Silver City, New Mexico, who is adding additional houses to his circuit, which now includes theatres at Hurley, Santa Rita, and Deming, New Mexico.

Stephen D. Brown, of the Columbia, Douglas, Ariz., was also a visitor, and contracted for the Mutual Master-Picture service for his houses.

17 EXCHANGES SECURED TO HANDLE FIRST STANDARD

AL LICHTMAN, of the Standard program, who is making a trip over the country in the interests of this new organization, spent several days of the past week in Los Angeles investigating film producing conditions and conferring with parties with regard to handling the Standard program there.

Announcement will be made in the next few days regarding who will handle these films in that part of the country. Mr. Lichtman stated that seventeen exchanges had been secured for the first release of twelve reels which will be made on August 30.

HUNT MILLER IS BACK IN THE INDUSTRY

HUNT MILLER, for many months manager of the Pittsburgh Photoplay Company Exchange in Ferry street, Pittsburgh, who later went with the Mutual program over to its Penn avenue office, is soon to be again in the film business in Pittsburgh.

He is interested in the Clark & Rowland interests and is to manage the new office of the Associated program which Clark and Rowland are preparing to run in that section. The company has opened offices in Fourth avenue, next door to the offices of the Big Four, and will soon be fully prepared to make bookings.

MAGNOR, PURCHASER OF RIGHTS TO "MELTING POT," IN LOS ANGELES

NAT A. MAGNOR, who conducts exchanges in Los Angeles and at San Francisco, is spending a week with the Los Angeles manager, H. E. White, and looking after the booking of recently purchased State rights subjects, including "The Melting Pot," in which Walker Whiteside is starred.

Mr. Magnor purchased the rights for California, Arizona, New Mexico and the Hawaiian Islands for this subject.

DRESNER ORGANIZING SCREEN CLUB

A. DRESNER, manager of the Kriterion Film Service, Indianapolis, one of the live wire exchange men of Indiana, is at work perfecting plans for the organization of a Screen Club, composed of exchangemen in Indianapolis and surrounding cities.

Mr. Dresner says he has received assurances from leading exchangemen in Indianapolis that they will join the organization and Dresner says he hopes to have the preliminary details of the organization worked out so that the first meeting may be held within the next month.

It is planned to have club rooms where the out-of-town exhibitors may be entertained and while the club will be of a social character, all matters of general interest to the exchangemen will be discussed.

The correspondent of MOTION PICTURE NEWS will be made the official honorary press member.

Mr. Dresner organized the Washington Screen Club and the Screen Club of Pittsburgh before going to Indianapolis.

"KENTUCKY DERBY" IS BOOKED FOR COUNTRY FAIRS

THE St. Louis branch of the World Film Corporation has uncovered a novel and probably hitherto unattempted line of sales attack by calling the attention of exhibitors to the appropriateness of the film "Kentucky Derby" as a booking for county fairs.

As the racing is almost an entertainment feature of prime importance at this gathering farsighted exhibitors are arranging to take advantage of the sports popularity by offering "Kentucky Derby" as a special incidentatl attraction.

FILM ACTIVITY IN KANSAS CITY IS NOT AFFECTED BY MIDSUMMER WEATHER

SIMON LIBROS, late assistant manager at the home office of the Picture Playhouse Film Company, has gone to Kansas City as the manager of the same concern.

Mr. Libros was prior to his New York connection with the firm in charge of the Pennsylvania office.

The Navajo Film and Supply Company is installing a complete projection room and repair department. Large quarters are occupied by this firm in the Gumbel building on the corner of Eighth and Walnut streets. It is here that Manager Charles J. Scherer intends to carry on a first class repair shop, in addition to having a projection room in which to show his subjects to prospective customers.

R. J. Churchill has become identified with the V-L-S-E office in Kansas City as roadman to look after Iowa and Nebraska. He has been with the various exchanges in that territory for the last three years.

Thomas S. Bradley has accepted a position as roadman with the Pathé exchange in Kansas City. He is a new man at the business but is expected to make good.

Olson Brothers, who conduct the Wichita Film and Supply Company, have given up their Kansas City office. Their business in the future will be conducted from the Wichita office.

Manager Libros, of the Picture Playhouse Film Company, has put a new man on the road. He is W. P. Cuff. That he is making good is evidenced by the business that he has sent in.

A number of shifts and changes have been made in the V-L-S-E in the Kansas City territory by Manager Pearson. He has put on H. J. Gilinsky as roadman for Oklahoma, Arkansas and Missouri. L. E. Schaeffer, who formerly covered this territory, has been sent to Denver to take charge of the office there. He succeeds Fred Solomon, who has gone to Cheyenne, Wyoming, to manage a theatre for Carl Ray. William Beckenstein is another roadman that has been put on by Manager Pearson.

Quarters have at last been secured by the World Film Corporation in Kansas City. The Ozark building, where many of the exchanges are located, will be their future home. Max Levey, local manager, is of the opinion that his firm will have some of the finest offices in the city.

MARION ELECTED PRESIDENT OF KALEM COMPANY

F. J. Marion has been elected Kalem director in the General Film Company. Mr. Marion was also elected president of the Kalem Company as the result of the death of President Samuel Long.

William Wright was elected secretary and treasurer of the Kalem Company.

"SILVER THREADS" PLAYS TO BIG BUSINESS IN CHICAGO

The K. and R. Film Company's production "Silver Threads Among the Gold" opened at the Ziegfeld theatre, Chicago, on July 31, and pleased a packed house.

Our Films May Dislodge Subsidized Opera Abroad

Lasky Believes European Governments Will Feel Too Poor to Help Singing Art on Former Scale and Public Must Turn to Cheaper Amusement

TO consummate arrangements which have been the subject of negotiations lasting over several months and which have a direct bearing on the future of the exploitation and distribution of American produced photoplays in Europe, Jesse L. Lasky, president of the Jesse L. Lasky Feature Play Company, arrived in New York last Tuesday from Hollywood, Cal., where the studios of the Lasky company are situated.

Mr. Lasky was in the West for several months and the importance of the business conferences which will be carried on in New York during the next few weeks between Mr. Lasky, Samuel Goldfish, executive head of the Jesse L. Lasky Feature Play Company, and their associates is best explained by the fact that Mr. Lasky left the studios before the completion of the photoplays in which Geraldine Farrar is appearing as the star under the personal supervision and direction of Cecil B. DeMille.

The arrival of the president of the company in New York connects to some extent the departure for Europe two weeks ago of Carl Anderson, formerly business manager of the Lasky Feature Play Company, and Harry Kohn, who went abroad as representatives of the Paramount Pictures Corporation. The business connections between the Lasky Feature Play Company and the foreign distributors has been intimate.

With the end of the European War it is believed that a field consisting of 50,000,000 people will suddenly be thrown open to American manufactured photoplays.

"I doubt if American producers can over-estimate the bigness of the European field once the war is over," said Mr. Lasky. "Of course, motion pictures always have had a deep appeal to Europeans and the field has been a lucrative one to Americans—that is, it always was before the war started. For more than a year now there has been considerable curtailment, however, although in many sections not actually within the range of the war's devastating influence American photoplays have enjoyed considerable popularity.

"For many years it has been the custom in European countries for the respective governments to subsidize great popular entertainment. That has been the reason why it has been possible for so many cities of only moderate population to have opera.

"To what extent government subsidies in this direction will be possible following the war is somewhat questionable. But it is certain to assume that the photoplay will supply a great demand for cheap and good entertainment. I believe particularly that American photoplays of good, clean subjects and bright philosophy will have a particularly vital appeal because Europe already will have had too much of the other side of life during these long, trying months of struggle.

"On that account the Lasky Feature Play Company is keeping in mind at the present time this great market where millions are awaiting photoplays of the right sort.

"Long before her extraordinary success as a prima donna at the Metropolitan Opera House in New York Geraldine Farrar, although an American girl, was widely known in Europe. She came to New York from the Royal Opera at Berlin. It is not hard to understand, therefore, the numerous inquiries from foreign connections of the Lasky company and its business associates as to when Europe will see Miss Farrar on the screen."

Mr. Lasky will remain in New York some weeks before returning West.

Hazel Dawn Displays Unusual Dramatic Talent in Famous Players Release, "The Heart of Jennifer"

HAZEL DAWN, the charming young star formerly celebrated as the Pink Lady, and who since she abandoned the stage permanently to appear exclusively on the screen under the management of the Famous Players Film Company, has acquired international fame as



HAZEL DAWN IN "THE HEART OF JENNIFER"

a film favorite, displays an entirely new aspect of her versatile talent, in the next Famous Players production "The Heart of Jennifer," scheduled for release on the Paramount program, August 23.

Although her early screen successes presented her primarily as a comedienne, it is evident that the Famous Players detected unusual dramatic ability in their captivating star, for more recently they have selected strong, dramatic subjects as her vehicles.

As Clarissa, her last film impersonation, Miss Dawn illustrated a difficult dramatic-romantic role, and it is now apparent that the Famous Players have been developing her for just such a characterization as "The Heart of Jennifer" provides. This subject was especially written for Miss Dawn by Edith Barnard Delano, who is also the author of the Mary Pickford photoplay "Rags."

It is a story of a woman's strong love for her husband, which prompts her to place upon herself the guilt of the crime committed by his sister, in order that he may not know of the latter's disgrace. Unaware of the real facts, he spurns his wife, but when at last he learns of the true situation, and of the heroic courage with which she performed her sacrificial act, he returns to her with a greater love.

Miss Dawn's effective portrayal of Jennifer will create for her a place among the foremost dramatic stars.

"POTASH AND PERLMUTTER" ACTOR IS IN "SUNDAY" WORLD FILM

Fresh from London triumphs, where he has appeared in "Potash and Perlmutter" for the past two seasons, Charles Dickson, the actor-author playwright, appears in the recent George W. Lederer successful film drama, "Sunday."



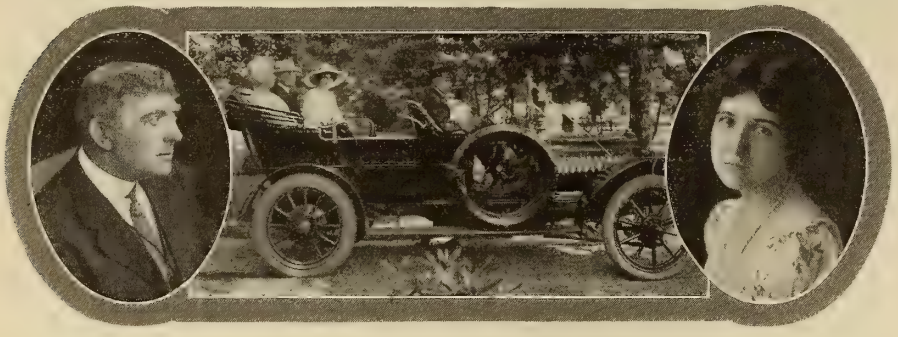
WINIFRED GREENWOOD IN "THE JILT," ONE OF THE AMERICAN DRAMAS FOR AUGUST ON THE MUTUAL PROGRAM

While Shakespeare Sleeps Mantell Glides to Screen

Greatest American Exponent of Tragic Roles After Booth, Signed by Fox, Will Be Featured in Series of Modern Dramas

"I WOULD not go so far as to say that Shakespeare is dead, but he is in a deep sleep, and while in this cataleptic state, I have decided to keep abreast of the times, and therefore have gone into motion pictures. Unless an actor is a freak, or has something of a freakish nature to present, there is no place for him on the stage today. Robertson, Sothern, Bernhardt, Kings and Queens are now in the pictures, so why should I not go into them also?"

In these words, Robert Mantell, one of the greatest living exponents of



MR. AND MRS. ROBERT MANTELL, NEW FOX STARS, ON THE GROUNDS OF THEIR ESTATE AT RED BANK, N. J.

Shakespearean drama, summed up his reason for leaving the legitimate stage and Shakespearean roles to appear on the screen for William Fox, under a contract to be featured in a series of modern dramas.

This famous man, whose King Lear and Richard III, and a score of other heavy Shakespearean characters are known the world around, says:

"I have no fault to find with the public. They have supported me loyally these many years. But today there is no general public for the actor, no matter whether he be tragedian or some other type. The general public is now found in the motion picture houses. The last two seasons, pictures have come in so strongly that I found that I was not getting the same patronage that I did four or five years ago. The gallery was gone. When I began to note that, I saw the handwriting on the wall. There were times in the old days when I could always count on eight hundred or one thousand boys in the gallery. Recently, I played to as many as ten or twelve. Then we began to depend upon the schools and colleges for patronage, but they, too, began to slip away from us, at last conquered by the lure of the motion picture.

Within the past two years, there have been plenty of good dramatic plays that opened and then closed immediately, which would have run indefinitely ten years ago. The stage has stood still while the motion picture has gone on. The pictures are now occupying the center of the world's stage.

"They have come to be so great and are so good and so cheap, that we of the two dollar lot have either to retire or go in with them. I recall the days, not so far back, when it seemed as if all the automobiles in the cities where I was presenting Shakespearean roles were parked at the theatre where I was playing.

"But that day has gone. Few automobiles were seen around the theatre where I was playing during my last two seasons. Down the street you would see them parked around the motion picture theatre.

"Ten years ago, I would have despised even the thought of going into motion pictures. But today they have become so artistic; they have increased in the value of artistry at least one thousand per cent. The greatest people are going into them, and why should I not do so?"

Mr. Mantell discussed various phases of his many years' experiences in theatrical life.

"I'm as enthusiastic as a school boy," said he. "I can hardly wait to begin my work on the screen, and I wish to state that I am going to give the best that there is in me and still more, if it is possible to do so. I am thoroughly enthused by the pictures."

His charming and talented wife, Genevieve Hamper, who is remembered in the Shakespearean world as a great Juliet, has signed a contract with William Fox to work in pictures, and she, too, shares in every respect the ideas of her talented husband.

"Yes, we both saw the handwriting on the wall as regards legitimate drama and Shakespearean roles, and we saw for a long time back that pictures were fast getting to the center of the public stage, and that they were getting to be a permanent and lasting proposition, so we are both extremely enthusiastic about beginning our work," said the distinguished actress.

PERCY L. SMITH A VISITOR IN NEW YORK

Percy L. Smith, managing director of the Empire theatre, Montgomery, Ala., and well known as one of the livest exhibitors in the South, was a visitor to New York during the past week and called at the office of the MOTION PICTURE NEWS to pay his respects to the staff. Mr. Smith is an ardent booster for the NEWS, and was most complimentary in his remarks as to its policy and make-up.

While here Mr. Smith made his business headquarters at the offices of the Oliver Morosco Photoplay Company.

Dead Archives Hold Live Events for Film Fans

Copies of "Northwest Weekly," Conducted by ex-Newspaper Men and Releasing 500 Feet of Local Happenings Each Week, Deposited with Minnesota State Historical Society

Special to MOTION PICTURE NEWS

Chicago, Aug. 3.

WILLIAM A. LOCHREN, president of "The Northwest Weekly," together with Harold P. Brown, chief director, were in Chicago last week on business connected with this company.

"The Northwest Weekly," which has been in existence for fourteen weeks, is a novel example of the possibilities of motion pictures in the realm of journalism. Every Monday the principal happenings in Minnesota and the surrounding states are portrayed in five hundred feet of film. This release is proving most popular with the exhibitor in Montana, North and South Dakota, northern Iowa, northern Wisconsin and Minnesota. The success is largely due to the fact that all members of the concern are young and enthusiastic newspaper men of wide experience.

Mr. Lochren, who is the son of the late William Lochren, United States District Judge, was for years connected with the Minneapolis "Journal." Mr. Brown is best known in Chicago as the originator of the Chicago "Herald Movies." Connected with them in the capacity of general manager is Charles G. Branham, former city editor of the Duluth "News-Tribune," who, through his long newspaper training in this section of the country, is familiar with its journalistic possibilities. Fred C. Place, the news editor, received his early training with the Hearst newspapers and the Chicago "Tribune," and for the past few years has been head photographer for the Minneapolis "Journal."

All happenings of news value to this territory are photographed by camera men who are on the job whenever live news is breaking.

Many of the leading men in this territory have been photographed in their characteristic poses.

The Minnesota State Historical Society has requested that a print of each series be turned over to them for preservation so that they may have film record of the development of the history of the state.

Prints are also being placed in the St. Paul Library. This novel idea of recording visualized happenings was suggested when the head librarian requested that he be given a copy of the first series which showed the burning of the St. Paul Library.

New Laws And Court Decisions

This department is designed to keep the industry informed on all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

Dallas Exhibitor Discharged in Sunday Opening Case; Clergy Indignant, Will Ask New Law

JUDGE W. L. CRAWFORD instructed a verdict of not guilty in the first trial of the so-called Sunday theater cases recently at Dallas, Texas.

County Attorney Lively concurred in the motion for an instructed verdict on the ground that the affidavit charged P. G. Cameron as proprietor of the Crystal, while the proof showed the concern was owned by a corporation.

Mr. Lively said the case was filed on the affidavit setting out that Cameron was proprietor and he did not discover the variance until the evidence was heard.

In ordering the verdict of not guilty Judge Crawford said that persons making affidavits should exert great care, reciting that the time of the court had been taken up practically the entire day and the county had been put to considerable expense.

The Rev. George W. Benn, who was present at the trial, said that if the Sunday shows are held illegal the law enforcement committee of the Council of Churches will join with others in asking that the next Legislature make some changes in the law.

Two panels of talesmen were summoned in order to obtain a jury for the first case. A number disqualified for service on the jury by stating that they either were in favor of Sunday shows or opposed to them in a way that might affect them as jurors.

Belief that Sunday picture shows are morally wrong was held not to disqualify a juror.

County Attorney Lively, who appeared in the case with Chief Assistant Arch Allen and Special Assistant Will Thornton, asked each man if he had any prejudice against the law closing motion picture shows on Sunday. A number said they did. One man stated that he had signed the petition for the Sunday show election and did not feel that he could vote for a conviction consistently.

George W. Achilles, by whom the picture shows complaints have been filed at the direction of the law enforcement committee, was requested to stand and talesmen were asked if they knew him personally.

The case called for trial was that against P. G. Cameron for operation of the Crystal Theater, July 4.

The motion to quash was overruled, Attorney Allen stated that they were ready for trial and filed the motion to quash merely to preserve their rights.

The Rev. Mr. Benn said in speaking of the appearance of the City Attorney in the case that it had been the desire of the committee to bring the case against the city, but that after consulting numerous attorneys it was found they could not do so. It was proposed to proceed against the city by injunction. Failing in that course, he said, they then adopted the method of filing complaints against the motion picture show proprietors.

ALTON, ILL., APPOINTS CITY CENSORS

Alton, Ill., now has a city board of motion picture censors and hereafter any pictures against which a protest is made will first be inspected by the board before it is shown. The board will only act when some citizen makes a complaint.

The board was appointed by the Mayor and consists of the Mayor, city clerk, chief of police and an alderman.

The board was first called upon to act when the picture "The Nigger," was billed for the Hippodrome in that town by Manager W. A. Sauvage. Mr. Sauvage agreed to having the committee see the picture and on the opening day "The Nigger," drew large audiences with the censoring committee present.

Motion Picture Show Not a Theatre, Says Texas Judge, and So Is Exempt from Sunday Law

THAT a moving picture show is not a theater is the opinion of Judge W. L. Davidson of the Court of Criminal Appeals at Austin, Texas, in a decision handed down in the case styled ex parte E. L. McLeod of Tarrant County, Texas. By the terms of the statute, he said, theaters run on Sunday are prohibited only when admission is charged.

The opinion in part is as follows:

"It was held by the majority of the court that 'contributions' as shown by the facts were 'admission fees' and therefore constituted what the statute inhibited, 'fees charged for admission,'" says the opinion. "It is conceded that the contributions have been entirely voluntary and a great many who attended the exhibition did not contribute anything. Charging a fee for admission is a demand, a condition precedent for attending the exhibition. Without its payment entry to the show is effectually barred. This is not so with reference to voluntary contributions. In the latter case the show was open to all who may desire to attend, and this without money and without price. Contributions made are voluntary and need not be paid. They are not demands, but in a sense generosity.

"This is too well understood by all church organizations and church attendants to admit of doubt or call for discussion. 'Receiving contributions' or 'taking up collections' is practically the only way revenue for church purposes is realized or obtained. It would strike the priest, preacher or layman as a novelty to assert that such contributions or collections constitute or is a demand of admission fee for attendance upon divine services or for the purpose of carrying on the great work of the Christian church of spreading the teaching of Christianity."

The opinion concludes: "Moving picture shows are not theatres, and I agree with the Legislature that there was no law against it in Texas, and it is only so by judicial legislation of my brethren making a moving picture show a theater, not by legislative act. It is no violation of law to exhibit moving picture shows on Sunday, whether there be charged an admission fee or not. The statute does not include nor attempt to include moving picture shows within its terms. Judgment ought to be reversed and prosecution dismissed."

CONTRIBUTION PLATE USED FOR SUNDAY OPENING IN INDIANA

The K. G. Garden at Rochester, Ind., will be open Sunday nights with a free show until cold weather comes. The show will start at 8.30 p. m. in order not to conflict with church services.

There will be a contribution plate at the door.

It has been found that this form of entertainment is not in conflict with the Indiana law. It remains to be seen how it is received by the public of Rochester, as this form of Sunday opening has not been very successful outside of Indianapolis.

BUILDING INSPECTOR IN LOUISVILLE ENFORCES LAW AGAINST CHURCHES

Several churches in Louisville which in the past have been showing motion pictures in connection with lectures and church entertainments have received notices from the city building inspector to the effect that it is unlawful to give a motion picture show in any building other than those that comply with the regulations relative to fire protection as provided for in the city building code.

The notice reads: "No motion picture show where inflammable films are used may be given in any theatre, assembly hall, church or school hall, or room, unless such place is constructed and equipped according to the requirements of the building code regarding motion picture theatres. Such theatres must be on the ground floor and front on a public way.

"There shall be no means of connection to any other room or building nor shall any other business be conducted in such theatres or halls. All exterior walls shall be of some incombustible material. The floor shall be fireproof. There shall be two five-foot exits in front and two five-foot exits in the rear. Exits shall open directly into a street, alley, or court yard."

There are several other provisions which make it impracticable for churches to give picture entertainments. The building inspector says he means to enforce the law and that any violations will be prosecuted.

CLEVELAND FORBIDS SHOWING OF EASTLAND HORROR

Director of Public Safety Benesch has issued an order that motion pictures of the Eastland disaster cannot be shown in Cleveland. Mr. Benesch is acting under personal orders from Mayor Baker. Chief of Police Rowe also has been ordered to see that none of the films are shown there. The police head will act, even if the Ohio Board of Censorship passes the picture. Several motion picture theatres advertised the films. Mayor Baker takes this stand:

"Such a disaster is horrible enough to read about without visualizing the scenes of anguish and distress before one's eyes. I have ordered the director of safety to use every means within his power to stop the showing of the Eastland holocaust pictures."

The Eastland formerly was an excursion steamer in service between Cleveland and Cedar Point. Clevelanders as a rule had condemned the boat, claiming that it was not seaworthy. It was anticipated that the pictures would prove a big drawing card in Cleveland, but it looks as if the harvest has been nipped in the bud.

GREENSBURG, IND., EXHIBITOR STOPS SUNDAY SHOWING

James Alcorn, of Greensburg, Ind., has given up his attempt to open his moving picture theatre on Sunday because of the storm of protest started by the Christian League. Alcorn made no public statement, but the Rev. J. Ed Murr and the Rev. Walter H. Reynolds, pastors of two churches in Greensburg, who were appointed at a protest meeting to call on Alcorn, made an announcement praising the reasonableness of Mr. Alcorn, and his willingness to agree to give up his attempt to run Sunday shows.

The city administration has refused to take a stand in the matter, and it is quite likely, if the door of the theatre had been opened, the performance would have been allowed to be given without legal protest. The advance notices were to the effect that the city council had given permission for the exhibition on Sunday, when the church people raised such a roar of protest, there was not a councilman who would admit that he had done anything of the sort.

3,800 CITIZENS FILE PROTEST AGAINST SUNDAY INTERFERENCE IN ALABAMA

Thirty-eight hundred citizens of Mobile county, Alabama, have filed with State Senator Harry T. Hartwell and the Mobile delegation to the House a protest against the passage of the proposed bill prohibiting amusements on Sunday.

This bill would take from the city governments the right to regulate amusements on Sunday. The petition will be laid before the House and Senate with the request that the wishes of the people be complied with.

Eighty per cent. of the professional and business men of Mobile signed the petition, although no effort to obtain signatures was made, the petitions being placed at cigar and newspaper stands throughout the city.

Petitions from Montgomery and Birmingham will be placed in the next few days. One of the arguments of those opposing the bill is that those who benefit from Sunday baseball games and motion picture shows are working people who can find amusement at no other time of the week.

SPOKANE CENSOR PRAISES "BIRTH OF A NATION"

"'The Birth of a Nation' is magnificent. It is the greatest film I have ever seen."

That is what City Commissioner Samuel Glasgow, municipal censor of theaters, reported on his return to Spokane from Seattle, whither he was sent by the city council to witness the Griffith spectacle and determine whether it should be exhibited in Spokane.

Colored clergymen of Spokane had presented a protest against the film to the city council, which prompted the censor's trip to the Coast, a distance of 400 miles.

"The negro people undoubtedly have cause for complaint," admitted the censor. "They are just as much entitled to object to certain scenes as the Irish and Jewish people have had on other plays and pictures sent here. But I do not believe the performance should be prevented.

"The scenes objected to are minor ones, but are essential to the play and could not well be eliminated. I investigated closely, however, and failed to find in Seattle a single instance of violence resulting from the picture."

"The Birth of a Nation" was bought for Seattle and Spokane by James Q. and Howard S. Clemmer, brothers, who booked it for five weeks in Seattle and three in Spokane. It is no secret that the film has not been drawing as well in the Coast city as was expected, and, if it does no better in Spokane the engagement may be cut to a fortnight and the picture taken onto the road for the odd week.

Lack of opposition in Seattle probably has had something to do with the attendance there and the tempest stirred up here should have the effect of materially helping the box office.

Albany Exhibitors and Officials at Deadlock Over Sunday Opening

THE fight to open film houses in Albany, N. Y., on Sundays is now on. The city officials are stubbornly fighting and the exhibitors, just as determined, say they will win. The city officials promise that the case will be taken to the highest court in the state before they will submit to having picture shows open Sundays.

All of the licenses issued in that city bear stamped upon them a provision that the license is issued with the distinct understanding that no shows will be given Sundays. This, the film men behind the campaign to open Sunday say is unconstitutional and there is no state law that can back it up. At any rate a fine legal fight is assured.

LeRoy H. Bender, manager of the Silent Moving Picture theater at Lark street and Sheridan avenue was arrested recently charged with keeping open in violation of a city ordinance. He immediately sued out a writ of habeas corpus which was dismissed and Bender released from custody by Justice G. D. B. Hasbrouck. He was then cited before Mayor Joseph W. Stevens to show cause why the license, which would have expired by limitation on August 1 should not be revoked.

The manager appeared and the license was revoked.

On Thursday last Bender, still running the place, was arrested for operating a moving picture house without a license. He again sued out a writ of habeas corpus which is returnable later. Briefs are to be submitted.

It is expected that the appeal from the determination of Justice Hasbrouck will be argued at the September term of the Appellate Division, Third Department, which meets at Saratoga. The Court of Appeals will probably get the case later. Albany city officials are already planning that in the event they are beaten in the courts to take the matter to the legislature and ask for some regulation.

On the outcome of the decision moving picture men of Albany are awaiting with no small interest.

A FISH STORY (NO REFLECTION IMPLIED) FROM THE RUBENSTEIN HATCHERIES

As a fish expert Arthur Ellery, of Thanhouser's purloins the pastry. In making "The Plugged Nickel," a Falstaff, he found that Phil Lonergan had written a scene in which a fish swallows the hoodoo coin. He rushed in to ask Lonergan how to do it, but Phil would not be annoyed; he was conveniently busy, and besides, he's a writer, not a magician, while directors are supposed to be everything. So Arthur got busy and discovered a fish that swallowed the nickel for him when it was dropped into a tank.

Peggy Burke, Florence La Badie and Harry Benham will be seen in "When the Fleet Sailed," a Thanhouser. This is the picture for which the Navy Department set aside the grape-juice edict, so that Morgan Jones could get in his villainous work; also, Director Sullivan became an admiral for the day he commanded the crew on the "Wyoming."

Morris Foster handed the Thanhouserites a surprise in a scene for "The Game," a drama of criminal life. He had to tackle Ray Johnston, a six-footer in a scrap, and Foster certainly proved to be a worthy antagonist.

EQUITABLE BUYS RIGHTS TO 5 ARMSTRONG PLAYS FOR WORLD RELEASE

The Equitable Motion Picture Corporation has purchased the motion picture rights of three plays by Paul Armstrong, which will be released as five-reel photoplays through the World Film Corporation.

"Blue Grass" will be the first Armstrong picture. It will be produced by Charles M. Seay, formerly with the Edison company, assisted by James Cunningham, the assistant to Isadore Bernstein, director general of the Equitable; Thomas Wise, star of "The Gentleman from Mississippi," will play "Colonel Taylor," the leading role.

He will be supported by Clara Whipple and George Soule Spencer, of the Equitable stock, Ray Tuckerman, John Boone, Bess Sankey and Tommie Mead. "A Romance of the Underworld" and "The Bludgeon" are the two other plays by Armstrong which will be produced later. The dramas are being adapted for screen use by Marc Edmund Jones, the Equitable scenario editor. The race scene in "Blue Grass" will be taken at the Saratoga race tracks, where the company will go to make part of the picture.

"MARKET PRICE OF LOVE," ESSANAY PLAY FOR 5 BEAUTY CONTEST WINNERS

Essanay has just concluded a prize scenario and beauty contest in conjunction with the Indiana "Daily Times." The winning scenario, "The Market Price of Love," now is being produced at the Chicago studios. The five girls who won the largest number of votes in the contest are all taking parts in the play.

None of them ever had any experience in photoplay work before, but after a short course of training at the Essanay studios, are doing remarkably well. The beauty of the quintette also goes far to "put them over" on the screen.

The leads and all the other parts, except those carried out by the five, are being taken by Essanay's experienced players.

SCENES FROM THE LATEST "HAZARDS OF HELEN" (Kalem)



Top: "TRAIN ORDER 45" (Aug. 28). Center: "THE SUBSTITUTE FIREMAN" (Aug. 7). Bottom: "THE LIMITED'S PERIL" (Aug. 14)

VIEWS OF "EASTLAND" DISASTER IN SELIG "NEWS"

Exclusive views filmed of the "Eastland" disaster for the Hearst-Selig "News Pictorial" may be utilized in the investigation of the cause of the terrible catastrophe now under way in Chicago, Ill. The Hearst-Selig "News Pictorial" staff was on the scene of the disaster five minutes after the big passenger boat turned over. The motion pictures of the terrible disaster, and carrying an object lesson likely to prevent similar tragedies in the future, were ready for general release a few hours later.

A special film, showing motion picture scenes of the rescue of passengers from the ill-fated vessel, was in readiness by the Selig Polyscope Company and has been in great demand. Orders from all sections of the United States have been received for these special films.

The presentment of these pictures, it is believed, will be an impressive object lesson and aid in the preventing of similar accident in the future. The scenes presented herewith are exclusive and will probably figure importantly in the official investigations instituted by the United States Government and the city of Chicago, Ill.

ARTONE FILMS PLAYS IN HISTORIC OHIO SPOT

Special to Motion Picture News

Put-in-Bay, O., Aug. 3.

The Artone Film Company has arrived at Put-in-Bay to film the play "I'm on My Way to Dublin Bay." This is a play in which a redcoat soldier of the British army takes a leading part.

A number of local residences have been fitted up for backgrounds and several houses now have thatched roofs over the shingles. The water front is said to resemble the water front about Dublin Bay. This is the harbor in which Perry put in after whipping the British fleet and sent his famous "We have met the enemy and they are ours" message.

Large numbers of visitors come to the Bay every summer and they are displaying great interest in the filming of the play; in fact, the crowds have been the greatest known in a number of years, as the film players are giving Put-in-Bay one of the greatest advertisements this place has ever known.

The Board of Trade here is making an effort to have the film players come here every year.

ANITA'S AUTO, EMULATING A GOAT, BUTTS VITAGRAPH STUDIO WALL

Anita Stewart, the Goddess, is the proud possessor of an electric coupe, which she has learned to handle like a veteran chauffeur. The only known casuality credited to her during the time when she was mastering its intricacies was a collision with a corner of one of the Vitagraph studios.

The studio, luckily, was the worst sufferer as a considerable portion of the stone work had to be replaced, while a dent in its dainty hub was the only damage done the car.

RESULTS—

FILM PRODUCERS
INCORPORATED

11TH FLOOR VAN NUYS BUILDING

LOS ANGELES, CAL. July 22nd, 1915.

Los Angeles Office Motion Picture News,
#427 So. Figueroa St., Los Angeles, Cal.

Dear Sir:- Attention of Mr. J.C.Jessen

Herewith find our check in payment for page advertisement appearing in issue July 17th of Motion Picture News.

We are more than pleased with results obtained from this ad, carried exclusively in your publication and which was the first and only announcement of our company.

Before copy of publication containing our ad reached Los Angeles, we had received a large number of telegrams and in the same mail came a number of letters. Up to this time we have had more than sixty answers to the ad, including a cablegram today from an exchange man in Rome, Italy.

Thanking you for attention given this ad, which was wired to you because of lack of time to reach publication office by mail, the excellent typographical display given and other courtesies extended this company, we are

Yours truly,

FILM PRODUCERS INCORPORATED.

Per R.E.Mathewson
Gen'l Mgr.

REN:RJ

AND WHY!

Bloomington, Ill., June 28, 1915.
Editor Motion Picture News,
220 West 42nd St., N. Y.
Dear Sir: MOTION PICTURE NEWS excels all other publications which write up the film business.
Yours,
R. DESSELL.

O'KEARE THEATRE.
Eau Claire, Wis., June 28, 1915.
Dear Sir: We think your magazine is fine.
HERMAN A. SCHWAHN.

Bellevue, Pa., July 2, 1915.
Dear Sir: I find lots of additional information in the NEWS not given in other papers of its kind.
Yours truly,
O. M. HEZLEP, Manager.

THE VIRGINIA THEATRE.
Charlottesville, Va., June 24, 1915.
Dear Sir: There is little doubt but what we will use the NEWS as long as it maintains its already high standard.
Yours very truly,
ELMER L. JOHNSON, Secretary.

LITTLE THEATRE.
Covington, Va., June 28, 1915.
Dear Sir: I think so much of MOTION PICTURE NEWS that you may send it to me for one year.
D. R. ELLIS.

COLUMBUS THEATRE.
Norfolk, Va., July 1, 1915.
Dear Sir: I am well pleased with the NEWS. It is just as good as any and ahead of most others.
Very truly yours,
W. S. ATKINS, Proprietor.

Colfax, Ill., June 26, 1915.
Dear Sir: I think the NEWS just the paper for the man who uses a variety of makes of reels.
Yours truly,
ROBERT P. KEEFE.

East Hampton, L. I., July 1, 1915.
Dear Sir: The NEWS is surely a very interesting and valuable book for references regarding releases and points from older theatres.
Very truly yours,
LE ROY O. EDWARDS.

REX THEATRE.
Washington, Pa., June 25, 1915.
Dear Sir: All I can say of the NEWS is that you give us the stuff that we all are looking for.
Yours truly,
W. P. EGAN.

Riverdale, Md., June 29, 1915.
Dear Sir: I consider the NEWS worth many times the price of subscription to me.
Yours truly,
T. N. SUNGUY.

London, Ontario, Can., June 28, 1915.
Dear Sir: I feel that MOTION PICTURE NEWS is as necessary to my business as any other part in the make up of a picture show.
Yours truly,
C. E. BERNARD.

Fort Worth, Texas, June 29, 1915.
Dear Sir: The strong stand of the NEWS for the best things in the motion picture world is most commendable.
Cordially,
WILLIAM COBURN.

Chrisman, Ill., July 2, 1915.
Dear Sir: I can say the NEWS is good enough for me and the *best* is none too good for me.
Yours very respectfully,
J. B. WATSON.

DIXIE AND LOMO THEATRES.
McComb City, Miss., June 24, 1915.
Dear Sir: I can not afford to be without your magazine for a single issue.
Yours truly,
J. E. ALFORD, Manager.

Pittsburgh, Pa., June 28, 1915.
Dear Sir: I think the NEWS is the best motion picture trade journal printed today.
Respectfully yours,
JOHN R. GOBLE.

ALCAZAR THEATRE.
Great Falls, Mont., June 29, 1915.
Dear Sir: It gives me great pleasure to tell you that we think MOTION PICTURE NEWS one of the greatest trade papers ever published and worth many times the subscription price to all exhibitors. We would not do without it.
Very truly yours,
H. O. CLARK, JR., Manager.

GRAND OPERA HOUSE.
Pueblo, Colo., July 2, 1915.
Gentlemen: We think "THE NEWS" one of the best trade journals on the market today, in fact we feel we can not get along without it.
Yours truly,
E. ANDERSON, Manager.

Olney, Ill., July 2, 1915.
Dear Sir: The reason I value the NEWS more than any of the rest is on account of its getting here at least two days ahead of them.
Very truly yours,
J. R. VON ALMEN.

Little Falls, N. Y., July 20, 1915.
Dear Sir: Wish to say that I consider your paper a very valuable publication and like it much better than any of the others.
Respectfully,
F. C. MAGEE.

We get hundreds of such letters each month. Your advertising man should come and see them. They tell why the "News" is the best puller of advertising results in the field today.

Wm. A. Johnston

COURT VINDICATES "REGENERATION" AFTER ABSURD CHARGE

When William Sievers, manager of the New Grand Central theatre, at Grand and Lucas avenues, St. Louis, booked "The Island of Regeneration" for the week of July 25, he met with unexpected opposition from various individuals who sought to have the police stop the film from being run because of a bathing scene it contains.

When Mr. Sievers was notified that the bathing scene would have to be cut out before the film could be run, he filed suit in the Circuit Court to restrain the police from interfering with the production of the photoplay, and a temporary injunction was granted him.

The first showing of the film at the New Grand Central, at which fifty representative citizens were invited was a complete vindication for the moral tone of the picture. Many people came to Mr. Sievers and assured him that they did not see anything objectionable.

The result of the publicity given the picture made it of more than usual interest and the theatre played to packed houses all during the run.

LUBIN GETS WINNER OF BEAUTY PRIZE

Lubin, of Philadelphia, has captured a prize beauty in the person of little Edith Adele Pierce, who was the second most beautiful girl in America in a contest held at the San Francisco Fair.

Miss Peirce, who is only sixteen, is petite, with large brown eyes, a small mouth and silken, wavy brown hair.



EDITH ADELE PIERCE

Born in Syracuse, N. Y., she spent most of her youthful career in Philadelphia. For the last nine years she was on the vaudeville stage, and only recently joined the Lubin forces. Miss Peirce submitted her photograph to a committee of beauty experts, and won second prize.

Visit of "Woman Next Door" Is Pleasant Event

Advance Showing of Kleine Feature, Starring Irene Fenwick in Role of Gentle, Timid, Pathetic Heroine, Elicits Loud Praise from Film Men of Actress' Talent

FILM men privileged to witness advance showings of George Kleine's feature "The Woman Next Door" are loud in their praise of the work of Irene Fenwick in the role of Jenny Gay. This is Miss Fenwick's third picture following her premier appearance in "The Commuters" and later her splendid delineations of the spendthrift wife in "The Spendthrift."

Miss Fenwick, who saw a motion picture camera for the first time under George Kleine's direction in "The Commuters," has given one of the rarest and most beautiful examples of character portrayal in the history of film plays in her latest picture, "The Woman Next Door." The gentle, timid, pathetic figure of Jenny Gay, socially ostracized by the village folk and persecuted to the point of desperation, has given Miss Fenwick a role exactly suited to her temperament and remarkable talents.

"I studied picture work as earnestly as I ever studied a stage script," said Miss Fenwick in response to the congratulations that were showered upon her after a review of the first finished print. "Many things, little in themselves, but vital in the aggregate, constitute success or failure in this work. Little mannerisms, such as how to carry the head, move the hands, enter and exit properly are immense factors whose importance grows with me every day. On the speaking stage a gesture synchronizes with the voice and the two are blended into the emotion to be portrayed. It required some time for me to fully appreciate that, as constant stage rehearsals eventually make the combination an unconscious act."

Miss Fenwick has applied herself to picture work with vim and determination. She likes the silent drama and is one of the few stage stars who believes that there are other



IRENE FENWICK

essentials to success than the ability to please people with the living presence. She has a wholesome respect for the camera and by taking advantage of every opportunity to see herself in film, has steadily improved.

Spedon, W. S. Smith and Sturgeon Hunt Site for Vitagraph Studio in Los Angeles

DIRECTOR of Publicity Sam Spedon, of the Vitagraph Company; W. S. Smith, manager of the Vitagraph studio, and R. S. Sturgeon, manager of production, have spent a busy week looking for a location for the new Vitagraph studio in Los Angeles or Hollywood.

No announcement of a settlement of the matter has been made. It is stated that in all probability the Selig Polyscope Company's Edendale studio, which was the first one built there by this company, may be purchased, and the Selig Company centralize its plant at the jungle zoo studio.

The Santa Monica studio of the Vitagraph Company is too small to permit of the making of pictures of the present day type, and the weather conditions at Santa Monica are such as to prevent production until late each morning.

The technical department of the Vitagraph studio at Santa Monica is now busily engaged in making sets and other equipment necessary for the filming of an adaptation from the Cyrus Townsend Brady story, "Sir Henry Morgan, Buccaneer." The script for this has been prepared by Jasper Ewing Brady, and the filming will be in charge of R. S. Sturgeon. The picture will consist of five or six reels.

"The Ebony Casket," is the title of a one-reel comedy being completed by the Vitagraph director, Ulysses Davis. The story for this revolves about the affections of a society woman for her pet angora cat, which during the photoplay dies. A stuffed cat was found for the finishing scenes, and then several days searching were necessary before a live one of the same appearance could be found.

The cast for this includes Myrtle Gonzalez, Ann Schafer, William Duncan and Al Vosburg. By the way, the cat of the play was named Cleopatra and the live one secured to play the part has a pedigree in which he is named Anthony.

"HEARTS OF BLUE RIDGE" IS SUNBONNET PLAY FOR MISS YOUNG

The next big feature to be produced by James Young for the World Film Corporation will be "The Heart of the Blue Ridge," starring Clara Kimball Young.

In this picture Miss Young will appear in the gingham gown and sunbonnet of the mountains. As in "Marrying Money," she will again have as her leading man Chester Barnett, who is known to many thousands of photo-playgoers. Robert Cummings will be entrusted with the part of the villain.

In and Out of Los Angeles Studios

By J. C. Jessen

Special to Motion Picture News

Los Angeles, August 1.

THE K. and D. Motion Picture Company is the name given the organization just formed by Kolb and Dill, the Weber and Fields of the West coast, where these two comedians are very well known and popular. William M. Kinsey, of San Francisco, is to be manager of the company, and production will probably be taken up in the Bay City. No definite statement has been given out as to releases or when studio activity will commence.

"The Barnstormers' Waterloo" is a one-reel comedy being produced by Fred Hornby, in which Bill Parsons and Russ Powell, of the extreme heavyweight class, are featured in the cast, which includes Rena Rogers, Constance Johnston, Katherine Griffith and others. The story is one of a theatrical company visiting a small town while finances were at a low ebb. The actors' troubles are numerous and of a very painful but comedy nature.

The William Seiter Dramatic Company, of the National studio, is finishing a two-reel subject entitled "Tangled Threads," in



DONALD BRIAN (Lasky)

which Edward Sloman and Gill Woodward play the leading parts. Mr. Sloman was formerly with the Universal, and this is his first picture with the National.

Other additions to the staff of the National are Lamar Johnston, late of the Selig companies; Chester Lyons, of New York, and Dudley Burroughs, newspaper and magazine writer, recently of the New York "World," has been added to the scenario staff as assistant to A. W. Caldeway. Jack C. O'Brien, former Universal man, is also a member of the National staff.

Bushman Company in Dynamite Scenes

The National has adopted the policy of making the subject whatever length the story requires. This will apply to their second feature production, "Captivating Mary Carstars," adapted from the novel of the same title by Sydnor Harrison, author of "Queed," which features Norma Talmadge and Bruce Mitchell. Allan Forrest appears as juvenile lead, Jack Livingston as the heavy, and Frank Brown.



BILL RUSSELL, WHITE HOPE OF THE "DIAMOND FROM THE SKY" COMPANY

The Francis X. Bushman-Quality Pictures Company spent a portion of last week at Pine Crest, where a number of dynamiting scenes were made for the coming release, "The Silent Voice." For these scenes a number of cameras were used, under the direction of W. F. Alder, who promised additional innovations in this picture.

Don Meaney, who has been with the Universal West coast studios since December, has been engaged by the Quality Pictures, and will have charge of the production department, commencing the first of the coming week. At the Universal, Mr. Meaney was first with the publicity department, but later served as business manager, and for the past few weeks has been assistant to Director General Henry McRae. Prior to this engagement he was with the Essanay company at Chicago and for several years managed the advertising and publicity.

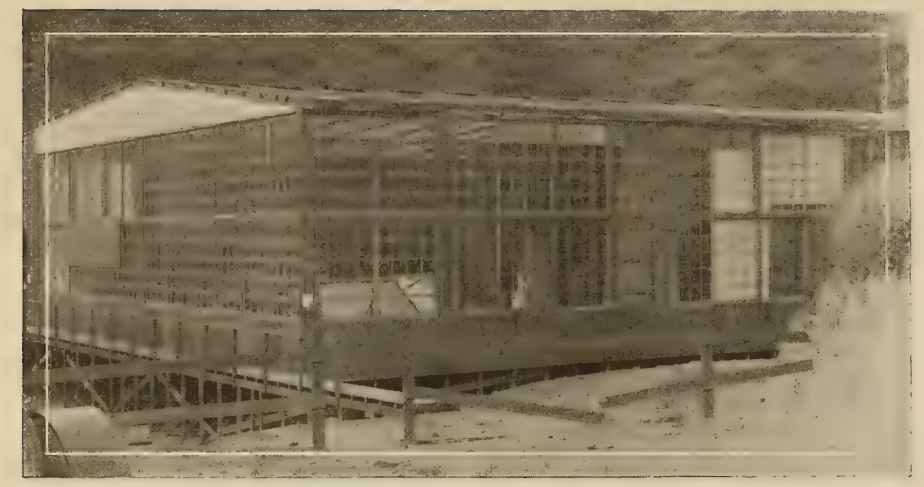


ROSZIKA DOLLY (Griffith)

The Lasky company are justly entitled to the distinction of having built the largest set ever made for one scene. This was a replica of the Plaza de Toras in Seville, in which the bull fights of "Carmen" take place. This big set was necessary to show the entrance of the people to the amphitheatre where the bull fights took place, and also the entrance of the various "'dores" and the bulls. More than twenty-five tons of plaster paris were needed for this set, which was made from a set of four photographs of the original Plaza. The set was designed by Wilfred Buckland, head of the technical department, and made to conform with the building in every respect, plans being made to a half-inch scale. The set includes the various doors to the pit and is more than three hundred feet deep, and the center building is thirty-five feet high. All of the shields on the building were handmade and show the decaying of the buildings as the result of the years they have stood. The balconies in all instances were made practical and used during the making of the pictures.

Brian in MacGrath Adaptation

Lou Tellegen began work at the Lasky studio last week in the filming of "The Explorers," adapted from the Edward Morgan story of adventure in South Africa. The direction is in charge of George Melford,



NEW ENCLOSED STUDIO AT THE NYMP PLANT BUILT FOR THE TRIANGLE PRODUCTIONS. INTERIOR FLOOR SPACE, 100 x 150

and Mr. Tellegen will be supported by Theodore Roberts, James Neil and others.

Donald Brian, of "Merry Widow" fame, is appearing in his second Lasky picture, "The Voice in the Fog," adapted from the play by Harold MacGrath. J. P. McGowan is in charge of the direction, and Adda Gleason will play opposite Mr. Brian.

The third Geraldine Farrar subject was taken up Monday upon the return of Miss Farrar from Coronado, where she enjoyed a ten days' vacation. No title has been given this subject, which will portray the career of the famous opera star and contains a heart-interest story. Elsie Jane Wilson has been especially engaged for this subject, and others in the cast will be Pedro de Cordoba and Wallace Reid.

Leon Kent, for the past eighteen months director for the Lubin, is a new member of the Universal City producing staff, and is now completing his first subject, "The Man in the Chair." This organization has been given the name of the Hobart Henley Company, and all productions will feature this player, who recently came to Universal City from the Imp studio in New York. Supporting Mr. Henley will be Grace Thompson, Ray Hamford, and Benjamin Wilson. "The Man in the Chair" is the first story Mr. Hemley has written for the screen, and the first in which he has taken part at Universal City.

For the Broadway Universal Star Feature, "The Long Chance," a five-reel Western subject being produced by E. J. LeSaint and featuring Frank Keenan, a very strong cast has been selected, which is composed of Messrs. Church, Blasing, Rogers, Newman, Berrill, Benson, and Misses Rosetta and Boughton.

The photoplay portrays the life of a gambler of a Western town, and shows the devotion of this rough man to his ideal contrasted with his apparent hardness toward all other matters. Throughout there is a pretty love theme in which he aids in bringing justice to the wife.

Entwhistle Blows Over to Universal

"The Finest Gold" is a heart-interest story wherein a miser is brought to appreciate the value of friends and relatives, the change in the old man's life being brought about by the resemblance of his son in his grandson when he gives up his gold for the golden curls of the boy. The scenario is by Ben Cohn, and the subject will be released as a Big U.

Harold Entwhistle, former producer for the California Motion Picture Corporation, where he made "Mrs. Wiggs of the Cabbage Patch" and "Lovey Mary," has been added to the Universal City producing staff, and is now making his first subject of two reels, "The Surrender," which features Marie Walcamp and Joseph E. Singleton.

A two-reel story has been written about the life of a forest ranger and is being produced at Universal City for Rex brand release, under the title of "The King's Keeper," King being the name given the largest tree of the reserve.

Arthur Shirley takes the name part, supported by Cleo Madison, Lon Chaney and M. K. Wilson. The scenario is by Nell Shipman. The story deals with the efforts of a mountain renegade and a disgruntled lover to cause the dismissal of the forest ranger.

At Lake Tahoe, California, the Victor company is making "The Code of the Mounted," wherein Jack Kerrigan appears as a private of the mounted police. This subject of three reels will portray the rough life in the trappers' village, combined with the romance of the young mounted police In the cast supporting Mr. Kerrigan are: Ethel Phillips, Norbert Myles, Wilma Wilkie, and Buck Connor.

McDonald Subject for Universal

One of the first subjects to be made by Norman McDonald for the Universal is entitled "Martin Lowe, Treasurer," wherein a trusted lodge brother is given the funds of the order to keep, and during the night they are taken from under his pillow, where he has placed them for safety, by a member of the household, who hides the money in the back yard for safe keeping.

This brings about a number of unpleasant complications, all of which are explained to the satisfaction of all concerned. In the cast are William Quinn in the name part, Agnes Vernon, Lydia Titus and Edwin Clark.

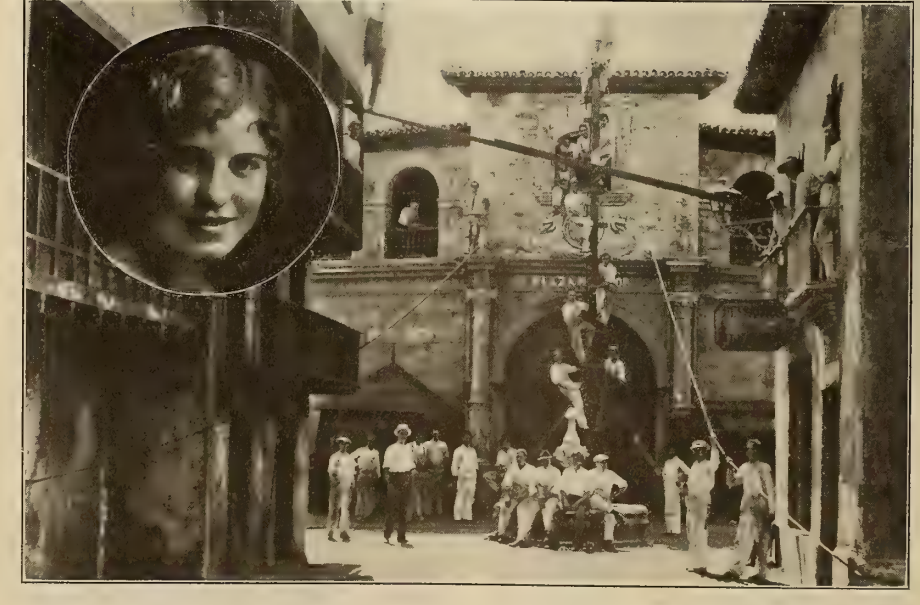
The Broadway Star Feature, "In Watt College," which features Mr. and Mrs. Carter DeHaven, has a very delightful story of college life of a comedy drama nature. The cast for this, besides the leads, includes Lois Morrison, Val Paul, Lule Warrenton and Dr. Frank Crane. Direction is in charge of William C. Dowlan.

The adaptation from the Augustus Thomas' play "Colorado," which features Hobart Bosworth, has been completed, and the scenario is now being prepared for the fourth Bosworth subject.

The Worthington company is making a three-reel subject, entitled "The Queen of Hearts." This pertains to the gambling of society and official people, with an international political intrigue. In the cast, besides the director, William Worthington, are Bernie Furry, Jack Welsh and Anna Little. It is reported that Miss Little will leave the Universal upon the completion of this subject.

Girl Saved in Nick of Time

Another of the series of short subjects, featuring Daddy Manly and Mother Benson, of the Universal staff, is being made this week by Director H. G. Stafford. The title of this is "Mary Anna" and portrays the



BUILDING THE "PLAZA DE TOROS" SCENE FOR "CARMEN" AT THE LASKY STUDIO. Insert: JEANIE McPHERSON, WHO APPEARS AS FASQUITA IN THE FARRAR-LASKY PRODUCTION

misfortunes of a poor plaster figure maker and his family, who reside in the tenement district, and the evil intentions of the landlord with respect to the plaster maker's daughter, which are discovered by the father, but circumstances prevent the father from carrying out the deeds he first considered.

Hazel Buckham, who has been with the Victor company at Lake Tahoe, has returned to the Universal studio, and is playing in Big U releases.

Helen Ware is expected at Universal City in the near future, and scenario adapted from the Frances Hodgson Burnett story, "The Lass of Lowries," is being prepared by F. McGrew Willis.

Marshall Hageman, of Universal City producing staff, who is ensign of the naval reserve, served as host to eight hundred and sixty-nine 'midshipmen from U. S. S. "Annapolis," who visited the studios Tuesday of this week.

The largest fire scene staged by a company of the Los Angeles colony was that filmed for "In the Sunset Country," being produced by Burton King. The set de-



NAT GOODWIN AND OTIS TURNER

stroyed consisted of a dance hall, saloon, and gambling place. This was built under the direction of Technical Director Lee Lawson, and the entire structure was destroyed by the flames while the players took part in the making of films. None were injured.

Louis Rouillion, director of the Mechanical Institute, of New York, and a member of the National Board of Censors, was a visitor at Los Angeles studios during the past week on a trip of inspection taken for the purpose of learning the actual conditions existing at studios as they relate to the productions.

Statesman's Story in Films

The well-known short story by John Hay, ex-Secretary of State, "The Blood Seedling," which has been reprinted a number of times in "Lippincott's Magazine," has been adapted for the screen by Emma Bell, and is being produced this week under the direction of Thomas Santchi, who also plays the principal part.

This will be completed in three reels. The story is laid in the central Illinois towns and covers the period from eighteen forty-two to eighteen sixty-two. It deals with the doctrine of Emanuel Swedenborg, writer of note and founder of the Swedenborg church. In the story the doctrine of this faith is used to discover a murderer. Others in the cast supporting Mr. Santchi are Leon Pearson, Thomas Bates, Roy Clark, George Larkin, Lafayette McKee, James Kackley and Marion Warner.



THE VITAGRAPH WESTERN STUDIOS AT SANTA MONICA, CAL.

The evil effects of society and its many freakish entertainments, all given in the hope of outdoing others, forms the basis for the three reel Selig subject, "Their Sinful Influence." This is a satire on present day conditions in which the ways of society nearly cause the downfall of a clergyman's daughter. Lloyd B. Carleton is in charge of the production, the cast of which is composed of Bessie Eyton, Lillian Hayward, Edith Johnson, Virginia Kirtley, Mr. Morris, Edward Peile and Edwin Wallup.

A two reel subject by W. C. Clifton, editor of the Selig scenario department, entitled "The Eternal Feminine" is being produced with a cast composed of Al Filson, Earl Fox, Joe King, Vivian Reed, and Viola Alberta. This is based upon the equal suffrage question, and gives the early history of the movement dating back to as early a period as the cliff dwellers and the cave man. Throughout is a comedy vein.

A two reel western Majestic subject, "The Kinship of Courage" is being produced by Director Francis Powers. This has a number of thrilling scenes of early day life on the frontier, one being that of W. E. Lawrence jumping from a galloping horse to the steps of a speeding train. Others in the cast are Walter Long and Francelia Billington.

"Faithful to the Finish," a Komic brand, serves to permit Fay to return as the dandy little stenog. This was her original role in Komic comedies. The usual Komic cast appears in this picture.

If It Were a "Wet" Town!

The rattlesnake which has been terrorizing the cameramen of the NYMP studio for the past several weeks has been captured. Robert Newheart, one of the photographers, having felt his snakeship with his hand while loading a magazine in the dark room, took a tight grip upon the snake. Newheart by the dim light of the ruby lamps could see the eyes of the snake, and his grip was just back of the head.

He carried it out, and a photograph was made as soon as he reached the outside. The snake is still alive and is being held in captivity with a view of using it in some production in the near future. Inceville itself is a dry town. The nearest cafe or bar is five miles distant.

The trend of feature production is most strikingly illustrated in the set now being made on the hundred acre plateau at Inceville, which will be used in a production now being made. Superlatives are necessary to correctly describe this mammoth set which will require more than ten car loads of lumber in the making, and it is estimated one hundred tons or more of plaster paris.

Triangle Release

When completed it will represent a mammoth city park surrounded by four blocks of buildings. Trolley cars will be in operation around two corners and pass on one side of the park. One building will be three hundred feet in length and have seventy steps up to its entrance, and the

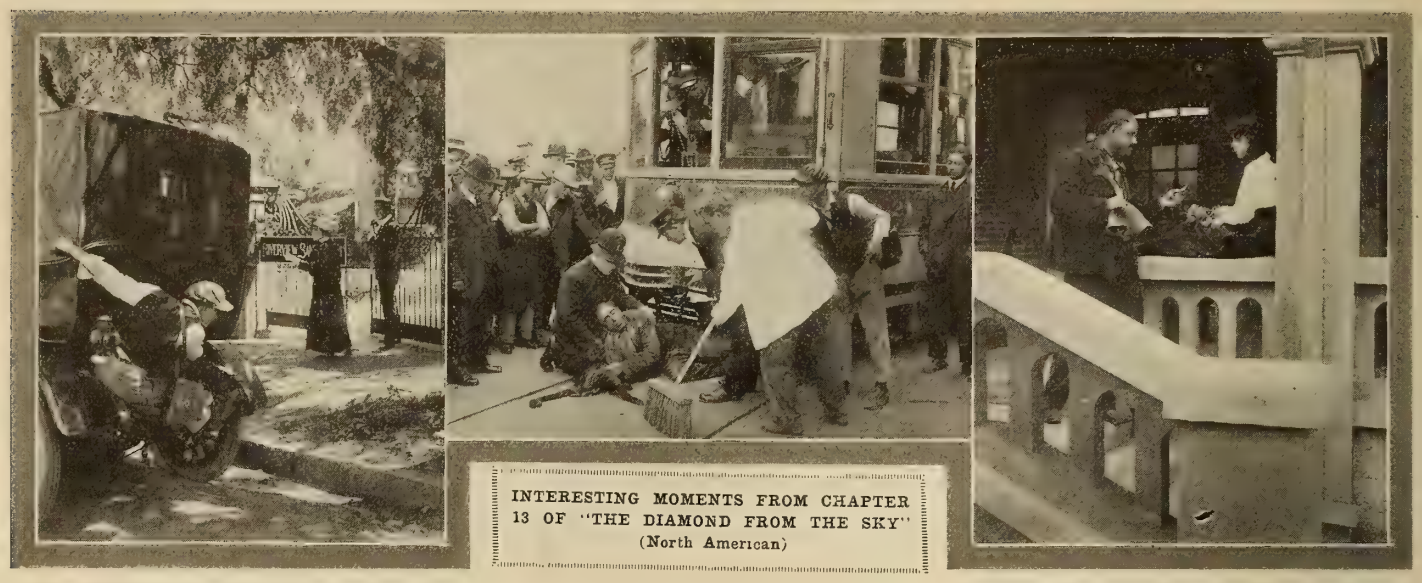


TULLY MARSHALL (R. & M.)

dome will rise to a height of one hundred and forty feet from the ground.

The magnitude of this setting is shown in the fact that workmen have now been engaged on it for the past two weeks, and it will not be ready for the camera until about the first of November. Thomas H. Ince is now supervising the making of interior scenes for this picture, and it is probable that his time will be taken up in the completion of this until the workmen have the exterior scenes completed.

One of the first subjects to be released as a NYMP production on the newly



INTERESTING MOMENTS FROM CHAPTER 13 OF "THE DIAMOND FROM THE SKY" (North American)

formed Triangle film corporation program is that featuring Bessie Barriscale, "The Man Who Found His Honor," which was made under the direction of Walter Edwards. The name part was taken by Lewis S. Stone. Miss Barriscale is now appearing in scenes for "The Golden Claw," an American society story being made by Reginald Barker.

"Between Men" is the working title given a partially western picture being made by, and featuring William S. Hart. In this the portrayer of the rugged westerner dons the clothes of a business man for many of the scenes of this picture. House Peters is appearing in this subject.

Orrin Johnson, the Broadway star, has completed one picture under the Ince banner, and is now working in the second entitled, "Whither Goest Thou." Mr. Johnson is supported by Rea Mitchell, who for the past eighteen months has been affiliated with the NYMP organization.

Jane Gray, former legitimate stage favorite, is one of the recent additions to the NYMP producing staff of Thomas H. Ince, and with William Desmond, late of the Oliver Morosco stock company in Los Angeles, is appearing in a story given the title of "Waifs." The scenario for this is an original one of J. G. Hawk of the Ince staff, and the direction is in charge of Scott Sidney.

NYMP Studio Completed

Willard Mack, actor, playwright and producer, appearing in his second Ince subject entitled, "Aloha Oe," has been unable to continue his work for the past week, owing to an injury sustained when he fell down the side of a mountain while erecting a scene in which he carried Enid Markey up the steep incline. This accident is delaying work on this production, and also one entitled "The Corner," in which Mr. Mack was to appear with George Faucet, the well known legitimate stage actor who has been engaged by Thomas H. Ince.

Mary Boland, former leading woman with John Drew, and Bruce McRae, popular footlight leading man, are expected to arrive at Inceville early in August for appearance in photoplays from original scenarios by C. Gardner Sullivan and J. G. Hawk.

What is considered the most perfectly appointed and equipped enclosed studio is now completed at the NYMP studio in the Santa Ynez canyon. It gives a stage space of approximately fifteen thousand square feet, and is so located as to have good sunlight throughout the day.

One of the most expensive fire scenes was enacted at Universal City this week for "Renunciation," the Broadway Feature in which Julia Dean appears. A gun fight in a western town, in which a bullet from one gun hits a box of matches igniting them, is the beginning of the conflagration, and the entire set is then consumed.

Wulze Now Directs Joker

Harry Wulze, former scenario writer for the Sterling and Keystone companies, has been placed in charge of the direction of the second Joker company, and began work this week. Bobbie Vernon, Eddie Boland and Jane Bermudy are appearing in the first picture.

The Al. Christie Nestor comedy company with Eddie Lyons and Lee Moran, are spending this week at San Diego, where they are filming two stories, "Two Many Smiths" and "A Happy Honeymoon."

Cleo Madison has resigned from the Universal producing staff, where she has been leading woman for the past two years, and it is understood she will appear in World Film Corporation subjects. The resignation becomes effective early in August.

The Bosworth subject featuring Maclyn Arbuckle entitled "The Reformed Candidate," adapted from the well known vaudeville sketch in which this actor appeared on the big time circuits, has been finished at the Occidental Boulevard studio, and Mr. Arbuckle left this week for San Francisco. This is the first subject to be made by Frank Lloyd, now in charge of production.

Marjorie Rambeau Stars for Morosco

The next subject to be taken up here will be that by the Morosco company, with Marjorie Rambeau as star. The photoplay is now being prepared under the personal direction of Oliver Morosco, and production will be started the latter part of this week.

The Bosworth and Morosco companies have secured additional ground for studio purposes near the present studio at 201 Occidental Boulevard, and a warehouse and exterior stage with a floor space of ten thousand square feet is now being built. Another improvement being made at this studio is the installation of a new ventilation system for the laboratories which washes and dries the air entering the building, and gives a complete change of air every thirty seconds. The system installed is that manufactured by R. B. Gournsey and Company of Los Angeles and San Francisco.

Members of the D. W. Griffith and Mack Sennett producing forces staged a benefit Monday evening, July 26, at the Mason Opera House, Los Angeles, for the St. Catherine's Church. The program of vaudeville was arranged by Charles L. Gill and George Seigmann of the Griffith studio. Roger Armstrong of the Keystone, and Charley Murray the "Hogan" of Keystone films was stage director.

Among those who took part in the program were: Harry McCoy, Ford Sterling, Mabel Normand, Raymond Hitchcock, Fred Mace, Bob Albright, Roscoe Arbuckle and Chas. Murray of the Keystone, and Peter Strong, Tom Wilson, Chas. L. Gill, Grant Churchill, Lloyd Ingram, Elsie De Wolfe, and Wilfred Lucas of the Griffith studios.

Impersonate Blanche Sweet

The Lasky studio during the past week received messages from newspapers at Spokane, Washington, inquiring as to whether Blanche Sweet was still with the Lasky company and if she was in Los Angeles at that time. Newspapers from that city brought out the fact that a woman resembling Blanche Sweet and another with the appearance of Fay Tincher had registered at the Davenport Hotel under the names of Blanche Sweet and Fay Tincher and were taking part in an act at the Pantages Theatre, entitled "Stars of the Movies." The Lasky studio publicity department lost no time in assuring the newspapers that the vaudeville people were impostors.

Dorothy Davenport, in private life Mrs. Wallace Reid, has been engaged by the Lasky company to play opposite Lou Tellegan in "The Explorers." It is probable that she will be retained in the Lasky stock.

WEAK SPOTS IN A STRONG BUSINESS---XXIII

Mack Sennett, Director General of Keystone Film Company, Says That There Is Nothing Wrong with the Industry—It Has "Grown From a Small Shop Into a Business Colossus" in a Few Years—"This Is an Epoch of Good Films, or No Films at All"—A Word About the Value of Conventions

WHAT'S wrong with the motion picture business? Nothing, from the standpoint of the producer. If anything is wrong with it we should certainly pack our grips and start a general hegira for fields anew," says Mack Sennett, Director General of the Keystone Film Company.

"The motion picture industry, which has grown in a few years from a small shop into a business colossus, is now in full enjoyment of the most prosperous era of its existence—and this in spite of world conflagrations and consequent stagnation of all other industries aside from steel mills and munition factories.

"But, to stretch a point, the only thing I imagine to be wrong with the business is the lack of understanding between the producer and the exhibitor. As producers we recognize that the sole method by which we can achieve the most far-reaching results is to place ourselves in direct touch with the exhibitor.

"The exhibitor is the one person who, above everyone else, knows the trend of the public mind as regards the class of films particularly in demand.

"Without his advice and assistance the producer is left in the dark to grope his way through the intricate mazes of film subject matter, putting out his money in a lavish manner on multi-reel screen features and otherwise worrying himself through a period of uncertainty until the picture is given its premiere and success or failure at the hands of public opinion.

Producer and Exhibitor Pay Heed

"This is a matter to which both the producer and exhibitor should give their urgent attention to the end that great good must redound to both sides of the business.

More esprit de corps is necessary; more association of ideas and suggestions. I should emphasize that the motion picture exhibitor must have some say as to the type of picture he desires to place before his patrons.

"So far the producer has had full sway in this all-important phase of the industry and now that the motion picture has passed the embryo stage and is prophesied as a permanent institution it is high time for exhibitors and producers to get together on this one moot question and thus settle its status for the future.

"This is no new point at issue. Months ago a very prominent eastern exhibitor introduced it during a casual conversation, saying in part:

"'To me it is beyond all understanding why you producers go on making pictures year in and year out without in the least consulting the wishes of us exhibitors. Some day the tide will turn and the exhibitors will reverse matters by telling the producers what *they* desire in the line of up-to-date films.'

"That day has about arrived, in my estimation. Our friends, the exhibitors, doubtless are endowed with sufficient mental acumen to know the wants of the people who patronize their theaters. We know from experience that one bad film among several good ones has about the same effect on the public as one bad egg among eleven good ones has on a housewife.

Epoch of Good Films

"This is an epoch of *good* films, or no films at all. Public opinion is unalterably fixed on this question, and it behooves the producer as well as the exhibitor to be well informed on the signs of the times.

"A few years back saw the reign of the cheap film with its poor construction and general drawbacks. It thrived because the film business was sailing along unpiloted; because the picture theater was more or less a novelty and not regularly patronized as it is today. Moreover, the public had not been educated to better pictures and was satisfied, at that time, with what was to be had.

"A great evolution has since taken place. Brains and competition have overruled the cheap film, substituting in its stead the more expensive film, together with its wonderful artistry of production and more universal scope as regards plot and motif.

"That the expensive film is a success beyond all question of doubt is proved by the tremendous patronage which has come to motion pictures within the past two years.

"We should be satisfied with this unprecedented advance of the industry from practical chaos into the foremost amusement institution of the world, but we are not. We wish to advance still further to the goal of greater accomplishment, but we cannot do this without the help of the exhibitor who is the speaking trumpet for the public.

"Therefore, I say, get in touch with the exhibitors, you producers. Listen to what they have to say on matters pertinent to the industry; sift it down and knead it into something of digestible interest to the world at large.

Value of Conventions

"Motion picture exhibitor conventions are all right in their place. I attended the Fifth Annual Convention held at San Francisco recently and was delighted because of the fact that I came before a lot of representative American exhibitors for the first time and made their acquaintance.

"But there should be more than these mere convention associations if we are to foment a more friendly spirit between both sides of the industry. As producers we should invite our clients to keep in closer touch with us; we should let them know that we are open to suggestion at all times and that criticism of a censorious nature will be received with the same spirit as that of the commendable type.

"Our main object is to furnish the exhibitor with the best films possible even at a much greater expense to us than heretofore. It is to our interest to do so, for although we are not charging the exhibitor beyond his needs for any certain film we are deriving a greater margin of profit by increased patronage—in fact, by producing really *good* pictures, at big expense, we are encouraging the world to patronize the motion picture theater, and this is the goal to which the producer should aspire if he is to remain a top notcher in the industry."

MANY LOS ANGELES THEATRES CHANGE HANDS

Special to Motion Picture News

Los Angeles, August 1.

Los Angeles suburban theatre managers and others of small towns in this vicinity are now complaining more than ever regarding business conditions, and never before were there so many changes being made in the ownership or leases of theatres. The policy advocated—that of long runs—may be substituted by one daily change of ownership. One instance is reported where a theatre changed hands six times in two weeks. This is the maximum speed so far reported, but there are a number of instances in which houses have been bought and sold during an evening's performance.

Film exchangemen report they are now becoming expert in the juggling of bad checks, and there seems to be a very unusual amount of these now circulated by theatre men, all of which is attributed to the poor business of the theatres.

It is predicted that fully 20 per cent. of the small theatres in and about Los Angeles will close within the next month or two if conditions are not bettered. To a degree the poor business is attributed to the theatre patrons being on a vacation and spending their Sundays at the beaches and other resorts.

WESTERN LUBIN GOES TO CORONADO

The Western Lubin Company left Los Angeles last week for the new studio at Coronado, across the bay from San Diego. At this place Captain Melville has constructed a large studio where military pictures will be made in which soldiers and naval reserves stationed at San Diego will take part.

Those in the company are L. C. Shumway, Melvin Mayo, Jay Morley, George Rouph and Helen Eddie, and will be accompanied by L. J. La Mothe, scenario writer. Captain Melville will in all probability have charge of the direction.

"HUMAN CARGOES" WORTH SALVAGE FROM STORMY FILM SEA

"Human Cargoes," in production by Walter McNamara, for the Equitable Motion Picture Company, promises to be quite as strong and interesting as "Traffic in Souls" and "Ireland a Nation," the two former photo dramas written and produced by the author which attracted such widespread attention when they appeared.

Robert T. Haines, the distinguished actor, appears in the leading role of Bill Madden. Bess Sankey, a California girl, who is making her first appearance in eastern pictures after three years as a star in "The Traffic," does exceptional work in support of Mr. Haines, as does Isabelle McGregor, who played last season in "Our Wives" and "A Pair of Sixes."

World Votes Selznick Words of Praise in Report

Committee Expresses Confidence in Future of the Company Under His Guidance and Publishes Figures, $329,025.08, to Show Profits for the Year Through His Efforts

THE executive committee of the World Film Corporation, headed by Milton C. Work, of Philadelphia, and including George B. Cox, George A. Huhn, Jules E. Brulatour, Joseph L. Rhinock, Briton N. Busch, has given to Lewis J. Selznick, its vice-president and general manager, strong commendation for his services to the company. In its report the committee said, "With the assured continuance of the services of Lewis J. Selznick as its vice-president and general manager, the possibilities of the World Film Corporation are now most potential."

The letter in detail sent to the stockholders of the World Film is in part as follows:

"This covers the first year of the operations of the World Film Corporation and its producing companies, of which it owns all the capital stock. The figures show that the total profits were $329,025.08, practically all of which was earned during the second half of the year. It is obvious that it requires considerable time to place in running order an organization so complex; it is, therefore, most gratifying that all expenses were met during the first six months, and that each monthly report during the second half of the year improved upon its predecessor.

"The World has allowed the sum of $371,279.34 and the Peerless $80,264.65 for depreciation. The Peerless has not figured as of any value properties used in a completed picture which may be utilized in future plays, with great resultant saving in cost of production. The earnings of the World and the companies owned by it are now upon a basis of over $500,000 per year, and with the present line of business should steadily increase. The World will not, however, limit itself to the character of business carried on during its initial year. Contracts for foreign operations have been concluded, and the returns from this new field are just beginning to come in. These contracts are for pictures previously used in this country. From them the World, during its next fiscal year, will receive a minimum net profit of $200,000. As soon as business conditions abroad become normal this amount is sure to be greatly increased.

A number of other new features, including a weekly release of high-grade comedies and a weekly news service are about to be introduced."

The most important, however, of the recent extensions of the World is a contract concluded within the past few weeks with the Equitable Motion Pictures Corporation, a $3,000,000 company, recently formed, with the financial backing of Messrs. Ladenburg, Thalman and Company, of New York, and managed by some of the most able film men in the country.

For a period of ten years the Equitable will release through the World one feature and one comedy per week, the World to receive a handsome percentage of the gross receipts as compensation for the services of its distributing organization. This contract means that the World, without any risk on its part, and without appreciably increasing its overhead, has acquired a new department which is sure to add materially to its profits.

In accordance with the understanding reached at the time of the making of the contract, Lewis J. Selznick, general manager of the World has been made vice-president and advisory director of the Equitable.

This assures complete harmony between the two corporations.

Speaking Stars Make "Louder Noise" in Silent Drama

Not Long Ago They Were Inclined to Stand Off With Lofty Feeling Toward What Was Compassionately Designated the "Movies"—But, Shssh! It's Different Now

IT was only a short time ago as time is reckoned, since the stars of the stage spurned the advances of the motion picture manufacturers. Considering the "movies," as they contemptuously termed the film drama, a cheap and entirely ephemeral form of amusement they thought acting in them as beneath their dignity and preferred thirty week contracts at $200 to fifty-two weeks playing in pictures at larger figures.

Today what a difference! One by one, at first apologetically but now boldly to the sound of figurative trumpets, the great names of the stage have gone over to the silent drama.

Several things have contributed to this change in feeling upon the part of the pampered favorites of the stage. The first is that the photoplay art has become so elevated that it stands on equal footing with that of the stage.

Indeed an infinite variety of effects may be obtained before the camera which are impossible to the theatrical producer. The "vision," double exposure, actual outdoor scenery instead of painted canvas, the quick shifting from scene to scene, are some of them. With great authors writing the scenarios and great directors producing the pictures they have become a medium of amusement appealing to every one, high and low, so that the old time contempt of the stage star has of necessity died a natural death.

Secondly, the last two theatrical seasons in drama, musical comedy and vaudeville have been the reverse of brilliant. Failing to secure profitable engagements on the stage, Broadway favorites have not merely welcomed the picture producers with open arms, but of their own accord have sought engagements in pictures. A picture engagement is now coveted above all things—it means high salaries for the big names, no road work except short trips to new "locations" and a vaster audience than could ever be hoped for on the stage.

Here is a list of popular stage favorites recently secured by Pathé, which illustrates the trend:

Edwin Arden, Richard Carle, William Courtleigh, Jr., Clifton Crawford, Arnold Daly, Frederic de Belleville, Katherine Brown-Decker, William Elliott, Max Figman, Wm. Riley Hatch, Gail Kane, Sheldon Lewis, Lillian Lorraine, Fania Marinoff, Bruce McRae, Bliss Milford, Lotia Robertson, Jessie Ralph and Melville Stewart.

Just one of those famous names attached to a photoplay two years ago would have made a sensation and yet the house of Pathé calmly announces now that other big stars will be signed in the near future.

FREE PICTURES IN ST. LOUIS WILL NOT COMPETE WITH EXHIBITORS

The Theatre Managers' and Motion Picture Exhibitors' Association, of St. Louis, appointed a committee to confer with Mayor Kiel and Park Commissioner Cunliff in an effort to have the free motion pictures eliminated from the summer program of the park department.

Mr. Cunliff informed the committee that he could not eliminate the free pictures, as the board of aldermen had set aside money for them, and the contracts could not be broken. The committee, which was headed by J. William Deubach, manager of the Nebraska airdome, at Park and Nebraska avenues, obtained the promise of the park commissioner that the free motion picture exhibitions would be held only in the really congested sections of the city, where there are few motion picture theatres, and where the people are too poor to go to the theatres.

"COTTON KING" WITH JULIA HAY A NEAR RELEASE FOR WORLD

World Film will shortly release the William A. Brady photo-drama "The Cotton King," in which George Nash plays the lead, with, as his opposite, Julia Hay. As its name implies, the story treats of the cotton business in some of its aspects.

There is an attempted corner on the New York Stock Exchange; and then down South the burning of a cotton mill and many other incidents illustrate the romance and tragedy of the South's great industry.

The Oliver Morosco Photoplay Co.

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CYRIL MAUDE

CYRIL MAUDE

(STAR OF "GRUMPY")

The Celebrated International Favorite

IN IBSEN'S MASTERPIECE

"PEER GYNT"

AND

BLANCHE RING

IN AN ELABORATE PRODUCTION TO BE ANNOUNCED LATER



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CANADIAN DISTRIBUTORS FAMOUS PLAYERS FILM SERVICE Ltd. MONTREAL, TORONTO, CALGARY.

PARAMOUNT PICTURES

A PERSONAL TALK TO EXHIBITORS

by

ADOLPH ZUKOR

At this time, when exhibitors are asked to consider the many extravagant claims of new feature producers, and when predictions are offered instead of productions, I would like to review with you the events of the past three years in the feature branch of the film industry, to see whether such an analysis of conditions cannot indicate to **you** the course to insure the prosperity and success of YOUR theatre.

When, three years ago, we created the policy of presenting the famous plays and celebrated stars of the legitimate stage on the screen, we dedicated our activities and energies to the principle of artistic achievement first, and commercial success second. To this precept we have adhered throughout the entire existence of our organization, establishing a standard of merit that was then unprecedented, and that today, in the belief of the trade, is still unsurpassed.

The wide adoption of the policy for which the Famous Players Film Co. was organized is sufficient evidence of the basic success of recognized stage favorites and dramatic successes on the screen. BUT--as is being daily proven, it requires more than a star or play to produce a meritorious feature subject. In order to remove every uncertainty from the maintenance of a consistent standard, we have for every moment since our entrance into the producing world, striven to perfect such an organization as to make lasting success a natural result.

Under the able producing management of Daniel Frohman and that genius of the screen, Edwin S. Porter, together with the dramatic mastery of Hugh Ford, and the efficient assistance of their directorial corps, we have created feature history and an uninterrupted standard that is today accepted throughout the world as the criterion of all feature merit.

Never resting content upon our past laurels, we have gathered the greatest constellation of stage and screen favorites ever assembled under one banner, including Mary Pickford, Marguerite Clark, Hazel Dawn, Pauline Frederick, Marie Doro, and John Barrymore, players who by their charm, talents and power, have added prestige to the motion picture.

Today, when competition in the exhibiting branch of the industry is more severe than it has ever been, it is necessary not only for your success but for your continued existence to exert the greatest care in the selection of your feature program. There are many **possible** feature programs, but only one **certain** one--The Paramount Program.

After one year of **Paramount Success,** we are gratified that the principles of merit, service and co-operation to which that organization and its allied producers are pledged, have met with responsive appreciation from exhibitors throughout the country. Now, at the inception of the second Paramount Year, we are making diligent plans to surpass in every manner the value and distinction of last year's program.

We do not ask you to base your faith in our merit upon promises, but upon our achievements! Turn to the next page, look over the list of our past and future releases, and book the Paramount Program on the certainty of absolute merit, instead of mere **predictions** and **possibilities.**

Adolph Zukor

Pres. FAMOUS PLAYERS FILM CO.

LASKY

WHAT THE AUT

SEPTEMBER



BLANCHE SWEET
IN DAVID BELASCO'S PLAY
"THE CASE OF BECKY,"
BY EDWARD LOCKE



CHARLOTTE WALKER
IN
"OUT OF DARKNESS"



LOU-TELLEGEN
IN A PICTURIZATION
OF "THE EXPLORER"
BY W. SOMERSET-MAUGHAM

NOVEMBER



VIC
IN "CHI
BY E
PRODUCE

LASKY ALL STAR PI
"THE CH

BLANCHE SWEET



LASKY

SKY

UMN WILL BRING

OCTOBER



PHOTO BY AIME DUPONT



LAURA HOPE CREWS
IN "BLACKBIRDS"

GERALDINE FARRAR
BY ARRANGEMENT MORRIS GEST,
IN
CARMEN,
PRODUCED BY
CECIL B. DE MILLE



R MOORE
IE FADDEN OUT WEST"
V. TOWNSEND,
BY CECIL B. DE MILLE

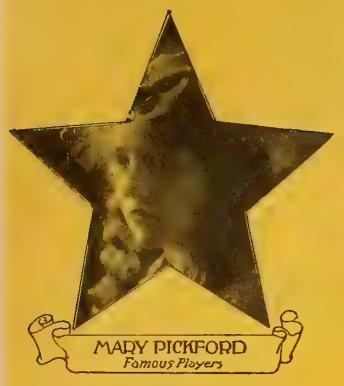
RIZATION OF
RUS LADY" BY
NES FORBES,
"THE CHEAT"

DONALD BRIAN
IN PICTURIZATION OF
"THE VOICE IN THE FOG"
BY HAROLD MACGRATH



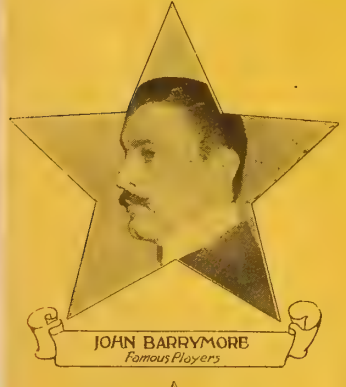
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through its producers

Famous Players Film Co.
Jesse L. Lasky Feature Play Co. and
Oliver Morosco Photoplay Co.

presents for the first quarter of the second year **a program absolutely without parallel.**

Any exhibitor who is interested in his own future should compare what the Paramount offers with any other productions on the market—

Then, to learn how steadily Paramount Producers have advanced, compare the releases of the first quarter of our first year with the releases of the first quarter of our second year.

A year ago we took the first steps ever taken to establish a quality program and to develop high grade business. The trend of the whole industry since then has turned in our direction. **The success of our methods is convincing proof of their rightness. We shall continue with these methods.**

That our producers are now able to offer so magnificent a program for the coming quarter with no increase in price of service has been due to the loyal support of the exhibitor. With this continued support for the future we shall be in position to make our offerings even better from quarter to quarter—which means better business for the exhibitor.

Another point!—

Not only have we the greatest plays, the best productions and the world famous stars of the theatrical profession, but—

Paramount
Pictures are the cleanest—
the pictures that appeal to the desirable
class of patrons everywhere.

See last page for extraordinary announcement

Paramount Pictures

Paramount Pict
ONE HUNDRED and TEN WEST
NEW YORK.

Program

RELEASES FOR THE FIRST QUARTER OF THE SECOND YEAR

Greatest Announcement Ever Made in the Film Industry

SEPTEMBER

Producer	Play	Star
Famous Players Film Co.	The Foundling	Mary Pickford
Famous Players Film Co.	The Incorrigible Dukane	John Barrymore
Famous Players Film Co.	The White Pearl	Marie Doro
Famous Players Film Co.	The Fatal Card	Hazel Dawn and John Mason
Lasky-Belasco	The Case of Becky	Blanche Sweet
Lasky	Out of Darkness	Charlotte Walker
Lasky	The Explorer (From the Play by W. Somerset Maugham)	Lou Tellegen
Morosco	Peer Gynt	Cyril Maude
Bosworth	'Twas Ever Thus	Elsie Janis

OCTOBER

Famous Players Film Co.	Twisted Paths	Mary Pickford
Famous Players Film Co.	Zaza	Pauline Frederick
Famous Players Film Co.	Molly Make-Believe	Marguerite Clark
Lasky (By Arrangement, Morris Gest)	Carmen	Geraldine Farrar
Lasky	The Voice in the Fog	Donald Brian
Lasky	Blackbirds	Laura Hope Crews
Bosworth	Davy Crockett	Dustin Farnum

NOVEMBER

Famous Players Film Co.	Madam Butterfly	Mary Pickford
Famous Players Film Co.	The Mummy and the Humming Bird	Charles Cherry
Famous Players Film Co.	The Three Elks	John Barrymore
Famous Players Film Co.	Dorothy Vernon of Haddon Hall	Hazel Dawn
Famous Players Film Co.	The Prince and the Pauper	Marguerite Clark
Lasky	Chimmie Fadden Out West	Victor Moore
Lasky	The Cheat	Blanche Sweet
Lasky	The Chorus Lady	All-Star Cast

Read—and ponder, then write our nearest exchange about Paramount Service

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CITY, N.Y.

Paramount Pictures











Pallas Pictures

WILL PRESENT
DURING THE
COMING
MONTHS





DUSTIN FARNUM — **MACLYN ARBUCKLE**

IN 4 PRODUCTIONS, INCLUDING

"DAVY CROCKETT" AND "THE GENTLEMAN from INDIANA"

BY BOOTH TARRINGTON

IN

"The REFORM CANDIDATE"

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LOS ANGELES, CALIF.

CANADIAN DISTRIBUTORS FAMOUS PLAYERS FILM SERVICE LTD MONTREAL TORONTO, CALGARY

PARAMOUNT PROGRAM

JUST TO MAKE TALK

By George D. Proctor

THE Mutual Film Corporation is to no small extent the cynosure of all eyes these days. The Mutual is the most recent of the three concerns distributing a full program to be blessed or cursed with a multiplicity of rumors concerning its past, present and future standing. The recent change in officers and directorate at the last election naturally furnished a fitting peg on which to hang rumors.

So what John Cecil Graham, who signs himself J.C. Graham, has to say on the subject is illuminatingly important. It is well nigh superfluous to tell who J. C. Graham is. He has made the country from coast to coast for several years. He knows the best hotels in both Portlands, as well as in Detroit and New Orleans and intermediary stations. Organizations and exchanges are his specialties, as witness his time spent previously with the Mutual and with the Universal.

"J. C." is now with the Mutual, an exchange owning and operating corporation, as assistant to the president, John R. Freuler, and the most active executive next to Mr. Freuler himself. While Mr. Graham has not yet had time to commit to memory the names of every man in every office he has his finger on the pulse of the Mutual, and especially is familiar with the work of girding up the loins of the company against the future. Further Mr. Graham is a valuable man from whom to get information, as he is painfully truthful, even though the truth is not pleasant for him or the listener.

But right now the truth about the Mutual is painful to nobody.

"You may say that the Mutual has several big deals completed, signed, sealed and delivered by which it will be ready by the first of September to deliver a program second to none in the business, a carefully selected, well balanced mixed program containing everything from split reel cartoons and educationals up to four and five reel features," said Mr. Graham. "I don't want to tell our new contracts, because it is a little premature yet, but they really exist.

"I can say, though, that the number of comedies will be increased, among other things. Edwin Thanhouser will make two Falstaffs a week instead of one. The American Film Company will make an additional Beauty comedy weekly. David Horsley will furnish a comedy a week. The title will be "Cub Comedy—It's a Bear." These will feature George Ovey, whose work in MinA Films greatly increased the sales of that brand. The new Falstaffs will feature an English knockabout comedian, a real pantomime artist.

"Two and three reel features will be released to be known as Mutual Banner Features. The Mutual Masterpictures department will be continued to handle four and five reel features. New brands will be added, including Banner, Mustang and Rodeo. Old Mutual manufacturers, such as Mr. Hutchinson and Mr. Thanhouser, will have additional films to make and new companies will be taken in. Several startling changes will take place, and we are now fully prepared to let them come, for the Mutual now stands prepared to go ahead, no matter what happens when the present contracts expire late in August."

Without quoting Mr. Graham any further one or two other significant statements are in order. A formal announcement has been made that the pictures hitherto known as Knickerbocker Star Features, three reelers, will be seen on the Mutual program. The Knickerbocker folks do not confirm the statement. You can figure that out for yourself.

Whatever the case may be in that situation, it is safe to presume that at least one other established company will join the Mutual program.

The Horsley contract is a very fine one; its terms coming as near to guaranteeing good pictures as ink can come. One thing is certain. The Mutual will give Mr. Horsley an income big enough to enable him to make good pictures and still make a profit. This in itself, should please Mr. Horsley—also Chester Beecroft, his general manager, who was a mighty busy boy for the few weeks immediately proceeding the signing of the contract.

One moment please, to change the subject. Now that a week has arrived without any conspicuous announcement of new film companies, it is a good time to spring a glittering generality without anyone taking the foolish assumption that he is the target.

Why in the name of suffering humanity is it that all new companies issue a statement like this?

"We are going to make good pictures. Quality first will be our motto. No one before has ever conceived this idea, but we have at last determined to reform the whole industry and make good pictures regardless of expense.

"We are going to help the exhibitor. Our heart is so big that we simply want to help him because we are such good fellows. We are going to give him better paper, better heralds and better advertising helps than any other company has ever done.

"We will submit these questions right to the exchanges for an answer. If the exchanges don't like a picture we'll cut the producer off our list. If they don't like paper we'll order new. We are absolutely at the service of the exhibitor."

Oh, the many times the waste basket has yawned when this sort of stuff comes in.

Now that this policy is hereby decried. Far from it. It is the only possible policy. It is the best policy. But why does every budding concern feel itself a 1915 Christopher Columbus when it "discovers" long established facts?

Quien sabe?

Now that our own Selig tourists, with William A. Johnston among them, are back from the Pacific Coast, kind words are coming in about the writing persons out there who furnish the connecting link between the producing activities of California and the public prints—in other words, the press agents.

Press agentry can be raised to a fine art. The kind of man who sends out news stuff, who regards things with the eye of a reporter on assignment and who writes with the interest of the publication to whom the stuff is submitted as much at heart as if he were a reporter on that publication, is valuable both to the company which hires him and to the publications which get his stuff.

On this honor list the following names be enrolled:

Kenneth McGaffey, of the Jesse Lasky studios; Kenneth O'Hara, of the New York Motion Picture Corporation studios; M. F. Jonas, publicity manager of Universal City, and Ford Beebe of the same department; E. W. Heuston, who represents Thomas H. Ince and Mack Sennett; Kief, who is with "The Birth of a Nation," and last, but not least, Bennie Zeidman, the one time "Bennie from Lubinville," who is at the Reliance and Majestic studios.

Then there is the king of them all, our own J. C. Jessen.

The services these men render are really invaluable from a publicity standpoint. Time was when the West Coast publicity matter as disseminated in New York was only such material as could be gleaned by the New York men from looking over the pictures before release date and boosting the wonderful feats shown in such and such a picture which will be released on such and such a date.

But, with the entry of high class men on the Pacific Coast, real publicity matter, printable and readable, is now obtainable. For this relief many thanks.

The best little banqueter in the business, without pressing one's memory too hard, is the American Correspondent Film Company, which recently showed its "The

Battle and Fall of Przemysl" (pronounce it to suit yourself) to the writing persons.

Then came the "eats" winding up with ice cream, cigars (three brands) grape juice, lemonade and, whisper it, champagne. It was Friday, too.

To round off the encomiums, let it be said that the picture is a very meritorious one.

Paul Gulick, who press agents it by and large for the Universal, was the host recently at an extended trip to New Rochelle, when he autoed a crowd over to see "gentlemanly Jack" Harvey, the director, pull off some stunts at Cedar Cliff Inn, rain or no rain. It rained.

At three o'clock, just before the sun rises, the party, en route for home, extended a helping hand to Julia Swayne Gordon, the Vitagraph "adventuress," who had been left a refugee owing to the horrible cruelty of New Haven time tables. She filled the remaining seat in the tonneau and made everybody happy.

Carl Anderson reports by post card from London where he is busy for Paramount.

A new Paramount producing company is Pallas Pictures, Inc. Dustin Farnum and Maclyn Arbuckle will be two of the first players presented.

IN AND OUT OF TOWN

Percy L. Smith, one of the most progressive exhibitors in Montgomery, Ala., owner of the new Empire, was in town for a few days.

J. E. Golden, of the Overland Feature Company, came down from Albany to buy features.

CHANGES OF THE WEEK

J. Searle Dawley, who left Famous Players to organize Dyreda, is back with Famous Players. He will first direct Marguerite Clark in "Helene of the North."

Allen Farnham is now the Lubin art director, the technical man.

Lubin will produce a five reel war play by Louis Reeves Harrison.

Ray Smallwood will direct Ethel Grandin (Mrs. Smallwood) in the coming George Kleine pictures.

Edgar Davenport will play a lead in "The Salamander" for B. S. Moss.

Leon Bamberger, exchange manager, leaves the Washington World Film office, to join V-L-S-E.

Little Mary Anderson, Vitagraph player, has left for California to take the place of Margaret Gibson, playing leads with the West Coast company.

PRESIDENTIAL TIMBER VISITS SELIG ZOO

William Hale Thompson, Mayor of Chicago, Ill., and possible candidate for President in the next campaign, recently made a trip to the West Coast. On his way he enjoyed a visit with Tom Mix, the intrepid cowboy-actor of the Selig Polyscope Company, at Las Vegas, New Mexico, and visited the famous Selig jungle-zoo at Los Angeles, Cal.

Young Wife Role for Miss McCoy in "June Friday"

Edison Star Featured in Favorite Part in Play Written for Her by Lee Arthur, Dramatist Who Produced Many Other Successful Vehicles for Actress

IN "June Friday," one of the best feature plays which the dramatist, Lee Arthur, has been writing for Edison, exclusively, Gertrude McCoy finds herself again in a role particularly suited to her talents—the



GERTRUDE McCOY

young wife. But before she arrives at that phase of the character she is required to play something of a novelty—and a trying one—that of mother to herself, in the opening of the drama.

Perhaps not in some time has Miss McCoy been enabled to display her range so well as in "June Friday." For, at the outset, peaked and careworn, the wife of a drug fiend, she looks every bit of that pitiful character.

Yet in but a few minutes, on the screen, she appears as the care-free innocent country girl, buoyant with the lively spirits of seventeen.

In the domestic drama, Miss McCoy has scored some of her best successes, notably in the picturization of Mrs. Fiske's great stage play, "In Spite of All," where she was also cast for the wife and gave a spirited interpretation.

Miss McCoy has played in several of Lee Arthur's dramas, especially written for her. "Greater Than Art" was one of such, while Miss McCoy's own play, "Through Turbulent Waters," afforded her splendid material for emotional visualization of an unusual nature.

Few actresses of the screen work with such untiring earnestness as does Miss McCoy. Time and again, at the studio, she will so wear herself out that frequent rests become necessary. And, despite her frail strength, nothing can daunt her in necessary feats of life risking or acts calling for pure grit. For instance, while in "June Friday" she lay on the beach, cast up as dead, in the excitement of the villagers coming upon the suicide, one of the men stepped on her arm and stood on it all during the scene, inflicting a painful bruise.

Yet, watch the picture ever so closely, one cannot detect the faintest movement on the part of Miss McCoy, who will do anything, bear anything, rather than injure a scene "taking."

Actress Toys with Surly Lioness for Selig Thrills

Kathlyn Williams Enters Den of Wild Beasts for Animal Sub-Plot to Appealing Love Story in "Strange Case of Talmai Lind," a Diamond Special Three-Reeler

"THE Clause in the Constitution," a Selig Diamond Special in three reels, will be released in regular service on Thursday, August 19. This unusual production upholds the Selig Diamond Special standard by a strong story, an all-star cast of players, beautiful photography and a succession of gripping climaxes.

On Thursday, August 26, "The Strange Case of Talmai Lind," a Selig Diamond Special in three reels will be released in regular service. This Selig Diamond Special is particularly noteworthy for the reason that Kathlyn Williams, one of the world's most popular motion picture actresses not only stars in this production but was the author of the plot.

Exhibitors and their patrons will be delighted to welcome Miss Williams back to a jungle-zoo wild animal pictureplay. In "The Strange Case of Talmai Lind," Miss Williams again toys with the wild beasts of the jungle in her own fearless way. She enters the den of an African lioness at the risk of her life in order to provide thrills for the audiences. There is an appealing love story running through this most unusual plot which also possesses that unusual ending so much to be desired. Miss Williams is supported by a carefully selected company of players. "The Strange Case of Talmai Lind," is certain to be popular for both the plot and the action is strictly out of the ordinary.

TWO FALSTAFFS A WEEK AFTER AUGUST 16

Beginning with Monday, August 16, and every Monday thereafter, Falstaff comedies will be released at the rate of two single reelers weekly instead of one, as heretofore. This announcement means much at this time, when comedy is concededly the most difficult branch of production.

When Mr. Thanhouser launched the Falstaff comedy brand it was with a very definite policy in view. This was to build a consistent reliable product of the kind of comedy that will not wear out. That he has succeeded in this is proven when the market demands the doubling of the output.

JOHN LEHNBERG INJURED IN CHIMNEY-TOP SCENE

The Standard Oil Company has a supply station right behind the Thanhouser studio. From it towers a two hundred-foot chimney flue, and a few weeks ago some bricks fell from the crater of it, leaving a hole and necessitating repairs by an expert. A man was brought from Chicago, and when he had made fast his



THE FALL

scaffolding on the dizzy height, Harris Gordon and John Lehnberg climbed up to do a scene for a Thanhouser release, "The Revenge of the Steeple-Jack."

In the course of the action there is a scuffle and to the horror of Director Sullivan and Mignon Anderson, waiting below, Lehnberg was seen to trip and fall. Gordon was paralyzed with fright and reached for him desperately, but it was unnecessary, for the falling man's foot caught on a plank and only his great strength in using it for leverage enabled him to pull himself back to safety. He sustained severely wrenched ligaments.

It is this story, by Lloyd Lonergan, which was featured for a week in serial illustrations in the New York "Evening World."

SUIT OVER LOCAL FILM IN OHIO ENDS IN AUCTION

A film entitled "The Princess Visits Ashtabula" will be sold at auction on September 2 at Ashtabula, Ohio, a city close to Cleveland. The picture was taken by Gulett & Harris. J. R. Freeman, manager of the Lyric Theatre, Ashtabula, is suing Gulett & Harris, alleging that he paid them $100 for the exclusive exhibition of the film in the north end of Ashtabula, but that they did not keep their promise. Freeman attached the film, which is valued at $25.

"SLAVEY STUDENT," EDISON, SHOWS PRETTY BOARDING SCHOOL GIRLS

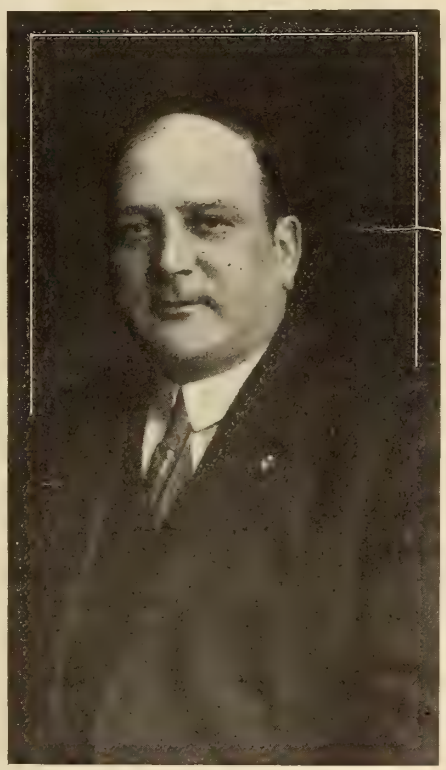
"The Slavey Student," a forthcoming Edison feature, by Lee Arthur, in which Viola Dana is starred in the title role, might just as well have been called "The Slavey Actress," if the labors involved in its production are considered.

Miss Dana and the company were worked all night last Thursday and again all night Monday night to gain stage facilities. The all night work was considered necessary by Director John H. Collins in order to get the floor of the entire Edison studio, without interrupting the production of other Edison plays.

In one set a large dormitory, filled with girls in night-time attire and battling with pillows, gives the play a "follies" touch, especially as particular care was taken to have it a boarding school of exceptionally pretty girls. Other large sets were the ballroom scene and "breakneck" basketball games in a gymnasium with two girl teams.

SPERO, FORMER PRESIDENT OF CROWN CITY, IS WITH THE NEW KRITERION

A prime mover in the formation of the new Kriterion sales corporation which succeeds and owns all the assets of the Kriterion Film Corporation, is Morris E. Spero.



MORRIS E. SPERO

Mr. Spero was formerly president and general manager of the Crown City Film Manufacturing Company, of Pasadena, Cal., which made the Paragon dramas and Thistle comedies for the former Kriterion program.

Immediately the latter got into troublous waters Mr. Spero came on to New York and has stuck to the ship ever since. He has fought hard for reorganization, and is optimistic over the new Kriterion sales corporation with Messrs. Newman and Sonneborn at its head.

Mr. Spero returns this week to California where he will produce a number of regular weekly releases for the new Kriterion program. Also he will be glad to see his family, including a baby son who was five weeks old when he left for New York and who is now five months older.

HORSLEY ARRIVES IN LOS ANGELES

Special to MOTION PICTURE NEWS

Los Angeles, Aug. 1.

David Horsley arrived in Los Angeles Saturday from the east and found preparations already begun for the establishment of additional producing companies that will make pictures for Mutual release, according to a recent contract made by Mr. Horsley while in the east.

One of the first to be taken up will be "Beauty and the Beasts." An attractive leading woman will be secured to appear as the beauty, and the six black maned African lions of the Bostock collection now owned by Mr. Horsley will appear in the scenes. The animals are now being especially trained for this production.

Following advertisements placed in Los Angeles papers for actors, actresses, directors, cameramen and technical workers, there has been a line in front of the employment office for the past several mornings. No people are being engaged at this time, but applications are being received and filed for future reference.

Ernest Shipman, known throughout the film circles of the United States and Mexico, now affiliated with the David Horsley organization in Los Angeles, sends the NEWS' west coast office a story of a certain scenario writer (dare you to guess the name) swimming five miles each day. We pass this story along and guarantee to be able to show any skeptic the lake the scenario writer referred to swam in.

VITAGRAPH GETS RIGHTS TO ROBERTSON'S "MASTERS OF MEN"

The Vitagraph company has secured for immediate production in pictures, an original story by Robert Edgren entitled "Black Caesar," and the late Morgan Robertson's wonderfully virile book story, "Masters of Men."

Both stories are masterpieces of fiction and crowded with the thrilling action that is the life of a photodramatic msaterpiece. Carefully selected casts, picked from the flower of the Vitagraph stock company, will enact the principal roles in each of the features, which are destined to be representative Vitagraph features.



A BEAUTIFUL SCENE FROM PATHE'S LATEST FEATURE, "THE RIGHTED WRONG"

PATHE EMPLOYEE RECEIVES WAR MEDAL IN FRANCE

Maurice Astier, a young Frenchman employed as electrician at the Bound Brook factory of Pathé Frères, who was summoned to fight for France when the war broke out, has been promoted to the rank of sergeant, and awarded a medal for valor under trying conditions. The news has just been received by his sister, also employed in the Pathé factory.

Young Astier is in the telegraph corps and successfully repaired a broken line while under a fearful fire of shrapnel from the Germans, not far away. The general in command of the division mentioned his name in general orders and pinned the medal on the young hero's breast with his own hands.

Blackton Lashes Autocratic "Legitimate" Managers

Commodore Issues Statement Excoriating Men Guilty of Insufferable Presumption in Attempting to Prevent Their Stars From Appearing in Film Drama

IN a formal announcement made by Commodore J. Stuart Blackton, of the Vitagraph company, the exact position that the moving picture companies have taken in the controversy between the theatrical managers and the moving picture men is outlined.

"The position which theatrical managers have taken, it seems to me, is untenable," said Commodore Blackton. "In speaking for this company the largest in the motion picture field, I desire to say that it has never been our object to secure any of the so-called stars of the theatrical firmament.

"Our policy has been to develop our own stars, as, for instance, in the case of Anita Stewart, Lillian Walker, Earle Williams, Edith Storey, Antonio Moreno and numerous others. These stars are known to the entire population of this country, whereas those stars of the theatrical firmament are known to comparatively few—only those who can afford to pay two dollars to see a production.

"How many people in towns of 25,000, 50,000, 75,000 or even 100,000 are familiar with the so-called Broadway stars? Yet every one of them could identify on the street any of the moving picture players. They know them, they are in intimate touch with them, they know their characteristics, their likes, their dislikes—there is very little that escapes them.

"Incidentally part of the motion picture public is recruited from those who one day in the month are able to pay the two dollars to see a theatrical production.

"The stand taken by some of the theatrical managers that they will not maintain their contracts with stars who appear in moving pictures will not affect the progress of the one form of amusement that has so far outstripped the others that this last cry is merely a dying gasp on the part of the managers who maintain a position that for years has been a burden and has been more of a restraint than it has been a help. I do not like to charge the theatrical managers with bad faith, but I do say that in order to restrain the stars from appearing in the moving pictures, they are not only standing in their own way, but are attempting to deprive the public of what legitimately is theirs. That they were in the wrong is clearly seen by the fact that we, today, are able to secure the highest possible price for our efforts, whereas they are having considerable difficulty in disposing of their tickets at cut prices.

"Those stars who care to enter the moving picture field will readily find an opening that will so enhance their popularity that where today they are known to perhaps, and this is a broad estimate, ten million people of our hundred million population, six months from now in moving pictures they will be known to a daily audience of fifteen million people.

"Such stars as Robert Edeson, Charles Richman and Frank Daniels, known for years to Broadway audiences, are today far more widely known to motion picture audiences."

Raver Is Hot on the Trail of "Cabiria" Pirates

"Dupers," with Offices in New York City, Operate in Latin-America and Agent for Itala in This Country, Places Matter in Hands of Detectives

"DUPERS" of "Cabiria" are to be run down and punished, is the advice from Harry Raver's office of the Itala Film Company.

Rumors of duping have reached Mr. Raver's ears from several sources, and while no infringements have been perpetrated some damage has been done in several unsold countries on account of rights being offered without authority at ridiculously low figures by so-called film exporters, having offices in New York.

One instance of this damage was an attempt by a well-known pirate having a small office in the Fortieth street section to sell the rights for "Cabiria" in Brazil. As is usual in the Latin-American, there are but one or two buyers in each country, and these men are careful to determine whether or not the firm offering an important film is authorized to do so. A buyer in Brazil, who has been an Itala customer for years, received a quotation from the New York "exporter," which was about half the price fixed by the Itala office, and he became suspicious. A cable to Torino brought the advice that Harry R. Raver was in charge of the American Itala Company, and the only New York agent.

Torino cabled Mr. Raver to investigate the attempted piracy, and the latter immediately placed the matter in the hands of a competent detective agency, which is diligently at work on the case.

When interviewed on the matter, Mr. Raver indicated little alarm, and said he had taken the steps suggested only to satisfy his Torino people, as he did not believe any intelligent person would be foolish enough to invest his money in an unauthorized film, particularly when but a few straggling territories remained open, and these surrounded by old and trusted agents of the company, fully armed with authority and unlimited capital to prosecute infringers. Nor did he think even a most reckless pirate would take the long chance necessary to effect a sale in view of the certain prosecution to follow.

California League Re-Elects Officers, Except One

West Coast Branch Selects Los Angeles for Its Convention City Next Year—Will Be First State Exposition—Ball on Large Scale Planned

Special to MOTION PICTURE NEWS

San Francisco, Aug. 1.

THE annual convention of the California State Exhibitors' League was held in connection with the national convention when officers for the ensuing year were elected and Los Angeles was selected as the meeting place for the organization in September, 1916.

At this meeting all present officers of the state organization with the exception of W. H. Hilts, national vice-president, of San Diego, were present, including H. L. Beach, Berkeley, president; A. P. Tugwell, Los Angeles, vice-president; R. L. Marks, San Francisco, secretary; C. L. Merhten, Oakland, treasurer, and H. C. Schmidt, Palo Alto, chosen as sergeant-at-arms.

The election resulted as follows: A. P. Tugwell, president; H. C. Schmidt, vice-president; C. L. Merhten, treasurer; A. Goldberg, San Francisco, sergeant-at-arms. The convention decided that the secretary should reside in the same city as the president and gave to the newly elected officer the power to select the secretary, and Mr. Tugwell named M. Lustig.

At this meeting plans were made for a ball and first state exposition to be held in connection with the convention. This suggestion was made by W. A. Cory, interested in several theatres with his brother, M. E. Cory, and who is now associated with the San Francisco-California Film Exchange, distributing Universal subjects. As outlined at the meeting, it will be the aim of the organization to interest all manufacturers in this convention, and by giving a ball will no doubt be successful in raising a goodly sum for the treasury of the organization.

FLANNERY IS NOW IN V-L-S-E PUBLICITY DEPARTMENT

P. J. Flannery, until recently with the New York "Review," is now connected with the publicity department of the Big Four.

Mr. Flannery was with the "Review" for the past five years, and previous to that was connected with the Brooklyn "Daily Eagle." While with the "Review" he conducted its motion picture section.

LINCOLN PLAY BY CHAPIN POPULAR IN BOSTON

Special to Motion Picture News

Boston, August 3.

Announcement that Benjamin Chapin was to appear in his cycle of Lincoln plays has been received with enthusiasm in Boston. The Lincoln impersonator has always been a favorite in the Hub, and it is a foregone conclusion that the Lincoln films will go strong in that city.

In regard to them the dramatic critic of one of the Boston dailies said:

"The field of biography has thus far been only browsed in by the film folks. This Chapin announcement appears to herald many fine picture excursions into the lives of great men, excursions which cannot but prove of marked educational benefit."

The writer recalls approaching Gen. O. O. Howard, at that time one of the few surviving Civil war generals, at the close of a Lincoln lecture in Burlington, Vt. It was the writer's intention to get the general's personal opinion of Chapin's work, given direct by this man who had known the real Lincoln. But General Howard coulld not answer the question; his eyes were filled with tears.

WALLING FEATURED IN "ON THE 5:15"

Roy Walling, who made many friends in Detroit during a stock engagement that covered a period of two years at the Avenue theatre, is featured in a screen version of "On the 5.15"—that Jerome H. Remick song story of a commuter's troubles. The film, which runs about 12 minutes, was made by the Artone Film Company.

The writer of the scenario has followed the story closely and has told it well. All of the latent comedy situations are brought out forcefully. Will H. Gregory, who is producing manager of the Artone Film Company, was identified with the Frohman and Belasco forces for a number of years.

The Artone Film Company is a new enterprise in Detroit. They have erected a commodious out-door studio and have an excellent office and studio organization. The officers of the company are as follows: President, Willard H. Goodfellow, Detroit; vice-president, Louis R. Jennings, New York; second vice-president, August Froebel, St. Louis; treasurer, William C. Canfield; secretary, Francis Reno, Detroit.



RAYMOND HITCHCOCK IN "THE RING TAILED RHINOCEROS" (LUBIN) AND A SCENE FROM "A BUNCH OF KEYS" (ESSANAY)

Federal Directors Seek Locations in Adirondacks

WILL REX and Al Day, two of the directors of the Federal Film Company, left this week for a tour of the New England States and the Adirondack Mountains. Their purpose is to seek locations for forthcoming films, as the Federal Company will spare no expense in getting correct surroundings for their pictures. Mr. Rex, who is producing all the dramas for this concern, has in mind several scenarios requiring mountain scenery and rural types, and on this trip will make all arrangements. Mr. Ray is contemplating the filming of several rural comedies, and should he find the locations necessary he will bring his company of comedians from New York for an indefinite stay. For the past two months these directors have been working day and night, and have on hand several completed films which will be released on the Associated Program beginning August 16.

The first comedy release will be "Love & Installments," featuring Al Ray and Ned Kennedy. The title of the premier dramatic offering has not as yet been decided, but the second will be "When Death Intervened," which Director Rex and company filmed in Colorado. In this picture appear Will Rex, who plays the heavy lead, and Margaret Harmon, a stage favorite, who, it is predicted, will create a sensation in the silent drama.

Rex, who is but twenty-two, has the distinction of being the youngest dramatic director in the world. Besides producing he also writes practically all his own scripts, and plays heavy lead in a majority of them. His character make-ups are a revelation. The Federal Company seems to place its faith in young men, for besides Rex, Al Ray, the comedy director, is but twenty. A brilliant future is planned for these two youths. The trip which they are taking is being made by motorcycle, each being the possessor of specially built Indian machines, which are said to compare favorably with the fastest machines in the country.

CALIFORNIA MANAGER APPEALS FROM "HYPOCRITES" DECISION

Manager C. H. Keipp, of the Berry Grand Theatre, Whittier, Cal., whose license was recently revoked by the city trustees because of showing "Hypocrites" against the recommendation of the village censors, has appealed the case to the Superior Court of Los Angeles, where Judge Shank of Department Six issued a temporary injunction restraining the trustees from enforcing their ruling until a filing of the case was announced.

In the hearing before the Superior Court the trustees of Whittier and members of the censor board were severely criticised by Judge Shank because of the ordinance passed with regard to censoring motion pictures. This provided that there should be no fighting or love making in films, together with numerous other restrictions, and the court spoke of it as a "child-like composition."



OSCAR EAGLE'S COMPANY (World Film) AT LUNCHEON DURING A "TAKING" DAY

McDONALD FILM ORGANIZES FOR $50,000 AND BEGINS PRODUCTION

The Barry McDonald Film Company, recently incorporated in the State of New York with a capital of $50,000, is one of the latest concerns added to the list of producers. The offices of the company are located at 105 West Fortieth street, New York City. The officers of the organization are: R. B. Vanderhoop, president; Anna F. McDonald, of Greenwich, Conn., vice-president, and Arthur McCurten, of Mt. Vernon, N. Y.

Work has already commenced on the production of a feature which is said to represent an investment of $15,000.



PRESENTING THE MEDAL TO E. J. McMANUS (Hearst-Selig) AT THE EXPOSITION

KATHLYN WILLIAMS ASSOCIATION ORGANIZED IN HAWAII ISLANDS

"The Kathlyn Williams Association," recently formed by the soldier boys of Schofield Barracks, Oahu, H. T., in honor of their favorite motion picture actress, has grown in membership to 849. The clubhouse occupied by "The Kathlyn Williams Association" was built entirely by Uncle Sam's soldiers. In the clubhouse proper only pictures of the Selig star actress are permitted, according to official statement.

Miss Williams, recognizing the honor that has been accorded her, recently forwarded a number of autographed photographs to Schofield Barracks. A letter has been received stating that these photographs have been framed and now the "boys in blue" are requesting Miss Williams to write them a short letter which will also be framed and hung in the clubrooms of "The Kathlyn Williams Association."

Charming Kathlyn Williams, it is expected, will graciously accede to this latest request. The picture herewith presented shows the president and vice-president of "The Kathlyn Williams Association" together with the honorary members.

WIZARD MAGIC CHANGES OLD HALL INTO NEW STUDIO

The Wizard Film Corporation began work this week at its new studios, Fifty-second street and Eighth avenue, New York City. The company has leased a large assembly hall, which has been renovated into a perfectly equipped studio. The floor space is large enough to hold eight sets at once, and a large covered tank has been built into the floor. The walls are forty-five feet high, with a gallery running around them. This will make it possible to have the dressing rooms above the floor giving more space for work.

The two Wizard companies of comedians, one which features "Bobbie" Burns and "Walt" Stull in the "Pokes and Jabbs" series, and the one directed by Jerold Hevener, featuring well-known comedy stars, are working at the new studio, and also in the country around Yonkers, leaving the Speedway Inn on Dyckman street, where they have headquarters, on the mornings when they take exteriors.

Burns and Stull, "Pokes and Jabbs," will start a second pretty bathing girl picture in the near future. "Mashers and Splashers." Their first comedy, featuring diving girls, was a great success, and has been showing at the Palace theatre.

NIELSEN SOON READY TO MAKE "OLD GLORY" ANNOUNCEMENT

Important developments in the releasing of "Old Glory," the five-reel patriotic picture of F. O. Nielson, 611 Schiller Building, Chicago, are soon to be disclosed by the company controlling the subject.

F. O. Nielsen's announcement will be of interest to all exhibitors on the lookout for a picture appealing at this time to the patriotic sympathies of the public.

The company has prepared striking and handsome four-color posters, three and six sheets, distinctive heralds, and attractive photographs for lobby display.

WORLD FILM MAKES "THE CODE OF THE MOUNTAINS"

World Film Corporation will shortly present Mollie King in a photoplay entitled, "The Code of the Mountains." This is a story of Kentucky life by Charles Neville Buck, the well known dramatist of those parts whose books and plays have won him a considerable reputation.

The photoplay will be directed by J. H. Thornby, an experienced motion picture producer, who in his selection of locations in Kentucky, will be personally assisted by the author, Charles Neville Buck.

TRADE SHOWING OF "WOMAN NEXT DOOR" ON AUGUST 17

Following his usual custom of giving exhibitors a chance to witness initial reviews of his productions George Kleine will project his latest feature "The Woman Next Door" with Irene Fenwick, at the Candler theatre, Tuesday morning, August 17. The performance will commence at 10:30 sharp. Exhibitors and their friends are invited.

"The Woman Next Door" is scheduled for release through the Kleine-Edison Feature Film Service September 1.

WELL-KNOWN BOOKS AND PLAYS IN 3-REEL LENGTH FOR BIOGRAPH

As a basis for the stories of their reel productions, released in the regular service every other Wednesday, the Biograph Company is pinning its faith to adaptations of famous books and plays.

There are two reasons for this plan. The first is the abundance of photoplay material to be found in the best works of famous authors and stage successes; the second reason is to offer the exhibitors an opportunity to profit by all the previous advertising of the books and plays.

Contrary to the general practice of extending such adaptations to five reels, these producers are cutting the productions to three reels for continuity of action.

Two three-reel Biographs released to date are "Under Two Flags," Ouida's celebrated novel; and "Jane Eyre," the greatest story of Charlotte Bronté.

"East Lynne," an adaptation of the stage success, will be released on August 18. "Dora," Lord Tennyson's immortal poem as dramatized by Charles Reade, follows on September first. "The Soul of Pierre," by Georges Ohnet is in preparation.

TERRISS PRODUCING FOR PLAYHOUSE; CAREFUL OF DETAIL

Tom Terriss, as a producer of moving picture plays in which he plays the principal roles, bids fair to equal his great success on the speaking stage as a portrayer of roles from Dickens' novels. For the Shuberts he produced Dickens' "Chimes" and "The Mystery of Edwin Drood." The latter play has been prononced as of equal rank with Dante's "Inferno" and "Quo Vadis' in its comprehensiveness and accuracy of detail and in its delicacy of interpretation.

Mr. Terriss is now producing and appearing in photoplays in his own company. The Terriss Film Corporation, with studios at Yonkers, N. Y. The plays are released through the exchange offices known as The Picture Playhouse Film Corporation.



BIRD'S-EYE VIEW OF THE SELIG POLYSCOPE PLANT IN CHICAGO

CUNNINGHAM JOINS BERNSTEIN AT EQUITABLE

James B. Cunningham, associated with the motion picture industry for years, and recently connected with Frank Crane at the Peerless studio, has been engaged by the Equitable as first assistant director to Isadore Bernstein, the general director of the company.

Mr. Cunningham worked with Mr. Bernstein in the last picture the general director made before he left for California several years ago. He played the lead in "The Vagabond," which Mr. Bernstein directed. It is an interesting coincidence that Mr. Cunningham should be assisting Mr. Bernstein in making the first picture for the Equitable, since his return from the west. "Life's Crucible" is its name.

Mr. Cunningham started as a newspaper man in Lexington, Kentucky. He was interested in the stage and left daily work to become a property man. He went through the varying stages to leading man. He was Pathé's leading man for a time, and was with the Republic Company. For the last seven years he has been in and out of pictures, and has done a great deal of scenario writing.

AMERICA'S MILLIONAIRE THEATRE IS THE MAJESTIC

Featured on the front page of the August 7 issue of the "Big Four Family," the private house organ published by the V-L-S-E for the exclusive use of the Big Four employees, is an article on the Majestic theatre in Detroit, Mich., owned and controlled by about fifty men who represent over sixty millions of dollars. These men set forth their aims and intentions as regards this theatre, in a four-page pamphlet recently distributed to their patrons. They point out, that the object of the theatre is to present to the people of Detroit the cleanest and best picture plays; those a whole family can see and enjoy. No expense will be spared they say to make the Majestic theatre the leading feature show house not only of Detroit but of the entire country.

The fact that V-L-S-E features are the only ones showing at the Majestic, and that every production is exhibited for a solid week, is a monumental testimonial to the keen judgment and producing skill of the Big Four.

7,000 CROWD SAVIN ROCK THEATRE TO SEE EARLE WILLIAMS

When hundreds of merry-makers on Independence Day saw Sarle Williams, the lead in the Vitagraph serial, "The Goddess," march into the Orpheum theatre, Savin Rock, West Haven, Conn., grip in hand, they made haste to read the banners outside announcing that the star was to appear in person, and then crowded into the mammoth playhouse.

They filled all of the thirteen hundred seats and occupying standing room to the very outer door.

It is estimated that during the afternoon and evening, at four performances, between 6,500 and 7,000 people saw and heard Mr. Williams.

S. A. DeWaltoff, manager of the theatre, made himself popular last week by throwing open the Strand, another Savin Rock house under his control, to a thousand newsboys who were the guests of the local dailies at a monster picnic.

HODUPP REPORTS LARGE PATHE BOOKINGS IN CHICAGO

V. H. Hodupp, who left Rochester, N. Y., June 1, to assume the management of the Pathé Chicago exchange, reports a remarkable increase in business for Pathé pictures.

The office on the sixth floor of the Maller's building is working night and day to keep abreast of the steadily increasing bookings.

"IVORY SNUFF BOX" IS WORLD DETECTIVE FILM

The World Film production, "The Ivory Snuff Box," is a thrilling detective story, in contrast to the usual features that are produced under Maurice Tourneur's direction. Holbrook Blinn is the star, and will be seen as a detective who has to do special secret service work for one of the foreign gentlemen.



WILLIAM FARNUM, WHO WILL STAR IN "THE BONDMAN," A FOX FEATURE.



SAMUEL H. TRIGGER
General Chairman, New York Exhibitors' Carnival and Field Day

ANOTHER PLAY OF EPIC SWEEP FROM GRIFFITH

D. W. Griffith, the master producer, has just decided upon his next multiple reel feature to follow "The Birth of a Nation." Its title is to be "The Mother and the Law." He is now at the Griffith headquarters, the Reliance-Majestic studios in Hollywood, Los Angeles, California. He is in the midst of preparations for the filming of "The Mother and the Law."

The plot and the theme other than as indicated in the title have not been announced but will be made known later. Mr. Griffith has, however, selected his cast. Prominent among the Griffith players who are to appear before the camera in "The Mother and the Law" are Mae Marsh, the Griffith actress who will be remembered as Florence Cameron in "The Birth of a Nation;" Robert Harron, who has appeared in the Griffith features, "The Battle of the Sexes," "Judith of Bethula," "The Escape," "The Avenged Conscience" and "Home Sweet Home;" Miriam Cooper, who has a prominent role in "The Birth of a Nation," and Mary Alden, remembered for the performance of the mulatto in "The Birth of a Nation" and as the mother in "The Battle of the Sexes."

MURPHY'S EXPERIENCE WITH AUTOS

Fred B. Murphy once in a while plays in bad luck. Fortune always smiles on his work for the United Film service exchange in Boston, but when he goes into the automobile field that's something else again, as Mawruss would say, and Fred has just bought an American car; now he's under the weather. He gets around to his office in the morning, but the afternoon sees him resting at home.

A MUNICIPALITY MAKES HISTORY—IT GIVES BACK MONEY

The exhibitors of Attica, Ind., have received a rebate on their city licenses by the city council because the city, which furnishes the electricity from the municipal plant has not given continuous service, and several shows were missed as a result.

FOR SALE

United Film Service Exchanges

By order of the United States District Court for the Southern District of New York.

As Receivers in Bankruptcy of the United Film Service, Inc., we offer for immediate sale, the exchanges located in the following cities:

NEW YORK CITY	KANSAS CITY, MO.
CHICAGO, ILL.	BUFFALO, N. Y.
CINCINNATI, OHIO	ST. LOUIS, MO.
CLEVELAND, OHIO	SAN FRANCISCO, CALIF.
DENVER, COLO.	LOS ANGELES, CALIF.
INDIANAPOLIS, IND.	SEATTLE, WASH.
WASHINGTON, D. C.	PORTLAND, OREGON

TORONTO, MONTREAL AND CALGARY, CANADA.

These exchanges are all in operation and have on hand approximately seven hundred (700) reels of pictures, in one, two and three reel productions, as well as a complete line of paper, photographs, lobby displays and other advertising matter and also approved and up-to-date booking and bookkeeping system for motion picture exchanges. Immediate action is necessary. Wire or have your representative in New York call on receivers prepared and authorized to do business promptly.

Leo. C. Stern, Langdon P. Marvin } Receivers in Bankruptcy

United Film Service

15 William Street New York City, N. Y.

"WHEN LOVE IS MOCKED"

(Selig—Three Reels)

REVIEWED BY T. S. MEAD

FROM every standpoint this three reel Diamond Special deserves a high place among meritorious features. A story of the French novel type supplies an excellent plot which is not only intensely interesting and well developed, but also entirely plausible.

Foreign atmosphere is injected into all the scenes, particularly those laid in the little fishing village on the coast of France. The scenery is beautiful and very well photographed and the settings, such as the interior of the fisherman's cottage and the dance on the village green, show close attention to detail.

Eugene Pallette in the role of the young Adonis of the fishing village and Anna Luther as La Glou, the beautiful but morally unscrupulous Parisian wife, most ably interpret the leading roles. But praise also belongs to the rest of the cast, particularly Lillian Hayward as the fisherman's mother, and Lotta Grimes as Yvonne, the fisherman's sweetheart.

Piqued at her husband because of his refusal to buy an expensive bracelet, La Glou runs away to the seashore where she meets a fisherman who is happily bethrothed to Yvonne, a charming but simple girl whom he has known and loved since their childhood.

La Glou attracted by the young fisherman's splendid physique, deliberately sets out to ensnare him with her charms. He becomes hopelessly infatuated with her and entirely forgetting his little sweetheart, stays with her at her villa for several days.

Later when her husband arrives, seeking forgiveness, she scornfully throws over the sailor lad. In desperation he jumps off a high cliff. Nearly dead, he is found by his mother, who with Yvonne nurses him back to life. Some time after La Glou in the



THE FISHERMAN AND HIS SWEETHEART YVONNE

city remembers her fisherman and decides to return to him. She is met at the door of the cabin by the old mother, who offers to row her to the island where she tells La Glou her son is.

The mother, fearing that her son may again be ensnared by this woman's charms, batters a hole in the bottom of the boat, and as that sinks beneath the waves after a struggle, she exclaims: "You took him from me once, but you shall never have him again."

LARGE BOOKINGS FOR "THE PRINCESS OF INDIA"

ARTHUR LANGAN, president and managing director, Sun Photoplay, Inc., Candler Building Annex, New York City, reports satisfactory reception of the latest feature of the company, "The Princess of India," by the exchangemen.

The picture is full of action and the photography has called forth encomiums for its clearness. The president of the company expects large booking in the near future.

LUBIN PLAY ON WAR SITUATION IS PLANNED

LOUIS REEVES HARRISON has written an as yet unnamed five-reel masterplay, which Lubin will produce at once as a special feature. The play deals in a big way with the present war situation and is pregnant with things vital to today.

"THE EXILE OF BAR-K RANCH"

(American—Two Reels)

REVIEWED BY T. S. MEAD

THE narrow hypocrisy of a small Western community is contrasted in this picture with the generous sacrifice made by a cowboy to right a wrong committed by his murdered friend.

The film opens with a realistic and well enacted bar-room brawl in which Burt saves Dave from a drunken Mexican known as Tex, thereby incurring the deadly enmity of Tex.

Burt is in love with the pretty daughter of Bar-K ranch. He learns that their marriage must be hastened to save his sweetheart's honor, but as he is returning with the marriage license, the revengeful Tex shoots him in the back. Before he dies he scribbles



THE BAR-ROOM BRAWL

a note on the marriage license asking Dave to make good with Millie, the girl whom he (Burt) has wronged.

Millie's secret, however, is discovered before Dave receives the note and she is turned adrift from her father's home. Later Dave runs across the disgraced mother and her baby and defends them from the scorn of his neighbors.

When he discovers that the mother is Millie, the girl referred to in his friend's dying request, he sacrifices his own sweetheart in order to marry her.

An excellent cast including Vivian Rich, Roy Stewart, Jack Richardson, Louise Lester, Charles Newton, Walter Spencer and Jimsy Maye enact this drama.

O'CONNOR, WITH LITTLE HAIR, CAST FOR BALD-HEADED WALLINGFORD IN PATHE RELEASE

EDWARD O'CONNOR, the comedian who is well known in farce, extravaganza, comic opera and vaudeville, has been engaged for the Pathé series, "The New Adventures of Wallingford," now being made by the Whartons at Ithaca, N. Y. Mr. O'Connor will play "Onion Jones," one of the leading characters in the story.

While Mr. O'Connor is somewhat bald, the character calls for total absence of hair. In consequence the Ithaca barbers are getting rich from the almost daily hair cuts the comedian is compelled to have and his little remaining hair shows signs of getting discouraged and giving up in disgust the fight to grow.

WISCONSIN FILM INCORPORATED AT $10,000

THE Wisconsin Film Corporation, with a capital of $10,000, has just been organized in Milwaukee for the purpose of exhibiting "The Birth of a Nation" in Wisconsin. It has purchased the state rights in this great photoplay from the Epoch Producing Company, of New York.

The officers are R. E. Aitken, president; H. A. Sherman, vice-president and general manager, and W. S. Griswold, secretary and treasurer and attorney.

The offices of the company are with Mr. Griswold at 1409 Majestic Building. Bookings are being made for exhibitions of the picture in other cities in the state after it leaves the Davidson theatre, where it is running with marked success.

"THE PUPPET CROWN"

(Lasky-Paramount—Five Reels)

REVIEWED BY PETER MILNE

ONCE again has a most delightful of all romances been revived for presentation in "The Puppet Crown." The imaginary kingdom of Europe, the old and feeble-minded king, his scheming advisors, his pretty daughter, and the young millionaire from America. What more romantic ingredients than these for a charming love story? None, indeed, and "The Puppet Crown" substantially justifies this statement by delighting and thrilling from first to last.

But let it not be considered that the picture is ordinary because of its familiar theme. It is stamped with the customary artistic finish with which the Lasky company has made its name synonymous by past productions. The action has been laid in ideal settings, both real and natural. Every scene has been materially beautified, even to a greater extent by faultless camera work.



"QUICK! IN THE KING'S ROOM!"

Merely to mention the name of Harold MacGrath is guarantee sufficient of the story's delightful romantic tenor. Its situations alternating between the purely gladsome and the pathetic make one truly glad that such a talented author has permitted his work to be reincarnated on the celluloid.

In such a picture much depends on the casting of the principal parts, in particular those of the lovers. In these roles Ina Claire and Carlyle Blackwell equally divide the histrionic honors of the film. Equipped both in appearance and personality for their respective parts, Miss Claire and Mr. Blackwell share largely in the final success of the visualized story.

Others are Christian Lynton, Cleo Ridgely, Horace Carpenter, John Abraham, George Gebhardt, Tom Forman and Marjorie Daw. All have adapted themselves to their roles with pleasing efficiency. To our mind there seems to be no shadow of doubt as to whether the offering will succeed or not. It has been handled so that it cannot help but please.

Exhibitors would do well to follow the musical program arranged by the management of the Broadway theatre, New York, where "The Puppet Crown" received its first public showing, for it was most assuredly appropriate and significant.

"A CIGARETTE—THAT'S ALL"

(Gold Seal-Universal—Two Reels)

REVIEWED BY PETER MILNE

THIS picture is remarkable for its originality of theme and its excellent treatment. It was prepared for the screen by Lois Weber from a story by Helena Evans, published in "The Black Cat."

The drama unfolds in a smooth and interesting manner, and so utterly unpretending is the body of the action that the denouement is thus made doubly powerful. The dramatic force of the climax cannot easily be overestimated, and this together with the unusual entertainment provided by the rest of the story unite in causing the picture to be ranked as a two reel feature of great power and novelty.

An intelligent business man, an unbeliever in hypnotic influence, is persuaded by a Hindu to purchase a pair of magic spectacles which will enable him to see through all varieties of matter. Using the glasses he discovers that all his office force, including his partner, employ treacherous business methods, and are continually duping him behind his back.

Utterly disgusted by this discovery he turns to his wife, but she also proves faithless through the magic spectacles. He sees his best friend call on her, place his cigarette on the mantle and embrace her.

Amazed by these revelations he investigates the affairs of his office and finds them sound. Then he laughs the whole thing off and admits that he has been under the supernatural influence of the hypnotist. He goes home to tell his wife the joke, she laughs at him for allowing his better judgment to be eclipsed by the East Indian's mental power. But while he is telling his story he sees the cigarette which in his vision he saw his friend place on the mantle. He turns to his wife and her terror at once reveals her guilt. The power of the Hindu had in one instance revealed the truth.

The cast is equal to all the occasions that arise. Phillips Smalley appears as the business man, Rupert Julian as the hypnotist, and Maud George as the wife.

"THE RUNAWAY WIFE"

(Kalem—Four Reels)

REVIEWED BY GEORGE D. PROCTOR

STEWART BAIRD is featured as the artist in this "Broadway Favorites" production of McKee Rankin's play which has been famous for a quarter of a century or more. Justina Wayne plays opposite him as his wife, her blonde beauty making a good foil for Baird.

Eastman, the artist, goes blind through overwork. Through the machinations of Hester, his sister-in-law, Alice, the wife, marries Vane, a broker, believing her husband dead. Fourteen years later Arthur, the son, takes his father abroad to an eye specialist. There the son meets his mother. At a reception Eastman meets his wife. She falls unconscious at the sight.



THE DISCOVERY

Eastman's eyesight is restored by an operation. Vane is killed in a steeplechase.

Hester's villiany is finally exposed and husband and wife reunited.

Lovers of melodrama will surely like this picture. It is a mistake to underate the commercial value of melodrama. The grand old thrillers of the stage are still good and more than half of the Broadway successes of last year were melodramas.

The thrill is the thing and tense situations please most audiences.

Stewart Baird and Justina Wayne acquit themselves well. Others in the cast are Otto Kruger, Orlando Daly, Helen Mulhuland, Maud Granger and August Balfour.

POPULAR LUBIN STARS IN A TRIO OF AUGUST RELEASES FROM THE PHILADELPHIA PLANT



ROMAINE FIELDING AND VINNIE BURNS IN "THE GREAT LONE LAND" "THE LIFE GUARD" WITH BILLIE REEVES SCENE FROM "THE SECOND SHOT"

"THE BATTLE AND FALL OF PRZEMYSL"

(American Correspondent Film Company—Five Reels)

REVIEWED BY PETER MILNE

JUST at present when the strenuous activities of the German and Austro-Hungarian armies are ever before the public eye, such a picture as the feature in hand will by no means come amiss. And incidentally we have seen practically all the European pictures on the market, but none that can compare favorably with the views set forward in these four thousand feet of film.

The picture deals mainly with the siege and recapture of Przemysl by the Teutonic allies. A. K. Dawson, the representative of the American Correspondent Film Company, was at all times in touch with various branches of the Austro-Hungarian and German troops while they moved on the famous stronghold, always ready with his camera and, too, with his courage.

Mr. Dawson has given us such a wide variety of scenes that an appalling idea of the monstrous proportions of modern international strife is embodied in the picture. Dynamiting bridges,



THE FALL OF PRZEMYSL

construction work, advances, hospital services, bombardments, charges, aeroplane reconnoiters, and the deadly effects of war are all vividly shown. Added to this we have two scenes exhibiting a cavalry and an infantry charge, and during both, shells can be seen bursting near the soldiers.

All these scenes and a lot more giving interesting and pathetic details of army life combine to make the picture long to be remembered. It is an exhaustive study of modern military methods—a strong appeal for peace.

On the other hand, views are given of prominent generals of the army inspecting their troops, encouraging them before going into battle. And one scene showing the huge number of Russians that were made prisoners in the recapture of Przemysl is particularly significant of the magnitude of the European war.

The greater number of the pictures are enhanced by clear photography. Some of them are not so good, but this by no means deters the interest, and anyone who realizes under what conditions they were procured can readily pardon any slight fault in photography.

Any exhibitor who desires actual scenes relative to the war, some of real fighting, can book this feature and be absolutely certain that it will prove a valuable attraction.

A lecture has been compiled by Edward Lyell Fox, to be read, if one so desires, while the picture is on the screen.

"BOLD EMMETT, IRELAND'S MARTYR"

(Lubin—Three Reels)

REVIEWED BY IRENE PAGE SOLOMON

ONE of the series that Sidney Olcott produced for Lubin on the soil of old Erin herself. In this picture, Olcott takes the triple role of athor, director and leading actor, which adds much to the interest that the play will excite.

The stormy days when Robert Emmett tried in vain to free Ireland from her yoke are vividly portrayed in a series of beautiful scenes full of heart throbs.

The story tells how Con Daly, loving Nora Doyle, is also a devoted lover of his country. Emmett is a friend of them all and gets assistance from the family to further his plans. Once, when there is a riot, Major Kirk, an English officer, desperately wounded, is nursed back to health by Nora and Con. The major shows his gratitude by obtaining a pardon for the lovers at the eleventh hour, when they are sentenced to be hung for attempting to bring on a revolution.

An exciting incident is the cutting of the rope, already around



THE TRIAL

Con's neck, by a friend, who performs this daring feat from a neighboring tree top, before the pardon arrives. Emmett escapes this time by climbing up a chimney.

Besides Olcott as Con, Valentine Grant is seen as Nora. Jack Melville is Robert Emmett. Laurens Santley is Nora's mother. P. H. O'Malley is Major Kirk. Robert Rivers takes Feely.

"A BUNCH OF KEYS"

(V-L-S-E—Essanay—Five Reels)

REVIEWED BY PETER MILNE

THE consensus of opinion seems to be that Charles Hoyt's stage farce from which this picture production is adapted was the laughing hit of the day. But leaving its more or less illustrious predecessor out of the question, disregarding the fact whether it was good or bad, "A Bunch of Keys" can not justly claim the definition of "excrutiatingly funny" or "sidesplitting," as presented on the film.

Insofar as Essanay has given the market some praiseworthy comedies in past releases, for example, "The Slim Princess" on the V-L-S-E program, and the George Ade single reel comedies



THE RUSE IS REVEALED

as well, we are more than surprised to discover that the picture in hand embodies few of the comedy moments so essential to a humorous feature.

For five reels we gaze on the antics of eight or ten principals, three feminine heirs to a country hotel, their three lovers, the lawyer and the lumbering woman who loves him. In their efforts to decide who shall come into possession of the hotel they entirely neglect the fact that they may each take a thrid of the property. This little piece of intelligence dawns upon them in the finale and terminates their many ridiculous feuds.

While the lawyer and one of the lovers are attempting to put the hotel on a running basis, comical possibilities have been offered these two players and their support. And laughs are invoked in a few instances. The Ethiopian furnishing the motive power for the elevator by turning a crank in the cellar, the escape and the wild chase after the pig indulged in by all and Grimes driving his horse and wagon in through the front door presents a series of comical incidents.

The scenario could have been handled to better purpose, as it gives one the impression that there are at present too many stories within one. They don't all transpire at once but follow one another.

The cast is headed by John Slavin as Grimes, while others are William Burress, June Keith, Charlotte Mineau, Leota Chrider, William Castelet, Royal Douglas and Fred Wyatt.

"ASHES OF INSPIRATION"

(Biograph—Two Reels)

REVIEWED BY PETER MILNE

THIS number is worthy of note chiefly because of several pretty seaside locations well photographed in the bargain. Besides being most artistic they are realistic. They are supposed to represent the water front of a French town and convey the desired results to a remarkable degree of accuracy.

The story is of a strong heart-interest sort that will hold the spectator at practically every point, despite the fact that it is far from being original.

An artist leaves his extravagant wife and child and seeks inspiration for his work in Europe. In a small town he meets a young girl who falls desperately in love with him. This so enrages her lover that he plans to kill his rival. The girl's father attempts to stop him and in a scuffle is killed by the accidental discharge of the weapon.

He flees from his pursuers in a boat which overturns, but drowns before help can reach him. And then the girl thinking the artist will marry her is terribly disappointed when he tells her of his wife and child in America. He returns where duty calls him, but his heart remains with the girl on the other side of the sea.

The cast is composed of a group of players, all of whom appear to good advantage in their respective parts. Jose Reuben, Claire McDowell, Kenneth Davenport, Elaine Hume and Raymond Nye are the principals.

"HEARTS ABLAZE"

(Vitagraph—Three Reels)

REVIEWED BY PETER MILNE

AGAIN has Eugene Mullin incorporated a story of great strength in this three reel drama. While it bears a close resemblance to a much larger feature which recently played on Broadway, Mr. Mullin's offering carries a swiftly moving theme, typified by convincing situations.

At present the picture stands in need of improvements, which can easily be introduced. Most important of all will be the addition of a subtitle or two in the first part of the picture, making clear the relationship of the various characters as they are brought on the screen. In its present condition one is obliged to wait until the picture is nearly half over, before being informed of this most essential fact.

A few small details that the critical will single out should have been better attended to by Director Lorimer Johnston. One is led to believe by the names that the action transpires in Italy, but the atmosphere scents strongly of this country. A few of the properties could have been better; a backdrop displays country scenery, but the exterior shows a courtyard and a stonewall innocently betrays artifice.



MAJERONI PERFORMS HIS DAUGHTER'S WEDDING CEREMONY

But if the suggested titles are added "Hearts Ablaze" will provide very good entertainment. Valeria is a young girl brought up to believe that she is the daughter of Count Minolfi when in reality she is the child of Malvini, who became a monk when the count ran away with his wife.

Valeria falls in love with Mario, a young liberalist. The count forces her to disclose her lover's plans against the kingdom. Betrayed, Mario demands of Valeria the reason of her deceit. The count interferes and in the resulting struggle is killed by the discharge of a gun. Mario flees and Valeria is accused of the crime, but her lover returns and proves that the death was accidental. Following this Malvini confesses to the king the despicable character of the count and the ending leaves all happy.

Julia Swayne Gordon plays Valeria very well, save for the fact that in the closeups she appears older than she is supposed to be. Leo Delaney is Mario, while L. Rogers Lytton as the count, Charles Wellesley as Malvini and Frank Currier as the king complete the cast of principals.

"THE STOLEN VOICE"

(World Film—Four Reels)

REVIEWED BY PETER MILNE

PAUL McALLISTER, author of this most novel production, is evidently possessed of an imagination that soars to great heights; so high, in fact, does it soar at times that we are inclined to doubt the credibility of some of this story's situations. But believable or not as the case may be, "The Stolen Voice" as a whole is a most thrilling drama.

It concerns a vaudeville singer who, because he has won the love of a certain Belle Borden away from her admirer, a hypnotist, is deprived of his voice by this same gentleman. When his finances are sadly depleted he turns to the motion picture. He becomes exceedingly popular and with the death of the hypnotist regains his voice, so enabling him to offer himself in marriage to his leading lady.

The marvelous hypnotic power exercised by the heavy is apt to strike one as untrue or impossible, but outside of this the story develops in a pleasantly convincing style. It contains many incidents of a sort that thrill by their human qualities and others that thrill because of their sensationalism.

The trying moment on the stage when the singer loses his voice, his meeting with his one-time protege, now a picture director, and the discovery that he can again use his voice belong to the first class, while his rescue of his leading lady from a watery death and his splendid fight while acting in a picture are the best of the other variety of thrills.

As for the comedy element of the film there is much of that also; in fact, suspense and light action have been properly combined throughout. The photography and scenes complement the action in a correspondingly good manner.

In the role of the singer Robert Warwick plays with his customary power and feeling, while Frances Nelson appears to good



ONE DOLLAR FOR A DRINK OF WATER

advantage as his leading lady, a one-time shop girl. Bertram Marburgh plays the director, while Violet Horner as Belle and Giorgio Majeroni as the hypnotist complete the cast. Frank Crane produced the picture, and from all appearances it should receive a large share of success.

MACKENZIE WILL PRODUCE PATHE'S "MARY'S LAMB"

PATHE announces that Richard Carle's famous play "Mary's Lamb" which will feature Richard Carle himself and be put out as one of the new Gold Rooster plays, has been given to Donald Mackenzie to produce.

Mr. Mackenzie will start work upon it within the next few days on the completion of his work upon "The Galloper," Richard Harding Davis' play, now being filmed in the Pathé studios.

LUBIN'S "DEAD LETTER" IS FOR AUGUST 17

THROUGH error the advertisement of this week's Lubin release contains "A Midnight Mix-Up," to be released August 17.

Instead, the release for that date is a split reel, "The Dead Letter," a comedy, and "Persistent Dalton," a cartoon comedy.

"THE INGRATE"

(Victory—Three Reels)

REVIEWED BY HARVEY F. THEW

THIS picture of European society is a good specimen of emotional drama, free from the ranting and over-acting so often thought necessary in such pieces. The work is natural throughout, the settings attractive and the photography splendid. Henny Porten is featured, and she lends a grace and natural charm to the story which gives her personality a distinct appeal to the sympathy.

The story revolves around the gambling debts and marital faithlessness of Sir Henry Belmont. In order to save his honor, his



HOW WILL HE DECIDE?

wife, Lady Grace, portrayed by Miss Porten, attempts to borrow the $4,500 which he must pay on the following day, and, being unable to do this, she steals the money from a woman friend.

Her previous appeal to her husband's creditor results in unpleasant advances on his part, and the charge that her husband is no longer true to her. Following up the suspicion sown in this way, Lady Grace learns that his guilty companion is the same woman from whom she has stolen the money.

There is, however, a man who from afar truly worhsips Lady Grace, and his testimonial to her real character is to challenge the insulting creditor to a duel when he learns of the advances. Her champion is hit, but is saved from death when the bullet strikes a picture of Lady Grace which he carries in his pocket, just over his heart.

Later he is the unwilling companion of the wife when she trails her husband to the home of the false friend, and finds the two in an embarrasing situation. Overcome with the ingratitude of her husband, Lady Grace reproaches him by telling of her theft for his sake, and the miserable Sir Henry and his companion turn the knowledge of her crime against her in order to save themselves. She is driven from the house, but finds happiness with her true worshipper after she is freed of the profligate baronet.

Both interiors and exteriors have been chosen carefully, and there is a harmonious consistency about the whole production which is convincing. The action is rapid and free from constraint. The lighting is brilliant and the director seems to have used long vistas of perspective wherever possible, giving unusual depth and atmosphere to all the scenes.

KNICKERBOCKER STAR FEATURES REMAIN ON GENERAL PROGRAM

THE Licensed Manufacturing Company, owning the Knickerbocker Star Feature brand of three-reelers, has made formal announcement to the effect that this brand will be continued on the General Film Company's regular program as usual, every other Wednesday.

The company owning the Knickerbocker brand further states that it never had any intention of releasing on any program other than the General Film Company's and that any statement to the contrary may be regarded as entirely unauthorized and contrary to the facts.

"THE CAVE ON THUNDER CLOUD"

(Essanay—Two Acts)

REVIEWED BY T. S. MEAD

THE million readers of Mary Roberts Rhinehardt's "Tish" stories in "The Saturday Evening Post" will welcome the news that the first of this series has been filmed and will appear on August 14 under the title "The Cave on Thunder Cloud." Nothing of the delicious humor of the story has been lost in the film version.

Camille D'Arcy plays the strongwilled but kindhearted "Tish" with much realism, not in the least over-doing the part of this



OFF FOR THE MOUNTAIN TOP

eccentric but lovable old lady. Marian Skinner and Louise Crolius are equally good as Aggie and Lizzie, Tish's old maid friends. The rest of the cast, particularly Edmund F. Cobb as Edward Donald, a young club man, are well chosen.

The mountain regions of Tennessee furnish very appropriate backgrounds for the story, which deals with the adventures of Tish, Aggie and Lizzie on a walking expedition. A diminutive but at times very stubborn donkey is laden down with the thousand and one things which the old ladies deem necessary for their comfort.

In a cave on Thunder Cloud they run across Edward Donald, a young club man, who, in carrying out a wager, has just robbed a train. Thinking that he is a detective on the trail of some railroad bandits, they aid him in eluding the real detectives who have run him down.

For their gullibility they are locked in the county jail until Tish's nephew, learning of their predicament, and also of the wager, goes forward to square matters.

LICHTMAN AND WARNER DISPOSE OF STANDARD PROGRAM TERRITORY

WITH the news that the Kriterion Film Exchanges of Kansas City and St. Louis have secured the Standard program for their territories comes the announcement from the Standard Photoplay Distributors, Inc., that Vice-President and General Manager Al Lichtman and Secretary and Treasurer H. M. Warner of that company have closed contracts for every territory they have had time to visit in their sudden trip to the different exchange centers of the middle west.

The Boston Photoplay Company was quick to secure the regular weekly single and multiple releases of the Standard program for New England, while Pittsburgh went to H. A. Lande, Philadelphia to Harry Schwalbe, Chicago to the General Feature Film Company, of which William Hershberg is the moving spirit; Minneapolis to W. L. Merrill, and Cleveland, Cincinnati and Detroit to H. Charnas, of the Standard Film Service Company. Four valuable territories in addition to those already announced are practically closed.

"SHADOWS FROM THE PAST"

(Edison—Four Reels)

REVIEWED BY GEORGE D. PROCTOR

THE first reel is devoted to laying the groundwork of the story.

Arthur Barton, a young soldier, whom Mary Fitz Allen loves, flees the country after nearly killing a man who misused Mary's name. In his absence a baby is born to Mary at the home of an old servant, the matter being kept a secret. Mary's mother persuades her to marry Lord Lester, a man past middle age. Mary is doubly deceived, for her mother tells her that the baby is dead and also keeps from her a letter from Barton.

Fifteen years later Mary is in love with her husband. Jardon, a discarded suitor, finds a letter which bares Mary's past and determines to use it to make her come to him. After a stormy scene Mary goes home. Jardon is shot and killed by Babbette, his mistress, who is jealous. Mary's letter clutched in the dead man's hand apparently fastens the crime upon Mary. But Babbette confesses the murder and Lord Lester forgives his wife, so all ends well.

Mabel Trunelle, Bigelow Cooper and Marc MacDermott give finished performances as Mary, Lord Lester and Jardon, respectively. They are as accomplished a trio of picture players as can be found. Helen Strickland plays Mary's mother.

Richard Ridgely wrote and directed the picture.

"EAST LYNNE"

(Biograph—Three Reels)

REVIEWED BY HARVEY F. THEW

FOR many years thousands have been thrilled and moved to tears by "East Lynne," but it is doubtful if the famous old play ever had a more attractive presentation than it has in this new Biograph film. The atmosphere of the ancestral estates of England has been created admirably, and no one would suspect that the action he is looking upon really took place in California. Brilliant interiors, sunny bits of garden and the wide sweep of the seashore are the settings in which a capable cast carry out the story of love and tragedy.

In condensing the play into three reels, much of the original version has necessarily been omitted, but nothing which would enhance the production in the eyes of the audience has been lost.



WARNED TO SECRECY

There are no unnecessary incidents lugged in, and the tale is told directly and clearly with an appeal which is certain not to miss fire.

Louise Vale portrays the hapless daughter of Lord Mount Severn with great naturalness. She has found excellent assistance in Gretchen Hartman, Kate Bruce, Franklin Ritchie, Hector Sarno, Laura La Varnie, and Edward Cecil, while Alan Hale's Levison is a polished villain of the most approved type. There is no great central situation, but the dramatic happenings are distributed evenly along so as to hold the interest throughout the whole three reels.

There are evidences of great care on the part of the producers, which is backed by conscientious work on the part of the cast

"RAGS"

(Famous Players—Five Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

THE effectiveness of "screen personality" in an actress is wonderfully exemplified in Mary Pickford's rendition of the character of Rags. Dusty overalls, a miner's old shirt, unkempt hair, and absence of everything feminine in dress could not prevent this elusive quality from making itself felt in her appearance in "Rags."

Many of the scenes depend upon the acting solely for "putting them across," and the star rendered each scene with peculiar impressiveness. A glance, a slight turn of the head, the merest movement of the body conveyed to the audience the exact meaning intended by the scenario writer.



RAGS' DEFENCE ROUTS THE BARROOM

Mary Pickford's acting in this subject is so fine it may be said without exaggeration that the episodes in which she appears would be wholly intelligible if no sub-titles had been employed to carry on the action of the story.

One incident may suffice for an illustration. When the unsophisticated frontier girl is kissed the first time in her life, Mary Pickford expresses first complete amazement at the significance of the hero's action. Gradually the light of comprehension dawns upon the heroine, and a few minutes after the daring young man disappears around the bend of the road, in puzzlement over her dazed wonder at his aggressive attention, a smile of understanding—and delight—spreads over her features.

Impulsively the pleased child of nature turns and runs half way down the road in pursuit of the young man for another lesson in the new game, opening so many delectable possibilities for relieving the tedium of idle hours in the wilderness. But she stops abruptly. An innate feeling of maidenly modesty suddenly warns the girl to suppress all demonstration of her budding affection, and her face instantly becomes a mask for the tumult of her heart.

A bank employee, engaged to the daughter of an official of the institution, is found short in his accounts, but for her sake is allowed to leave town without prosecution. The man marries the girl just before the couple leave town for the west, where in a mining community he proves by his shiftlessness how unworthy he is of the girl. After two years she dies, leaving the husband a girl child to bring up in an atmosphere of drunken laziness.

In growing up the poor girl fights against the influences of an environment anything but fit for her native refinement.

"THE POWER OF PRAYER"

(Lubin—Two Reels)

REVIEWED BY IRENE PAGE SOLOMON

LAYING stress as it does on the direct answer to fervent prayer, this picture will make a strong appeal to those of deep orthodox convictions, while the free thinkers will be inclined to scoff at so naive a moral as is here presented.

L. C. Shumway is so often cast as the good young clergyman that he must play the part in his sleep. At all events, he is always good in the role, his part here as Rev. Dr. Scott being no exception. Melvin Mayo has good scope in the strong part of Andrew Morgan, the atheistical financier, who is converted at last.

The story tells how Madeline Wilson has to give up her young sweetheart because Morgan will only save her father from ruin if the girl marries him. The wife cannot inspire her husband with faith. Neither his son's birth, nor Madeline's death, nor all the efforts of the clergyman friend have any effect on the hard man, until his boy, a little later, falls desperately ill.

Everything that money can provide failing, the minister persuades Morgan to pray. As in answer, a chemist comes at that moment with a serum which cures the dying boy. The father then shows his change of heart by kissing the clergyman's cross George Routh, Velma Whitman, Robert Gray, Lyle Phillips and others are in the cast.

"THE NAVAL BATTLE OF THE BLACK SEA"

(Pathé News No. 62)

REVIEWED BY H. S. FULD

WHAT probably is the best naval war scene, or series of scenes, of the present European war, is presented here. There are about eight hundred feet of master photography, exceptionally clear and full of detail. The photographer was stationed on the flagship of the Russian squadron, and the entire battle, from the departure of the fleet at sunrise, to the attack on Sebastopol and the defending Turkish fleet, is shown in great detail.

The sunrise effect as the fleet weighs anchor is especially brilliant, and cameraman is to be congratulated on having secured such an effective picture.

Among the most notable scenes of the battle are the firing of the big guns on the battleships—the flash of the guns is plainly to be seen amid the cloud of smoke—the sinking of one of the Turkish battleships, her surrender, the lowering of the Turkish flag and the raising of the Russian emblem, the admiral, the Czar and his staff.

"POKES AND JABS IN CLOVER"

(Wizard-World—One Reel)

REVIEWED BY PETER MILNE

ALTHOUGH the title says "Pokes and Jabs," Jabs is conspicuous only by his absence in this slapstick number. Pokes is the main gentleman. He appears in his usual ridiculous makeup and affects the same idiotic mannerisms.

All the action takes place on a farm, and while the plot is



POKES GETS HIS INSPIRATION

reminiscent of many others, there are several original touches that, combined with the queer antics of Pokes, lend it an air of unconventionality.

Pokes' private box car lands him in an unfamiliar town, very much in need of food and amusement. He raises havoc by clothing himself in the garments of a scarecrow.

It is a very good slapstick comedy, exhibiting nothing of a vulgar sort and pleases with much that is humorous.

TABLOID REVIEWS FOR THE BUSY EXHIBITOR

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"Her Hidden Life." (Biograph. Mon., Aug. 9.)—Ruth Warren hides the fact that she is a cabaret singer, from her fiancee. He finds her out. Ashamed, she is about to commit suicide when her mother dissuades her from the deed. Then her sweetheart shows up, won back to her by her devotion to her mother. Ruth Warren and Charles King are the leads. William J. Butler is the cabaret proprietor, and Mrs. Wright is Ruth's mother. Herbert Barrington is the sweetheart's friend. George E. Rheems directed.

"The Law of Love." (Biograph. Two reels. Tues., Aug. 10)—Stanley and Mildred wed secretly. He leaves her suddenly to go to the deathbed of his mother. While he is away, her father, misunderstanding the circumstances, takes Mildred away. Stanley becomes a clergyman, and later is reunited with Mildred through their little daughter. Joe Ruben and Madge Kirby play the leads. Charles Mailes is the girl's father, and little Zoe Bech is the daughter. Produced by J. Farrell MacDonald.

"Stronger Than Love." (Biograph. Thurs., Aug. 12.)—First love is stronger than second love, according to the theme of this picture. Gaston marries a girl art student, with whom he had been dividing his living expenses, although he had become engaged to a wealthy girl. Isabel Rea and Frank Newburg are the art students. Ilean Hume is the wealthy girl, and Charles Bennett is her father. George Morgan directed.

"The Little Slavey." (Biograph. Sat., Aug. 14.)—Love of the little slavey reforms a thief. A fellow criminal tries to fasten a robbery upon the first, but the little slavey exposes the plot. Then comes the happy marriage. Irma Dawkins has the appealing character part of the little slavey. Jack Mulhall is the reformed criminal, and Gus Pixley the hardened offender. Adila Comer and Charles Bennet have character parts. Directed by Edward Morrison.

"Not Much Force." (Edison. Wed., Aug. 4.)—A rural police comedy. The chief's wife is finally appointed policewoman, and makes the chief scrub the floor of the jail while she mounts guard.

"Not Wanted." (Edison. Sat., Aug. 7.)—The story of a little boy whose mother made him feel he was not wanted. But he saved the baby when the house took fire, and so re-established himself in the mother's affection. Langdon West is fine as the boy. Herbert Prior and Gladys Leslie are the parents.

"Food for Kings and Riley." (Edison. Wed., Aug. 11.)—The newly rich Riley wants corned beef and cabbage. His wife, with social aspirations, won't tolerate it. One day she tracks him to a poor neighborhood, and finds him heartily tucking away corned beef and cabbage cooked by a "widder woman." His wife also finds her daughter there, very much in love with the "widder woman's" handsome and promising son. So they all go home to Riley's for corned beef and cabbage. William Wadsworth, Mabel Dwight, Jean Dumar, Guido Colucci, Marie La Manna and Raymond McKee are the players. Will Louis directed.

"The Cave on Thunder Cloud." (Essanay. Two reels. Sat., Aug. 14.)—An interesting comedy-drama in which a young girl and her two old maid companions are accused of holding up a train when in reality the real culprit is a clubman who did the job on a bet. In the cast are Camille D'Arcy, Marian Skinner, Louise Crolius, Edmund F. Cobb and Eugene Acker.

"The Happy House." (Essanay. Mon., Aug. 9.)—A simple yet appealing drama in which a girl debating whether to marry her poor but ambitious suitor is convinced that such is the right course by a dream.

"When My Lady Smiles." (Essanay. Three reels. Tues., Aug. 10.)—The mother whose son has eloped with a girl toward whom she is antagonistic, disowns him. She refuses to accept the girl as her daughter-in-law until she discovers the hardship that her selfishness has caused the young couple. In this drama, which demands interest despite its apparent conventionality. Ruth Stonehouse and Richard Taber play the featured roles. Edward T. Lowe, Jr., prepared the scenario.

"The Fable of the Tip and the Treasure." (Essanay. Wed., Aug. 11.)—Another of the George Ade fables in slang transferred to the screen, retaining all the humor of the original writing. Roger goes to hunt his grandfather's hidden treasure and finds instead a wife, which he mistakes for the treasure. Moral: Keep on digging and you will find something. The usual cast appears.

"The Bell Hop." (Essanay, Thurs., Aug. 12.)—A hotel fracas portraying the strenuous adventures of a bellhop while attempting to do his duty. Ben Turpin and Victor Potel are the principal actors in this funny one, which ought to go over anywhere.

"The Riddle of the Rings." (Kalem. Two reels. Wed., Aug. 11.)—Fourth of the series of "Grand Hotel Mysteries." The picture is elaborately set, and full of action. The characters, most of which have appeared in the earlier pictures of the series, are types from real life. A woman guest reports the loss of several valuable rings, and a manicurist and a waiter are both suspected

The manicurist clears herself, and Mrs. Weed drops her charge when the hotel management gives her a check to make good her loss. The suspicious detectives discover the guest has "flim-flammed" the hotel, and the missing gems are found cleverly hidden in her own room. Ollie Kirkby, Frank Jonasson, Thomas Lingham, Muriel Ruth, William H. West, Martin Sais and True Boardman compose the cast.

"The Limited's Peril." (Kalem. Sat., Aug. 14.)—This picture is another episode in the "Hazards of Helen Railroad" series, and is well supplied with thrills. After a desperate battle with train wreckers, in which she rolls down a bridge embankment, Helen (Helen Holmes) escapes across a drawbridge and removes a charge of dynamite placed on the tracks, just in time to save the limited from destruction. She also frees Wharton, the detective, from the desperadoes, who are finally blown to bits by their own dynamite blast.

"The Country Girl." (Kalem. Fri., Aug. 13.)—Charming Alice Joyce is again seen as a farmer's daughter, who is saved from the wiles of an itinerant showman who attempts to lure her from her home. This is an Alice Joyce reissue, in which the Kalem star is seen at her best.

"The Winning Wash." (Kalem. Tues, Aug. 10.)—Ham and Bud actually go looking for work, and to their dismay, find it. It is in a Chinese laundry, where, while washing a white vest, Ham finds a roll of money. After numerous tribulations they escape with it, only to run into the arms of a policeman. Ethel Teare is an attractive support to Bud Duncah and Lloyd V. Hamilton. J. Clifford and H. Griffith are also in the cast.

"Ham at the Beach." (Kalem. Tues., Aug. 17.)—Ham and Bud visit a short resort. Ham steals a gambler's roll and departs with Fifi, a lady from the tent show. Ham is alone in Fifi's dressing room when the call comes for her to go on. He does a female impersonation, is discovered and thrown out neck and crop. A chase follows, which takes the comedians off the end of a long pier into the big drink.

"The Great Lone Land." (Lubin. Mon., Aug. 9.)—A different western story of peril, wifely devotion, motherly sacrifice, in a word—of much heart interest—is here produced by the Arizona Lubin company.

Romaine Fielding wrote and produced this picture, also taking the lead as Neal Cameron, the engineer who marries the railroad magnate's daughter (Vinnie Burns) in opposition to the father's wishes.

The young couple's devotion, their adventures when poverty forces them to become prospectors, the peril in "the great lone land" when their baby innocently wastes the scanty supply of precious water, the final rescue by, and reconciliation with the father, the discovery by Neal of the ore which makes him rich—are all thrillingly portrayed.

"Relentless Dalton." (Lubin. Split reel, with "Horrible Hyde." Tues., Aug. 10.)—The pursuit by the relentless Dalton of the terribly suffering heroine, the marvelous valor of the dauntless hero in her behalf, and their wonderful adventures are shown in the usual cartoon fashion of exaggeration by Vincent Whitman.

"Horrible Hyde." (Lubin. Split reel, with "Relentless Dalton." Tues., Aug. 10.)—An actor owing a landlady a board bill, frightens her off by dressing the part of Hyde with big false teeth in his room. (As if any real theatrical landlady would let any such little thing phase her). When this timid dame sees her backward actor at the theatre taking the other role of Dr. Jekyll, the game is all off. She does all sorts of things, even taking the false teeth away from Reginald.

Jerold Hevener takes this part, also directing. Eva Bell is the landlady. Epes Sargent wrote the scenario.

"The Deception." (Lubin. Fri., Aug. 13.)—Not altogether new, albeit interesting, is the plot of this one reel drama by Shannon Fife. Three in the cast are all that the action calls for. These three are all stars: Ethel Clayton, Thurston Hall and Walter Hitchcock. The directing was done by Joseph Kaufman.

The story shows scenes of love, jealousy, passion and revenge, which are supposed to happen to Henry Wharton, his wife Frances, and his friend Burton. In reality they form the incidents of a story Wharton is writing.

"Her Romeo." (Lubin. Sat., Aug 14.)—Billie Reeves as a travesty of Romeo is a funny sight. Because Bess, his sweetheart, is super-romantic, Bill must needs dress as Romeo when he comes to call. Bill does as he is bid, but his chauffeur does not, thereby causing the trouble.

When the father of Bess sees the fraudulent Romeo he pumps him full of bird shot. Bill runs for his car, but the car has vanished. In his mad flight he falls foul of another Romeo, being pursued for his atrocious acting. The two get mixed up and Bill gets the worst of it, until rescued by the belated car and chauffeur. No more Romeos for Bill. Mae Hotely, Gene Walker and Charles Griffith are the support.

"What Did He Whisper?" (Vitagraph. Mon., Aug. 9.)—The finale of this comedy number made a big hit at the Vitagraph theatre. Under an assumed name a husband, long separated from his wife, courts her. Another woman claims him as her husband, but by whispering a word to his real wife he evidently proves beyond a doubt that he is her husband. And what did he whisper? That's the question and also the comedy. It was made by the western company.

"Life's Yesterdays." (Vitagraph. Two reels. Tues., Aug. 10.)—Influenced by an adventuress a doctor contracts the drug habit. He becomes careless and gives a child the wrong medicine, causing its death. To atone for this he exiles himself in a leper colony for the rest of his life. A strong subject, with Julia Swayne Gordon and Leo Delany.

"His Fairy Godmother." (Vitagraph. Wed., Aug. 11.)—Jones has a dream of delivering a speech and in the midst of it his dress suit vanishes and he finds himself talking in pajamas, to his great horror. This ought to be a big success with the admirers of Wally Van and his company who appear in this funny one written by Mabel Burgess.

"His Bunkie." (Vitagraph. Thurs., Aug. 12.)—A military drama of unusual interest because of the presence of actual United States troops. The picture was made in Texas. There is a love story as well which makes the picture interesting from a romantic standpoint, too. Darwin Karr, Eleanor Woodruff and Ned Finley are featured.

"A Keyboard Strategy" (Vitagraph. Fri., Aug. 13.)—This is a very delightful little comedy with Lillian Walker and Evart Overton enacting the roles of the lovers. The hotel stenographer attracts the eye of a traveling man, with the result that a flirtation goes on, he dictating his thoughts to the girl. And they marry.

"Heavy Villains." (Vitagraph. Three reels. Sat., Aug. 14.)—A comedy of errors and misunderstanding, with William Shea, Flora Finch, Kate Price and Hughie Mack interpreting the important parts in their usual burlesque way. The scenario was prepared by William H. Ostrander and produced by George D. Baker.

UNIVERSAL PROGRAM

"The Broken Coin." (Universal Special. Eighth Episode. Two reels.)—The comedy element predominates in this instalment, and while little action of material account takes place, the interest is well sustained by several humorous incidents and a thrilling escape in an automobile, effected by Kitty. To date the serial has relied quite a bit more on its funny scenes than on dramatic ones, although the thrills have been numerous.

"Judy Forgot." (Broadway Universal Feature. Five reels. Mon., Aug. 9.)—Reviewed at length in issue of August 7.

"Dan Cupid-Fixer." (Nestor. Mon., Aug. 9.)—Father selects an old maid with money for his daughter-in-law to be, but the son objects and elopes with a manicure girl. Much commotion takes place in the manicure shop. This is a very fair Nestor written by George Cochrane, and produced by Horace Davey, with a cast including Jack Dillon, Neal Burns, Laura Oakley and Billie Rhodes.

"A Cigarette—That's All." (Gold Seal. Two reels. Tues., Aug. 10.)—Reviewed at length elsewhere in this issue.

"Where Happiness Dwells." (Big U. Tues., Aug. 10.)—A man and a woman equally tired of city convention seek romance, and find it in each other in the wilds of the mountains. The most striking feature of this subject is its delightful scenery. The story is fairly interesting, and Ben Cohn, the author, has varied the monotony with a few original situations toward the end. Adele Lane and Edward Sloman are the principals. The latter appears with indifferent success as hero.

To Frisco Via the Cartoon Route. (Imp. Tues., Aug. 10.—An interesting reel comprised of some actual views of the West, together with several drawings by Hy Mayer. Some of the scenes would have had a better effect if they had been longer.

"Married on Credit." (L-Ko. Wed., Aug. 11.)—This really has some funny situations in it, and will register a success with the lovers of slapstick comedy. Neither of the rivals have money, and both get half way through the wedding ceremony before they go in search of it. Billy Ritchie and Louise Orth are featured.

"His Beloved Violin." (Big U. Two reels. Thurs., Aug. 12.)—A very nice picture featuring Murdock MacQuarrie in the title and character part, although it is not so strong as some of his previous subjects. The subject is noticeable for its lack of love element, and also the fact that no heavy of any consequence is introduced.

The old violinist just manages to eke out an existence with his granddaughter's assistance. She is employed as maid in the house of a society lady. When the lady gives a concert at her home and employs the services of a noted violinist, the old man listens and looks on through the window.

What is his surprise to discover that the entertainer is one of his former pupils, and so the story ends happily. Frank MacQuarrie appears as the other musician. while Miss Condray is the girl. H. G. Stafford prepared the scenario.

"The Elephant Circus." (Powers. Split reel. Thurs., Aug. 12.)—A vaudevile act portraying several stunts of three trained elephants. It is interesting, although nothing startling is performed. A Ditmar's educational closes the reel.

"Driven by Fate." (Imp. Three reels. Fri., Aug. 13.)—This subject deals with the hereditary yearning of an actress' daughter for the stage. She runs away form her adopted parents, but their son, her lover, succeeds in finding her in a low music hall.

Jack Adolphi, the director, has treated this old story story in a manner that lays particular stress on the comedy moments in the picture. Few situations of dramatic force appear. The picture will offer fair entertainment. Violet Mersereau and William Garwood are in the leading roles. Florence Crawford and Tammany Young are also in the cast.

"Lost—Three Teeth." (Nestor Fri., Aug. 13.)—Just before her wedding the bride loses her false teeth, and naturally great commotion is the result until they are discovered. An average Nestor, with Ed Lyons and Victoria Forde leading the cast. The situations are liable to strike many as uproarious.

"Chasing the Limited." (Bison. Two reels. Sat., Aug. 14.)—A railroad story written by Julius Furthman, and produced by Henry McRae. The station agent saving the President's special puts the usual climax on the love story. It is an entertaining two reeler well worked up to a denouement that creates a thrill. Marie Walcamp and Wellington A. Playter play the leads supported by the usual Bison cast.

"Haunting Winds." (Powers. Sat., Aug 14.)—The moaning winds forever haunt the man who killed another accidentally, until he discovers that the dead man was a bank robber. This drama, although it is somewhat weakly motivated, has been effectively produced by Carl M. Le Viness, with Sydney Ayres and Doris Pawn in the leading parts

The scenes are good, while the swaying treetops and banging doors, illustrating the effect of the wind, create a fine air of suspense.

"A Dip in the Water." (Joker. Sat., Aug. 14.)—One of the Badger-Curtis comedies, unusual in mirth-provoking qualities. William Franey again performs a marvelous stunt in eating an entire box of chocolates to the great astonishment of Gale Henry. The story concerns the rivalry of a bachelor and a widower for the hand of an old maid. In its course many humorous situations are introduced. Max Asher, Lillian Peacock and Milburn Moranti are also in the cast.

"Mountain Justice." (Rex. Two reels. Sun., Aug. 15.)—A moonshiner yarn which does away with the intruding importance of the revenue officer. The substance of the plot is that one of the mountaineers, seeing his partner terribly mistreat his wife, becomes so enraged at the indignity that he turns him over to the law. There is gorgeous mountain scenery in this, while the originality of the story and the good acting united to make the picture very desirable. Joe De Grasse produced it from a scenario by Julius Furthman, while Elsie Jane Wilson, Lon Chaney, Arthur Shirely and Grace Thompson play the leads.

"In the Grip of the Law." (Laemmle. Sun., Aug. 15.)—One of Frank Lloyd's very good dramas which he wrote and produced. A girl of the seashore believes she has found her ideal in a city man who stays at her mother's boarding house. But her lover shatters the ideal as well as winning a large reward by showing the man and his companion up as smugglers.

Olive Fuller Golden and Millard Wilson play the leads in this fine number. The scenes and photography are exceedingly good.

"Love on an Empty Stomach." (L-Ko. Sun., Aug. 15.)—Two tramps acclaim themseles motion picture actors, and, on the strength of this, attempt to win the hand of a young maiden. There is much fighting, kicking and the like in this subject. Hank Mann is featured, and is good for a number of hearty laughs.

"Animated Weekly, No 178." (Wed., Aug. 4.)—Scenes connected with the electrocution of Charles Becker; the Liberty Bell at the fair; a good canoe race at Asbury Park, N. J.; the largest locomotive in the world; and the trial trip of a new kind of motor boat, are the most interesting events of this number.

MUTUAL PROGRAM

"The Ceremonial Turquoise." (Reliance. Two reels. Sat., Aug. 7.)—The murder of a New York jeweler is laid to his partner, who is arrested. His sweetheart believes him innocent, and starting an investigation of her own, finds that the only thing missing from the store is an immense turquoise.

This she traces to New Mexico, where it was once a sacred stone of an Indian tribe. She is captured by the Indians, but is released after an attack by the sheriff's posse, in which the chief, an educated man, is mortally wounded.

Before his death the chief confesses the murder, explaining that he sought only to regain the stone, without which the prayers for rain by his people were unavailing. The locations are excellently chosen, and the scenic effects splendid. Eric Von Ritzau, Charles West, Irene Hunt, Dark Cloud, Eagle Eye and Philip Gastroack, compose the cast.

"Big Jim's Heart." (Majestic. Two reels. Sun., Aug. 8.)—An interesting drama of love and crime in the Far West, elaborately produced by John B. O'Brien. Spurned by the daughter of his friend, Big Jim, the sheriff, has his jealousy aroused when he sees Elsie's love bestowed on a young express rider.

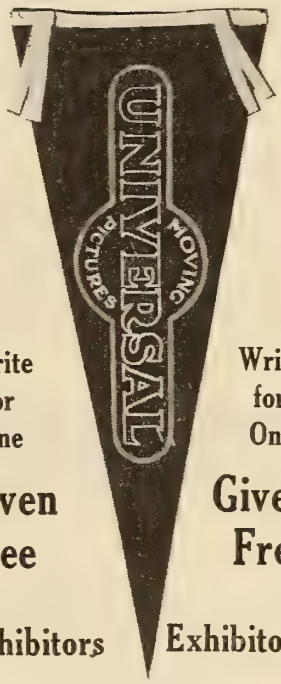
When a half-breed is found murdered, and suspicion points to the successful lover, the sheriff has his revenge. He suppresses the death-hour confession of the real murderer, until the victim is led out to execution. With the rope around the young man's neck, the sheriff's big heart asserts itself, and he halts the execution while the real story is told.

Eagle Eye gives an excellent portrayal of a half-breed Indian, and Teddy Sampson is charm-

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ing as Elsie. Others in the cast are Charles Clary, F. A. Turner, Everett Flynn and William A. Lowery.

"Father Love." (Komic. Sun., Aug. 8.) Satire is the keenest form of comedy, and this is one reel of delightful satire, making in all one of the really funny pictures of the season. Feminism is raised to the nth power, and all the positions, from husband and club manager, to kitchen slave are reversed.

Fay Tincher is featured as a dashing chauffeur, who seeks to elope with the neglected husband but whose plans are checked by the strength of "father love." The scenic effects are striking, and able support is given by Frank Darien, Chester Withey and Olga Grey. The producer, Edward Dillon, has made a great success of this picture.

"Jimmy on the Job." (Beauty. Tues., Aug. 10.)—This comedy drama contains both laughs and thrills. The former are supplied by the experiences of a hayseed in a city natatorium chaperoned by his jealous wife, while the thrills are furnished by an exciting auto chase and a subsequent fight. The farmer and his wife are rescued from some city "con" men by a young automobile salesman while he is demonstrating his car to a pretty prospectie buyer.

"Comrades Three." (American. Wed., Aug. 11.)—A boy escaped from an orphan asylum, a young man masquerading as a tramp and a girl in man's attire, who has fled from her home in the tenement district, run across one another, thus supplying the title

The young man saves the girl from the insults of a band of real hobos at the expense of being severely beaten. The girl nurses his wounds and with the little orphan boy they return to the young man's home where everything ends happily. Ed Coxen and Winifred Greenwood are the principals.

PATHE EXCHANGE INC.

"The Romance of Elaine, No. 33." (Pathe. Two reels.)—"The Searchlight Gun," is the title of this chapter of Elaine's thrilling experiences. The weapon, the invention of the mysterious professor, is sent to Elaine, anonymously, and she finds it of the greatest service in protecting herself from the gang of foreign agents who are at work mining New York harbor.

A bomb is prepared for her by the gang, and when they find she has discovered it prematurely and taken it to Prof. Arnold, on board his yacht, they attempt to destroy the party by a torpedo fired from a submarine. The torpedo goes true to its mark, and the yacht is blown to bits, but Elaine and her companions have previously gotten away in a launch. An explosion, which blows a pursuing automobile over a lofty cliff is one of the thrills with which this chapter is crowded.

"Pathe News, No. 61." (Pathe.)—Parades and winners at the Monmouth County Horse Show, Long Branch; comedy at the outing of the Boston Chamber of Commerce; the Tiddle-de-wink, a unique, 19-foot motor boat, travelling at sixty miles an hour on the Sound, off Stamford; the suppression of abbreviated bathing suits at Atlantic City; striking war pictures, showing the French-Moorish Zouaves in their sandbag trenches, and Lord Kitchener reviewing crack regiments in London; the launch of a submarine, built for Great Britain, at Quincy, Mass

"Amateur Night." (Starlight.)—Heine and Louie get in over their depth when they take up a course at Prof. Punch's gymnasium, and are matched up for a wrestling bout. In the general fight which follows the discovery of their incapacity, the gymnasium is thoroughly wrecked, and Heinie and Louie are glad to escape with such of their clothes as they can find and dress themselves in the forest. James Aubrey and Walter Kendig play the leading parts.

"The Old Ile de France," and "Native Venders of Calcutta." (Pathe. Split reel.)—The former is a collection of beautiful color pictures taken along the line of the German advance on Paris last summer. The cathedrals of Beauvais and Senlis, the chateau of Pierrefonds, and striking landscapes show the beauties of the land before the hand of war was laid upon it, and pictures taken after the German tide had been swept back show the ruin left in its wake. On the same reel are lively scenes in the busiest streets of Calcutta, the whole making an attractive and interesting reel.

"Soaking the Clothes." (Phunphilms.)—This release is unusually liberal with its laughs. Two youths deposit their "rolls" with a more sedate friend before going out to see the town, and the guardian sews the money up in the lining of his coat. Needing currency in a hurry, the two return, and finding their friend asleep, seize his clothes and pawn them. The discovery of the loss of the money starts an exciting chase, which ends in its final recovery.

"Pathe News, No. 60."—Scenes connected with the Eastland disaster; Pathe's American fashions; war news; and exposition scenes are the main events of this reel.

"Pathe News, No. 61."—There is an unusual number of good scenes concerning the European war in this number, besides several domestic events of interest.

LATE GENERAL FILM REVIEWS

"The Face in the Mirror." (Selig. Two reels. Mon., Aug. 9.)—A drama of intense interest, showing how a clever society crook after impersonating an absent guest at a reception, is caught by the husband while he is robbing the hostess in her bed-room. The thief tries to compromise the wife, but after a struggle with her husband, his true identity is discovered. A good cast is headed by Stella Razeto, Lamar Johnstone and Joe King.

"The Gold Dust and the Squaw." (Selig. Tues., Aug. 10.)—An interesting and photographically perfect western picture which contains the exciting rescue of a girl who has fallen off a steep cliff. A treacherous partner, who attempts to steal the gold taken from a rich claim, meets his just death.

"When Love is Mocked." (Selig. Three reels. Tues., Aug. 12.)—Reviewed at length in another part of this issue.

"The Orang-Outang." (Selig. Sat., Aug. 14.)—An exciting story with a punch made unusually interesting by the acting of a very human orang-outang. The plot hinges upon the murder of which the orang-outang is apparently guilty. The blame is placed upon the orang-outang's master until the real murderer, a third person, confesses and the mystery is cleared up. Edith Johnson is seen in this picture.

CORPORATION STATISTICS

The following incorporations, increases or decreases in capital stock and dissolutions have been recorded by the Secretaries of State:

At Dover, Del.:

GERMANTOWN THEATRE COMPANY, Philadelphia; $5,000.

JOSE FEATURE FILM CORPORATION; $1,000,000; to manufacture moving-picture films of all kinds. Incorporators: local Wilmington, Del., parties, Herbert E. Latter, Norman P. Coffin, Clement M. Egner.

At Richmond, Va.:

VIRGINIA FEATURE FILM COMPANY, INC., Richmond; maximum, $100,000; minimum, $25,000; par value, $1. To manufacture films and produce motion picture shows. W. W. Sale, president; Greenhow Johnston, vice-president; G. H. Tompkins, secretary and treasurer; all of Richmond.

At Harrisburg, Pa.:

EAST LIBERTY THEATRE COMPANY, Pittsburgh. Capital stock increased from $125,000 to $150,000.

At Indianapolis, Ind.:

ST. JOSEPH VALLEY THEATRE COMPANY, South Bend; capital, $10,000. To operate amusement places. Directors: J. Sosnoski, R. Codd, W. P. Furey.

At Albany, N. Y.:

THE SCENOGRAPH FEATURE FILM CO., INC., New York.—Motion pictures. Capital, $100,000. Directors: Ira McCool, Walter M. Wentworth and Julius A. Koch, Jr., Hastings, N. Y.

OSONA CORPORATION, New York.—Motion pictures. Capital, $500. Directors: George S. Parsons, Kathryn Short, 17 West 38th street, New York City; John F. Byron, Evanston, Ill.

THE BARRYMACOONLAND FILM CO., Mt. Vernon.—Capital, $50,000. Directors: Annie I. McCoonland, Lorenzo B. Vanderhof and Arthur J. McCarter, 246 East Sidney aenue, Mt. Vernon.

PUSS-PUSS AMUSEMENT CO., New York.—General theatricals and motion pictures. Capital, $1,000. Directors: Aaron Hoffman, Bobby North, Jean Bedow, 223 West 45th street, New York City

MIDWOOD THEATRE, INC., New York.—Motion pictures. Capital $2,000. Directors: Louis Goldberg, Joseph L. Sklah and Joseph C. Harris, 242 East 34th street, New York City.

DAYTON OPERATING CORPORATION, New York.—Motion pictures and theatricals. Capital, $1,500. Directors: Lawrence J. Goloe, Arthur L. Robertson and Harry W. Gogler, 1564 Broadway, New York City.

Stereoptic Development Co., New York.—To manufacture motion pictures. Capital, $50,000. Directors: B. Frank Boos, W. T. Brown and Paul T. Davis, 52 William street, New York City.

CENTRAL FILM SELLS 86 PRINTS OF EASTLAND DISASTER

Special to Motion Picture News

Chicago, Aug. 3.

THE Chicago "Tribune" pictures of the Eastland disaster are being booked independent of the Chicago "Tribune" weekly through the Central Film Company. One thousand feet of film has been selected from the pictures taken by the "Tribune" cameramen, who were on the scene fifteen minutes after the Eastland, with its twenty-five hundred passengers, capsized at a dock in the Chicago river.

The photography of this film is most clear, which, considering the fact that the pictures were taken during a drizzling rain, is quite remarkable. The film selected to make up this one thousand-foot reel shows the rescue work in taking the victims from the wrecked hull; the dragging of the Chicago river for bodies; the enormous crowds gathered on the bridges and in the streets; the loading of the bodies on ambulances improvised from delivery trucks; pictures of some of the survivors; the lines of relatives and friends stretching for many blocks from the second regiment armory, used as a morgue.

The proceeds from these pictures will be donated to a fund which is being raised to aid those affected by the Eastland disaster. Mr. Spanuth, manager of the Central Film Company, reports that two days after the announcement of these pictures, he had received two thousand telegrams from exhibitors and had sold eighty-six prints outright.

MARY PICKFORD PREPARES FOR ROLE OF "MADAM BUTTERFLY"

THAT Mary Pickford will create her own interpretation of the famous role of Cio-Cio-San in "Madame Butterfly" for the Famous Players Film Company is one of the most interesting artistic announcements that has been recently made.

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A Kentucky Girl	2R	Drama (Mountain)	Navajo
Don't Be a Donkey	1R	Comedy	Banner
Her Devoted Son	3R	Drama	Liberty
Nothing But Love	1R	Comedy	Federal
A Shattered Romance	2R	Drama	Deer
Only Jake	1R	Comedy	Bee Bee
The Sheriff and the Bandit	2R	Drama (Western)	Empire

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Sweeley's Photo Supply House, 514 Erie Ave., Renova, Pa.

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The Winthrop Press, with which is consolidated the Chasmar-Winchell Press, 141 E. 25th St., New York.

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Motion Picture News

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TABLE OF CONTENTS

Where Is the Leak? (William A. Johnston).... 35
Editorials 36
Five New Comedy Releases for Mutual Program..... 37
Paramount Dips Deep in Printer's Ink for Exhibitors' Aid. 39
Metro Outlines Scope for Next Quarter..... 41
$2.00 Admission Price is Triangle Film Plan..... 43
Sylvan Ithica Is Idyll Spot for Busy Whartons..... 45
Weak Spots in a Strong Business, No. 23..... 65
Fifty-two Reels a Year Make Fox Studios Hum With Activity 38
Anti Censor Arguments on Slides Aid Kansas Fight..... 38
Kriterion Reborn With Eleven Reels Releases Ready..... 39
"Carmen" Trade Showing is Epochal in Lasky History.... 40
Horsley Cub Comedies May Become "a Bear"..... 40
"We Have With Us Tonight Sam Spedon"..... 40
Essanay Releases for August are by Noted Authors..... 42
Pallas Pictures Make Debut Through Paramount..... 42
Paramount Now Books Aylesworth Pictures..... 43
Producing Companies of National Total Five..... 44
Morosco Adds Two More Stars to List of Favorites..... 44
Hitchcock to Caper in Lubin Water Wagon Farce..... 46
Kleine's New Comedy Greeting Is "Hello, Bill!"..... 46
Blackton Reasserts Strong Plea for National Defence.... 48
Zukor Reminds Exhibitors of Paramount Merits..... 48
Our Films May Dislodge Subsidized Opera Abroad..... 53
While Shakespeare Sleeps Mantell Glides to Screen..... 54
Dead Archives Hold Live Events for Film Fans..... 54
Visit of "Woman Next Door" a Pleasant Event..... 60
Spedon, Smith and Sturgeon Seek Site for Vitagraph Studio 60
World Votes Selznick Words of Praise in Report..... 66
Speaking Stars Make "Louder Noise" in Silent Drama.... 66
Young Wife Role for Miss McCoy in "June Friday"..... 76
Actress Toys with Surly Lioness for Selig Thrills..... 76
Blackton Lashes Autocratic Legitimate Managers..... 78
Raver Hot on Trail of "Cabiria" Pirates..... 78
California League Re-elects Officers Except One..... 78

DEPARTMENTS

Live Wire Exhibitors..... 47
In and Out of Los Angeles Studios..... 61
Among the Exchanges..... 51
Looking Ahead with the Producers..... 49
New Laws and Court Decisions..... 55
Just to Make Talk..... 75

REVIEWS

A Cigarette—That's All (Universal)..... 84
Battle and Fall of Przemysl (Am. Correspondent)..... 85
A Bunch of Keys (Essanay)..... 86
Ashes of Inspiration (Biograph)..... 86
Bold Emmett, Ireland's Martyr (Lubin)..... 85
Cave on Thundercloud, The (Essanay)..... 88
East Lynne (Biograph)..... 88
Exile of Bar K Ranch (American)..... 83
Hearts Ablaze (Vitagraph) 86
Ingrate, The (Pathe) 87
Naval Battle of the Black Sea, The (Pathe)..... 89
Pokes and Jabs in Clover (World)..... 89
Power of Prayer, The (Lubin)..... 89
Puppet Crown, The (Lasky)..... 84
Rags (Famous Players) 89
Runaway Wife, The (Kalem)..... 84
Shadows from the Past (Edison)..... 88
Stolen Voice, The (World)..... 87
When Love Is Mocked (Selig)..... 83
General Reviews 90
Universal Reviews 91
Mutual Reviews 91
Pathe Reviews 92

RELEASE CHARTS

Calendar of Current and Coming Releases.....98, 100
Release Dates for Ready Reference.....104, 106
Feature Releases, Current and Coming..... 108

ACCESSORY NEWS SECTION

Motion Picture Projection Simplified (J. H. Hallberg) 117
Hallberg Helps 120
Building and Furnishing..... 124
Directory of New Theatres 126
Music and the Picture 130

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Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES OF NEXT WEEK

Monday, August 9, 1915.

BIOGRAPH—Her Hidden Life, D., 1000..... 18576
ESSANAY—The Happy House, D., 1000..... 18585
LUBIN—The Great Lone Land, D., 1000..... 18586
KALEM—The Runaway Wife, D., 4000..... 18577
SELIG—The Face in the Mirror, D., 2000..... 18581
***SELIG**—Hearst-Selig News Pictorial, No. 63, N., 1000. 18584
VITAGRAPH—What Did He Whisper? C., 1000..... 18583

Tuesday, August 10, 1915.

BIOGRAPH—The Law of Love, D., 2000..... 18595
ESSANAY—When My Lady Smiles, D., 3000..... 18587
LUBIN—Horrible Hyde, C., and Relentless Dalton, Cartoon, Split Reel..... 18593
KALEM—The Winning Wash, C., 1000..... 18594
SELIG—The Gold Dust and the Squaw, D., 1000..... 18590
VITAGRAPH—Life's Yesterdays, D., 2000..... 18591

Wednesday, August 11, 1915.

EDISON—Food for Kings and Riley, C., 1000..... 18597
ESSANAY—The Fable of the Tip and the Treasure, C., 1000 18600
LUBIN—Bold Emmett, Ireland's Martyr, D., 3000.....18602
KALEM—The Riddle of the Rings, D., 2000..... 18598
VITAGRAPH—His Fairy Godmother, C., 1000..... 18601

Thursday, August 12, 1915.

BIOGRAPH—Stronger Than Love, D., 1000..... 18605
ESSANAY—The Bell Hop, C., 1000..... 18606
LUBIN—The Power of Prayer, D., 2000..... 18607
MINA—Dr. Cupid, C., 1000..... 18611
SELIG—When Love Is Mocked, D., 3000..... 18612
***SELIG**—Hearst-Selig News Pictorial, No. 64, N., 1000. 18610
VITAGRAPH—His Bunkie, Military D., 1000..... 18609

Friday, August 13, 1915.

BIOGRAPH—The Last Drop of Water, D. (Reissue), 1000 18622
EDISON—The King of the Wire, D., 3000..... 18615
ESSANAY—Broncho Billy Steps In, W. D., 1000..... 18618
LUBIN—The Deception, D., 1000..... 18621
KALEM—The Country Girl, D., (Reissue), 1000..... 18619
VITAGRAPH—A Keyboard Strategy, C., 1000..... 18620

Saturday, August 14, 1915.

BIOGRAPH—The Little Slavey, D., 1000..... 18631
EDISON—A Sprig of Shamrock, D., 1000..... 18623
ESSANAY—The Cave on Thunder Cloud, D., 2000..... 18624
LUBIN—Her Romeo, C., 1000..... 18626
KALEM—The Limited's Peril, D., 1000..... 18630
SELIG—The Orang-Outang, Animal, D., 1000..... 18632
VITAGRAPH—Heavy Villains, C., 3000..... 18627

RELEASES OF THE WEEK AFTER

Monday, August 16, 1915.

BIOGRAPH—Mrs. Randolph's New Secretary, Com.-D., 1000 .....
ESSANAY—The Market Price of Love, D., 1000.....
LUBIN—Polly of the Pots and Pans, D., 1000.....
KALEM—The Legacy of Folly, D., 3000.....
SELIG—In the King's Service, D., 2000.....
***SELIG**—Hearst-Selig News Pictorial, No. 65, N., 1000.
VITAGRAPH—Mr. Jarr and Circumstantial Evidence, C., 1000 .....

Tuesday, August 17, 1915.

BIOGRAPH—Ashes of Inspiration, D., 2000.....
ESSANAY—Legrand's Revenge, D., 2000.....
LUBIN—The Dead Letter, C., and Persistent Dalton, C., Split Reel .....
KALEM—Ham at the Beach, C., 1000.....
SELIG—The Prima Donna's Mother, D., 1000.....
VITAGRAPH—My Lost One, D., 3000.....

Wednesday, August 18, 1915.

BIOGRAPH—East Lynne, D., 3000.....
EDISON—Cartoon on Tour, C., 1000.....
ESSANAY—Dreamy Dud Sees Charley Chaplin, Cartoon, and Scenic, Split Reel.....
KNICKERBOCKER STAR FEATURE—Capital Punishment, D., 3000.....
LUBIN—The Second Shot, D., 3000.....
KALEM—The Substituted Jewel, D., 2000.....
VITAGRAPH—She Took a Chance, C., 1000.....

Thursday, August 19, 1915.

BIOGRAPH—His Last Wish, Com.-D., 1000.....
ESSANAY—Tale of a Tire, C., 1000.....
LUBIN—It Was to Be, D., 3000.....
MINA—A Case of Limburger, C., 1000.....
SELIG—The Clause in the Constitution, D., 3000.....
***SELIG**—Hearst-Selig News Pictorial, No. 66, N., 1000.
VITAGRAPH—The Quest of the Widow, C., 1000.....

Friday, August 20, 1915.

BIOGRAPH—Death's Marathon, D. (Reissue).....
EDISON—Shadows from the Past, D., 4000.....
ESSANAY—Broncho Billy's Marriage, D., 1000.....
LUBIN—When Souls Are Tried, D., 1000.....
KALEM—The Game of Life, D., 2000.....
VITAGRAPH—Cutey's Awakening, C., and Swedish Army and Navy, Ed., Split Reel.....

Saturday, August 21, 1915.

BIOGRAPH—The Ace of Diamonds, D., 1000.....
EDISON—On the Wrong Track, D., 1000.....
ESSANAY—The Woman Hater, D., 3000.....
LUBIN—The Life Guard, C., 1000.....
KALEM—A Perilous Chance, D., 1000.....
SELIG—Animal Drama (Selig Zoo), 1000.....
VITAGRAPH—The Dawn of Understanding, D., 2000..

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For Table of Contents See Page 94

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Calendar of Current and Coming Releases

MUTUAL PROGRAM

RELEASES OF NEXT WEEK

Monday, August 9, 915.

AMERICAN—The Smile of Bark Ranch, D., 2000..... 03760
RELIANCE—The Little Orphans, D., 1000..... 03762
RODEO—Aunt Matilda Outfitted, C., 1000..... 03763
KEYSTONE—Title Not Reported, C., 2000.....Special

Tuesday, August 10, 1915.

THANHOUSER—A Message Through Flames, D., and Cupid in the Olden Times, Fantasy, 2000..... 03764
MAJESTIC—The Right to Love, Com.-D., 1000..... 03766
BEAUTY—Jimmie on the Job, C., 1000..... 03767

Wednesday, August 11, 1915.

BRONCHO—Shorty Inherits a Harem, D., 2000..... 03768
AMERICAN—Comrades Three, C., 1000..... 03770
RELIANCE—The Noonhour, Com.-D., 1000..... 03771

Thursday, August 12, 1915.

DOMINO—The $100,000 Bill, D., 2000..... 03772
Brand and Title Not Reported..... 03774
MUTUAL WEEKLY—No. 32, N., 1000..... 03775

Friday, August 13, 1915.

KAY-BEE—Over Secret Wires, D., 2000..... 03776
FALSTAFF—Gussie, the Graceful Life Guard, C., 1000 03778
THANHOUSER—Weighed in the Balance, D., 1000... 03779

Saturday, August 14, 1915.

RELIANCE—The Way of a Mother, D., 2000..... 03780
Brand and Title Not Reported..... 03782
BEAUTY—Title Not Reported..... 03783

Sunday, August 15, 1915.

MAJESTIC—The Kinship of Courage, D., 2000..... 03784
KOMIC—The Fatal Finger Prints, C., 1000..... 03786
THANHOUSER—The Crogmere Ruby, D., 1000..... 03787

RELEASES OF THE WEEK AFTER

Monday, August 16, 1915.

AMERICAN—The Jilt, D., 2000..... 03788
RELIANCE—The Big Brother, D., 1000..... 03790
FALSTAFF—The Marvelous Marathoner, C., 1000..... 03791

Tuesday, August 17, 1915.

THANHOUSER—When Hungry Hamlet Fled, Com.-D., 2000 03792
MAJESTIC—Providence and the Twins, D., 1000..... 03794
BEAUTY—The Honeymooners, C., 1000..... 03795

Wednesday, August 18, 1915.

BRONCHO—The Girl from the East, D., 2000..... 03796
AMERICAN—The Assayer of Lone Gap, D., 1000..... 03798
RELIANCE—An Independent Woman, D., 1000..... 03799

Thursday, August 19, 1915.

DOMINO—The Lighthouse Keeper's Son, D., 2000.... 03800
CUB—The Little Hero, C., 1000..... 03802
MUTUAL WEEKLY—No. 33, N., 1000..... 03803

Friday, August 20, 1915.

KAY-BEE—The Knight of the Trails, D., 2000..... 03804
FALSTAFF—Help! Help! C., 1000..... 03806
MAJESTIC—The Root of all Evil, Com.-D., 1000..... 03807

Saturday, August 21, 1915.

RELIANCE—Little Lumber Jack, D., 2000..... 03808
Brand and Title Not Reported..... 03810
BEAUTY—What's in a Name, C., 1000..... 03811

Sunday, August 22, 1915.

MAJESTIC—The Fatal Hour, D., 2000..... 03812
KOMIC—Faithful to the Finish, C., 1000..... 03814
THANHOUSER—In a Japanese Garden, D., 1000..... 03815

UNIVERSAL PROGRAM

RELEASES OF NEXT WEEK

UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode 8), "The Prison in the Palace," D., 2000. 0746

Monday, August 9, 915.

BROADWAY UNIVERSAL FEATURE—Judy Forgot, C., 5000..... 0728
NESTOR—Dan Cupid Fixer, C., 1000..... 0729

Tuesday, August 10, 1915.

GOLD SEAL—A Cigarette, That's All, D., 2000..... 0730
BIG U—Where Happiness Dwells, D., 1000..... 0731
IMP—To Frisco, Via the Cartoon Route, C. Cart..... 0732

Wednesday, August 11, 1915.

VICTOR—Refuge, D., 2000..... 0733
L-KO—Hello Bill, C., 1000..... 0734
ANIMATED WEEKLY—No. 179, N., 1000..... 0735

Thursday, August 12, 1915.

LAEMMLE—No Release This Week.....
BIG U—His Beloved Violin, D., 2000..... 0736
POWERS—The Elephant Circus, Vaud., and Little People in Fur, Ed., Split Reel..... 0737

Friday, August 13, 1915.

IMP—Driven by Fate, D., 3000..... 0738
NESTOR—Lost—Three Teeth, C., 1000..... 0739

Saturday, August 14, 1915.

BISON—Chasing the Limited, D., 2000..... 0740
POWERS—Haunting Winds, D., 1000..... 0741
JOKER—A Dip in the Water, C., 1000..... 0742

Sunday, August 15, 1915.

REX—Mountain Justice, D., 2000..... 0743
LAEMMLE—In the Grasp of the Law, D., 1000..... 0744
L-KO—Love on an Empty Stomach, C., 1000..... 0745

RELEASES OF THE WEEK AFTER

UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode 9), "Room 22," D., 2000..... 0769

Monday, August 16, 1915.

BROADWAY UNIVERSAL FEATURE—Just Jim, D., 4000 0749
NESTOR—Tony the Wop, C., 1000..... 0750

Tuesday, August 17, 1915.

GOLD SEAL—A Fiery Introduction, Com.-D., 2000... 0751
REX—Quits, D., 1000..... 0752
IMP—The Country Girl, D., 1000..... 0753

Wednesday, August 18, 1915.

VICTOR—Lord Barrington's Estate, Com.-D., 3000... 0754
JOKER—Her Wedding Night, C., 1000..... 0755
ANIMATED WEEKLY—No. 180, N., 1000..... 0756

Thursday, August 19, 1915.

LAEMMLE—The Little Blonde in Black, D., 2000..... 0757
BIG U—Ethel's Burglar, D., 1000..... 0758
POWERS—The Dread Society of the Sacred Sausages (Baffles and Duck), C., 1000..... 0759

Friday, August 20, 1915.

IMP—The Substitute Widow, D., 2000..... 0760
VICTOR—The Taming of Mary, C., 1000..... 0761
NESTOR—Kids and Corsets, C., 1000..... 0762

Saturday, August 21, 1915.

BISON—The Gopher, D., 2000..... 0763
POWERS—A Double Deal in Pork, C., 1000..... 0764
JOKER—Baby Bumps Adventures, Animated Cartoon, and Seeing the Funny Side of the World with Homer Croy, Ed., Split Reel..... 0765

Sunday, August 22, 1915.

REX—A Sea Shore Romeo, C., 1000..... 0766
LAEMMLE—Dr. Mason's Temptation, D., 1000..... 0767
L-KO—A Tale of Twenty Stories, C., 2000..... 0768

For Table of Contents See Page 94

Notice

Bayonne, N. J., August 4th, 1915.

After the release of August 5th neither David Horsley or the Centaur Film Co. will be in any way connected with the brand of comedy known and advertised as MinA, or with any release on the licensed program.

To secure a wider and more active market the contract whereby the Centaur product was released through the General Film Co. has been voluntarily cancelled, and a new agreement entered into with the Mutual Film Corporation.

The comedies originated by the Centaur Film Co. set a new standard and achieved whirlwind popularity. They will be continued under the brand name of Cub Comedies, with Milton H. Fahrney director, and George Ovey comedian. To this established strength will be added the facilities of the new Horsley studios in Los Angeles, the wonderful Horsley double exposure camera, specially prepared scripts by Francis Worcester Doughty, author of over twelve hundred stories, the Bostock Animals and a new array of talent.

Cub Comedies, together with all other David Horsley productions will, from this date forward, be released through the Mutual Film Corporation.

David Horsley

Centaur Film Co.
Bayonne, N. J.

Bostock Jungle & Film Co.
Los Angeles, Cal.



THE LATEST RECRUIT!

FLORENCE ROCKWELL

ONE OF THE MOST WIDELY KNOWN AND VERSATILE PLAYERS ON THE AMERICAN STAGE. MISS ROCKWELL COMES DIRECT FROM HER SUCCESSFUL ENGAGEMENT AT THE PALACE THEATRE, NEW YORK CITY., IN THE SKETCH, "HER AWAKENING". SHE WILL APPEAR IN AN EARLY RELEASE.

AUGUST 4TH



MARY NASH

IN

"THE TIDES OF TIME"

"WE ARE GIVEN A SERIES OF REMARKABLE THRILLS SHOWING THE SINKING OF A BOAT. ON THE WHOLE, THE GENERAL PROGRAM HAS SELDOM POSSESSED SUCH A NOVEL RELEASE. IT WILL WITHOUT DOUBT CREATE MUCH TALK"
M P NEWS ISSUE AUG. 7, PAGE 77

PREVIOUS RELEASES

ALICE BRADY

DAUGHTER OF WM. A. BRADY

IN

"THE CUP OF CHANCE"

"THE PICTURE IS A PAGE OUT OF REAL LIFE AND ALICE BRADY PORTRAYS AND DEVELOPS THE THEME WITH ALL THE NERVE AND EMOTION THAT HER PART CALLS FOR" DRAMATIC MIRROR, ISSUE JULY 25.

Sir. J. FORBES ROBERTSON

IN

"HAMLET"

RALPH STUART

IN

"THE KICK-OUT"

"YOU CAN'T BEAT IT"

STAR THREE

EVERY OTHER

GENERAL FILM COMPANY

Knickerbocker NEW

AUGUST 18TH

LENORE ULRICH



IN

CAPITAL PUNISHMENT

A TENSE AND THRILLING DRAMA BY THE REV. C.J. HARRIS — PRODUCED BY JOSEPH LEVERING

MISS ULRICH CREATED THE ROLE OF "LUANA" IN "THE BIRD OF PARADISE" IN WHICH SHE PLAYED FOR THREE SEASONS FROM COAST TO COAST. SHE IS THE YOUNG LADY WHO WAS PRONOUNCED AN ABSOLUTELY PERFECT MODEL OF WOMANHOOD RECENTLY BY LEONARDO BORATELLIN, THE MILWAUKEE SCULPTOR.





REELERS

WEDNESDAY ON

REGULAR PROGRAM

SPECIAL ARTISTIC ONES, THREES AND SIXES

Star Features

YORK

We have secured good advertisers to talk to YOU. Listen to them!

RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

7—31. More Than Friends, D.....1000
8— 2. Love's Rescue, D.....1000
8— 3. The Drab Sister, D.....2000
8— 4. Jane Eyre, D.....3000
8— 5. The Fixer, Com.-D.....1000
8— 6. Her Mother's Oath, D. (Re-issue).....1000
8— 7. Frederick Holmes' Ward, Com.-D.....1000
8— 9. Her Hidden Life, D.....1000
8—10. The Law of Love, D.....2000
8—12. Stronger Than Love, D.....1000
8—13. The Last Drop of Water, D. (Re-issue)1000
8—14. The Little Slavey, D.....1000
8—16. Mrs. Randolph's New Secretary, Com.-D.....1000
8—17. Ashes of Inspiration, D.....2000
8—18. East Lynne, D.....3000
8—19. His Last Wish, Com.-D.....1000
8—20. Death's Marathon, D. (Re-issue).....1000
8—21. The Ace of Diamonds, D.....1000

EDISON

7—17. For His Mother, D.....1000
7—21. A Change for the Better, C.....1000
7—23. On Dangerous Paths, D.....4000
7—24. The Secret of the Cellar, D.....1000
7—28. Poor Baby! C.....1000
7—30. The Girl of the Gypsy Camp, D.....3000
7—31. The Bedouin's Sacrifice, D.....1000
8— 4. Not Much Force, C.....1000
8— 6. June Friday, D.....4000
8— 7. Not Wanted, D.....1000
8—11. Food for Kings and Riley, C.....1000
8—13. The King of the Wire, D.....3000
8—14. A Sprig of Shamrock, D.....1000
8—18. Cartoon on Tour, C.....1000
8—20. Shadows from the Past, D.....4000
8—21. On the Wrong Track, D.....1000

ESSANAY

7—21. The Fable of "The Home Treatment and the Sure Cure," C.....1000
7—22. Others Started It But Sophie Finished, W. C.....1000
7—23. Broncho Billy and the Pose, W.-D.....1000
7—24. The Sky Hunters, D.....3000
7—26. The Call of Yesterday, D.....1000
7—27. Boys Will Be Boys, Com.-D.....3000
7—28. Dreamy Dud, Living Cartoon, C.....1000
7—29. Snakeville's Twins, W.-C.....1000
7—30. Broncho Billy's Surrender, W.-D.....1000
7—31. A Man Afraid, D.....2000
8— 2. The Kiss, D.....1000
8— 3. Business Rivals, D.....2000
8— 4. Dreamy Dud—A Visit to His Uncle Dudley's Farm, Cartoon.....1000
8— 7. Eyes That See Not, C.....3000
8— 9. The Happy House, D.....1000
8—10. When My Lady Smiles, D.....3000
8—11. The Fable of the Tip and the Treasure, C.....1000
8—12. The Bell Hop, C.....1000
8—13. Broncho Billy Steps In, W. D.....1000
8—14. The Cave on Thunder Cloud, D.....2000
8—16. The Market Price of Love, D.....1000
8—17. Legrand's Revenge, D.....2000
8—18. Dreamy Dud Sees Charley Chaplin, Cartoon and Scenic, ...Split reel
8—19. Tale of a Tire, C.....1000
8—20. Broncho Billy's Marriage, W.-D.....1000
8—21. The Woman Hater, D.....3000

KALEM

7—26. Don Caesar De Bazan, D.....4000
7—27. The Toilers, C.....1000
7—28. The Disappearing Necklace, D.....2000
7—30. A Business Buccaneer (Re-issue), D..1000
7—31. The Fate of Number 1, D.....1000
8— 2. The Maker of Dreams, D.....3000
8— 3. The Hypnotic Monkey, C.....1000
8— 4. The Secret Code, D.....2000
8— 6. For High Stakes, Com.-D.....2000
8— 7. The Substitute Fireman, D.....1000
8— 9. The Runaway Wife, D.....4000
8—10. The Winning Wash, C.....1000
8—11. The Riddle of the Rings, D.....2000
8—13. The Country Girl. (Re-issue).....1000
8—14. The Limited's Peril, D.....1000
8—16. The Legacy of Folly, D.....3000
8—17. Ham at the Beach, C.....1000
8—18. The Substituted Jewel, D.....2000
8—20. The Game of Life, D.....2000
8—21. A Perilous Chance, D.....1000

KNICKERBOCKER STAR FEATURES

6—23. The Kick-Out, D.....3000
7— 7. Hamlet, D.....3000
7—21. The Cup of Chance, D.....3000
8— 4. The Tides of Time, D.....3000
8—18. Capital Punishment, D.....3000

LUBIN

7—27. Susie's Suitors, C., and African Hunt, Cartoon .....Split reel
7—28. The Dead Soul, D.....3000
7—29. The Gold in the Crock, D.....2000
7—30. The Call of Motherhood, D.....1000
7—31. Billie's Heiress, C.....1000
8— 2. The Taunt, D.....1000
8— 3. The Rakoon Hose Company, C., and A One Reel Feature, C.....Split reel
8— 4. Country Blood, D.....2000
8— 5. The Witness, D.....3000
8— 6. A Day of Havoc, D.....1000
8— 7. Billie's Debut, C.....1000
8— 9. The Great Lone Land, D.....1000
8—10. Horrible Hyde, C., and Relentless Dalton, Cartoon, ...Split reel
8—11. Bold Emmett, Ireland's Martyr, D..3000
8—12. The Power of Prayer, D.....2000
8—13. The Deception, D.....1000
8—14. Her Romeo, C.....1000
8—16. Polly of the Pots and Pans, D.....1000
8—17. The Dead Letter, C., and Persistent Dalton, C. .....Split reel
8—18. The Second Shot, D.....2000
8—19. It Was to Be, D.....3000
8—20. When Souls are Tried, D.....1000
8—21. The Life Guard, C.....1000

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Biograph, Essanay, Hearst-Selig News Pictorial, Kalem, Selig, Vitagraph.
Tuesday—Biograph, Essanay, Lubin, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph, Knickerbocker Star Features E. O. W.
Thursday—Biograph, Essanay, Hearst-Selig News Pictorial, Lubin, Mina, Selig, Vitagraph.
Friday—Biograph, Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph, Selig.

MUTUAL PROGRAM

Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual, Weekly.
Friday—Kay Bee, Princess, American, Reliance, Thanhouser or Majestic.
Saturday—Keystone, Reliance, Royal.
Sunday—Majestic, Komic, Thanhouser.

UNIVERSAL PROGRAM

Monday—Broadway Universal Feature, Nestor.
Tuesday—Gold Seal, Rex, Imp.
Wednesday—Victor, L-Ko, Animated Weekly.
Thursday—Laemmle, Big U, Powers.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Rex. Laemmle, L-Ko.

MINA

6—24. The Stolen Case.....
7— 1. A Harmless Flirtation, C.....1000
7— 8. A Night's Lodging, C.....1000
7—15. The Fighting Kid, C.....1000
7—22. On the Job, C.....1000
7—29. He's In Again, C.....1000
8— 5. Waking Up Father, C.....1000
8—12. Dr. Cupid, C.....1000
8—19. A Case of Limburger, C.....1000

HEARST-SELIG NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

7—12. The Smouldering, D.....2000
7—13. The Parson Who Fled West, W.-D....1000
7—14. Pup, the Peacemaker, D.....1000
7—15. The Octopus, D.....3000
7—17. Lives of the Jungle, D.....1000
7—19. The Shadow and the Shade, D.....2000
7—20. The Foeman of Bar Z Ranch, W.-D..1000
7—21. At the Flood Tide, D.....1000
7—22. Motherhood, D. 3000
7—24. Jungle Zoo Animal Drama.....1000
7—26. The Unfinished Portrait, D.....2000
7—27. The Child, the Dog and the Villain, D.1000
7—28. Jimmy, D. 1000
7—29. The Isle of Content, D.....3000
7—31. The Quest, D.....1000
8— 2. The Melody of Doom, D.....2000
8— 3. The Taking of Mustang Pete, W.-D...1000
8— 5. The Scarlet Lady, D.....3000
8— 7. The Black Leopard, D.....1000
8— 9. The Face in the Mirror, D.....2000
8—10. The Gold Dust and the Squaw, W. D.1000
8—12. When Love is Mocked, D.....3000
8—14. The Orang-Outang, Animal, D.....1000
8—16—In the King's Service, D.....2000
8—17. The Prima Donna's Mother, D.....1000
8—19. The Clause in the Constitution, D....3000

VITAGRAPH

7—26. Mr. Jarr's Big Vacation, C.....1000
7—27. The Red Stephano, D.....2000
7—28. The Missing Clue, C.....1000
7—29. Cutey, Fortune Hunting, C.....1000
7—30. Some Duel, C.....1000
7—31. The Mystery of Mary, D.....3000
8— 2. The Serpent's Tooth, C.....1000
8— 3. The Scar, D.....3000
8— 4. The Repentance of Dr. Blinn, D.....1000
8— 5. A Disciple of Plato, C.....1000
8— 6. Dimples and the Ring, C.....1000
8— 7. Pat Hogan Deceased, C.....2000
8— 9. What Did He Whisper? C.....1000
8—10. Life's Yesterdays, D.....2000
8—11. His Fairy Godmother, C.....1000
8—12. His Bunkie, D.....1000
8—13. A Keyboard Strategy, C.....1000
8—14. Heavy Villians, C.....3000
8—16. Mr. Jarr and Circumstantial Evidence, C. 1000
8—17. My Lost One, D.....2000
8—18. She Took a Chance, C.....1000
8—19. The Quest of the Widow, C.....1000
8—20. Cutey's Awakening, C, and Swedish Army and Navy, Ed.....Split reel
8—21. The Dawn of Understanding, D.....2000

MUTUAL FILM PROGRAM

AMERICAN

7— 2. A Woman Scorned, D.....1000
7— 5. Mountain Mary, D.....2000
7— 7. The High Cost of Flirting.....1000
7—12. Zaca Lake Mystery, D.....2000
7—14. To Melody a Soul Responds, D.....1000
7—19. The Hour of the District Attorney, D.2000
7—21. Wait and See, D.....1000
7—26. The Newer Way, D.....2000
7—28. The Deception, D.....1000
7—30. After the Storm, D.....1000
8— 2. Detective Blinn, D.....2000
8— 4. The Mighty Hold, D.....1000
8— 9. The Exile of Bar K Ranch, D.....2000
8—11. Comrades Three, D.....1000

BEAUTY

6—15. The Mollycoddle, C.-D.....1000
6—22. A Deal in Diamonds, Com.-D.....1000
6—29. The Madonna, D.....1000
7— 6. The Guy Upstairs, Com.-D.....1000
7—13. Applied Romance, Com.-D.....1000
7—20. His College Wife, C.....1000
7—27. Betty's First Sponge Cake, C.....1000
8— 3. Cupid Takes a Taxi, C.....1000
8—10. Jimmie on the Job, C.....1000

BRONCHO

7— 7. Tools of Providence, D.....2000
7—14. The Ruse, D.....2000
7—21. Cash Parish's Pal, D.....2000
7—28. The Phantom Extra, D.....2000
8— 4. The Golden Trail, D.....2000
8—11. Shorty Inherits a Harem, Com.-D....2000
8—18. The Girl from the East, D.....2000

DOMINO

6—24. Hearts and Swords, D.....2000
7— 1. The Failure, D.....2000
7— 8. The Ace of Hearts, D.....2000
7—15. The Burglar's Baby, D.....2000
7—22. The Man Who Went Out, D.....2000
7—29. When Love Leads, D.....2000
8— 5. The Promoter 2000
8—12. The $100,000 Bill, D.....2000

For Table of Contents See Page 94

Announcement

Owing to a little uncertainty which has arisen in the minds of Exhibitors because of recent announcements by an independent program, the licensed manufacturer owning the **M-in-A Brand** of comedies released **Every Thursday** on the **General Film Program,** desires to announce that this brand of comedies will continue to be released as usual every Thursday on the licensed program.

The nature of these comedies has been, and will continue to be, such as will give the most that is possible in a one-reel production—clean, interesting comedies without a foot of padding.

The owners of this brand further desire to state that it was never their intention to discontinue this release on the **General Film Program.**

MINA
FILMS
MADE IN AMERICA

A magazine's success is measured by its advertising. Look over the "News."

RELEASE DATES FOR READY REFERENCE

FALSTAFF

6—25. The Stolen Anthurium, C.....1000
7— 2. The Silent Co-ed, C.....1000
7— 9. Mme. Blanche, Beauty Doctor, C.....1000
7—16. Dot on the Dayline Boat, D.....1000
7—23. P. Henry Jenkins and Mars, C.....1000
7—30. Getting the Gardener's Goat, C.....1000
8— 6. A Plugged Nickel, C.....1000
8—13. Gussie, the Graceful Life Guard, C...1000

KAY-BEE

6—11. The Pathway from the Past, D.....2000
6—18. The Secret of Lost River, D.....2000
6—25. The Floating Death, D.....2000
7— 2. His Mother's Portrait, D.....2000
7— 9. The Hammer, D.....2000
7—16. The Tide of Fortune, D.....2000
7—23. The Play of the Season, D.....2000
7—30. When the Tide Came In, D.....2000
8— 6. The Heart of Jabez Flint, D.....2000
8—13. Over Secret Wires, D.....2000

KEYSTONE

6—12. Nearly a Married Man, C.....1000
6—14. The Cannon Ball, C.....2000
6—14. A Home-Breaking Hound, C.....1000
6—21. The Little Teacher, C.....2000
6—21. (Special) The Little Teacher, C.....2000
6—28. (Special) Fatty's Plucky Pup, C.....2000
7— 5. (Special) Court House Crooks, C....2000
7—12. (Special) When Ambrose Dared Walrus, C. 2000
7—19. (Special) Dirty Work in a Laundry, C.2000
7—26. (Special) Fido's Tin Type Tangle, C.2000
8— 8. (Special) Lovers Lost Control, C....2000

KOMIC

6—13. Unwinding It, C.....1000
6—20. Where Breezes Blow, C.....1000
6—27. Beautiful Love, C.....1000
7— 4. Mr. Wallack's Wallet, C.....1000
7—11. Beppo, the Barber, C.....1000
7—18. A Chase by Moonlight, C.....1000
7—25. Safety First, C.....1000
8— 1. The Deacon's Whiskers, C.....1000
8— 8. Father Love, C.....1000
8—15. The Fatal Finger Prints, C.....1000

MAJESTIC

7— 4. The Old High Chair, D.....2000
7— 6. The Hired Girl, D.....1000
7—11. The Mountain Girl, D.....2000
7—13. A Ten Cent Adventure, C.....1000
7—18. The Mystic Jewel, D.....2000
7—20. The Runaways, C.....1000
7—23. The Little Catamount, D.....1000
7—25. Tangled Paths, D.....2000
7—27. The Straw Man, Com.-D.....1000
8— 1. Victorine, D. 2000
8— 8. Big Jim's Heart, D.....2000
8—10. The Right To Love, C. D.....1000
8—15. The Kinship of Courage, D.....2000

MUTUAL WEEKLY

Issued every Thursday.

RELIANCE

7—21. Old Mother Grey, D.....1000
7—24. The Pretender, D.....2000
7—26. Her Fairy Prince, D.....1000
7—28. Billie's Rescue, D.....1000
7—31. Fate Takes a Hand, D.....2000
8— 2. The Bride of the Sea, D.....1000
8— 4. The Little Boy That Once Was He, D.1000
8— 6. A Woman of Nerve, D.....1000
8— 7. The Ceremonial Turquoise, D.....2000
8— 9. The Little Orphans, D.....1000
8—11. The Noonhour, C. D.....1000
8—14. The Way of a Mother, D.....2000

RODEO

7—31. When Quality Meets, C. D.....1000
8— 8. The Near Capture of Jesse James, C.1000
8— 8. Aunt Matilda Outwitted, C.....1000

ROYAL

6—12. An Unlucky Suitor, C.....1000
6—19. Not a Ghost of a Show, C.....1000
6—26. When the House Divided, C.....1000
7— 3. One Good Cook, C.....1000
7—10. They Ran for Mayor, C.....1000
7—17. Your Half and My Half, C.....1000
7—24. Making Over Grandpa, C.....1000

THANHOUSER

7—16. His I. O. U., D.....1000
7—18. Old Jane of the Gaiety, D.....1000
7—20. The Picture of Dorian Gray, D.....2000
7—25. A Message Through Flames, D.....1000
7—27. Outcasts of Society, D.....2000
8— 1. The Game, D.....1000
8— 3. When the Fleet Sailed, D.....2000
8— 8. The Revenge of the Steeple Jack, D..1000

PATHE EXCHANGE, INC.

The Pathé News—Issued Twice Every Week.

Week of August 2.

Romance of Elaine, No. 32, D., 2000.....Pathé
Whiffles at the Front, C., 2000.....Punch
Colonel Heeza Liar Fools the Enemy, Cartoon, Pathé, and An Intimate Study of Birds—Part IV.—Ed., Split reel.....Globe
The Kangaroo, Ed., and In Pekalongan (Picturesque Java), Sc., Split reel.....Globe
The Righted Wrong, D., 3000.....Victory
Bold, Bad Boys, C., 1000.....Starlight

Week of August 9.

Romance of Elaine, No. 33, D., 2000.....Pathé
Max and His Mother-in-Law, C., 2000.....Punch
In Old "Ile de France," Colored, Sc., Photocolor, and Native Venders, Calcutta, India, Ed., Split reel .....Globe
Soaking the Clothes, C. 1000.....Phunphilms
The Dawn of Freedom D. 3000.....Victory
Amateur Night, C., 1000.....Starlight

Week of August 16.

Romance of Elaine, No. 34, D., 2000.....Pathé
The Ingrate, D., 3000.....Victory
Colonel Heeza Liar, War-Dog, and An Intimate Study of Birds, Ed., Split reel, 1000 .....Pathé
The Monopolist, D., 3000.....Victory
The Sky Is the Limit, C., 1000.....Starlight

Week of August 23.

Romance of Elaine, No. 35, D., 2000.....Pathé
A Ringer for Max, French C., 2000.....Punch
Pressing His Suit, C., 1000.....Phunphilms
The Bois de Boulogne, Paris, and Through the Sierra Nevadas, Scenics, Split reel....Globe
The Silent Chord, D., 3000.....Victory
Terribly Stuck Up, C., 1000.....Phunphilms

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued every Wednesday.

BIG U

6—13. Across the Footlights, D.....2000
6—17. The Second Beginning, D.....1000
6—24. The Tinker of Stubbenville, D.....1000
6—27. Their Secret, D.....2000
7— 1. The Old Grouch, D.....1000
7— 4. The Adviser, D.....1000
7—11. The Closing Chapter, D.....3000
7—15. The Opening Night, D.....2000
7—22. The Burden Bearer D.....1000
7—31. Mein Friendt Sneider, D.....1000
8— 5. Out of the Flames, D.....2000
8—10. Where Happiness Dwells, D.....1000
8—12. His Beloved Violin, D.....2000
8—19. Ethel's Burglar, D.....1000

BISON

7—10. The Ulster Lass, D.....2000
7—17. The Toll of the Sea, D.....2000
7—24. The Mad Maid of the Forest, D.....2000
7—31. A Daughter of the Jungle, D.....2000
8— 7. Gene of the Northlands, D.....2000
8—14. Chasing the Limited, D.....2000
8—21. The Gopher, D.....2000

BROADWAY UNIVERSAL FEATURES

7—26. The Earl of Pawtucket, C.....5000
8— 2. The Scarlet Sin, D.....4000
8— 9. Judy Forgot, C.....5000
8—16. Just Jim, D.....4000

GOLD SEAL

6—28. (Adv. 5) "In the Name of the King," D.....2000
7— 6. (Adv. 6) "The Crown of Death," D..2000
7—13. The People of the Pit, D.....2000
7—20. Homage, D.....2000
7—27. The Flight of the Night Bird, D.....2000
8— 3. The Great Ruby Mystery, D.....2000
8—10. A Cigarette, That's All, D.....2000
8—17. A Fiery Introduction, D.....2000

IMP

6—24. Larry O'Neil, Gentleman, D.....2000
6—25. Conscience, D. 4000
7— 2. The Marble Heart, D.....4000
7— 5. The Wrong Label, D.....1000
7— 9. Copper, D. 2000
7—13. His New Automobile, C.....1000
7—16. The Eleventh Dimension, D.....2000
7—20. What Might Have Been, D.....1000
7—22. Thou Shalt Not Lie, D.....2000
7—27. The New Jitney in Town, C.....1000
7—30. The Hunchback's Romance, D.....2000
8— 3. Her Wonderful Day, D.....1000
8— 6. Leah, the Forsaken, D.....3000
8—10. To Frisco, Via the Cartoon Route, C..1000
8—13. Driven by Fate, D.....3000
8—16. The Country Girl, D.....1000
8—20. The Substitute Widow, D.....2000

JOKER

7— 5. Right Off the Reel, C.....1000
7—10. Bobby Bumps Gets Pa's Goat, C., and A Trip to the Pyramids, Ed....Split reel
7—17. Freaks, C. 1000
7—24. A Duel at Dawn, C.....1000
7—31. The Village Smithy, C.....1000
8— 7. Their Bewitched Elopement, C.....1000
8—14. A Dip in the Water, C.....1000
8—18. Her Wedding Night, C.....1000
8—21. Bobby Bump's Adventures, Cart., C., and Seeing the Funny Side of the World with Homer Croy, Ed...Split reel

LAEMMLE

7—11. Maritime Lowe-Fixer, Com.-D.....1000
7—15. Dear Little Old Time Girl, D.....1000
7—18. For His Superior's Honor, D.....1000
7—25. According to Value, D.....1000
7—29. Heritage, D. 4000
8— 1. Paternal Love, D.....1000
8— 8. The Source of Happiness, D.....1000
8—15. In the Grasp of the Law, D.....1000
8—22. Dr. Mason's Temptation, D.....1000

L-KO

7—18. A Doomed Hero, C.....2000
7—21. The Curse of a Name, D.....1000
7—28. Life and Moving Pictures, C.....2000
8— 4. In the Claw of the Law, C.....1000
8— 8. Shot in a Barroom, C.....1000
8—11. Hello Bill, C.....1000
8—15. Love On an Empty Stomach, C.....1000
8—22. A Tale of Twenty Stories, C.....2000

NESTOR

7—12. When Father Had the Gout, C.....1000
7—16. Her Rustic Hero, C.....1000
7—19. There's Many a Slip, C.....1000
7—23. Behind the Screen, C.....2000
7—26. The Tale of His Pants, C.....1000
7—30. The Rise and Fall of Officer 13, C..1000
8— 2. It Happened When He Fished, C.....1000
8— 6. Little Egypt Malone, C.....1000
8— 9. Dan Cupid, Fixer, C.....1000
8—13. Lost—Three Teeth, C.....1000
8—16. Tony the Wop, C.....1000
8—20. Kids and Corsets, C.....1000

POWERS

8— 5. Saved by a Scent, C. (Baffles and Duck) 1000
8— 7. Around the Corner, D.....1000
8—12. The Elephant Circus, Vaud., and Little People in Fur, Ed.....Split reel
8—14. Haunting Winds, D.....1000
8—18. Lady Baffles and Detective Duck in "The Dread Society of the Sacred Sausages, C. 1000
8—21. A Double Deal in Pork, C.....1000

REX

6—22. A Mountain Melody, D.....1000
7— 1. Vanity, D. 2000
7— 6. Steady Company, Com.-D.....1000
7— 8. Souls in Pawn, D.....3000
7—13. When Hearts Are Trumps, Juvenile D.1000
7—20. A Happy Pair, C.....1000
7—25. Bound on the Wheel, D.....3000
7—27. One on Mother, Com.-D.....1000
8— 1. Jealousy, What Art Thou? Com.-D..2000
8— 3. The Proof, C.....1000
8— 8. Betty's Bondage, D.....2000
8—15. Mountain Justice, D.....2000
8—17. Quits, D. 1000
8—22. A Seashore Romeo, C.....1000

VICTOR

7— 9. The Violin Maker, D.....1000
7—14. His Prize Story, D.....3000
7—16. The Trust, D.....1000
7—21. The Weird Nemesis, D.....2000
7—23. Jeanne of the Woods (Mary Fuller), D. 1000
7—28. The Double Standard, D.....1000
8— 4. My Tomboy Girl, C.....2000
8—11. Refuge, D. 2000
8—20. The Taming of Mary (Mary Fuller), C..1000

For Table of Contents See Page 94

SAMMY BURNS

"A REGULAR COMEDIAN"

IN

"SONNE COMEDIES"

Supported by PRISCILLA DEAN

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A GENUINE CHARACTER

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The Lone Star Rush.....5 parts

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Hearts and Flowers, D.....5 parts

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The Last Chapter .....5 parts
The High Hand.....5 parts
The Man Who Could Not Lose.....5 parts

MASTERPIECE FILM COMPANY
Hoosier School Master.....5 parts
The Truth Wagon.....5 parts
Jack Chanty .....5 parts

PAGEANT FILM COMPANY
Pageant of San Francisco.....5 parts

OZ FILM COMPANY
The Last Egyptian.....5 parts
The New Wizard of Oz.....5 parts

F. C. WHITNEY
The Chocolate Soldier.....5 parts

CONTINENTAL FEATURES

MAJESTIC
Ruy Blas .....

MUTUAL SPECIAL
Mexican War Pictures.....

NEW MAJESTIC
Sapho .....

N. Y. MOTION PICTURES
The Battle of Gettysburg.....
The Wrath of the Gods.....
Zu Zu, the Band Leader.....

R & M
The Battle of the Sexes.....
The Floor Above.....
The Dishonored Medal.....
The Mountain Rat.....
Home, Sweet Home.....

THANHOUSER
A Legend of Provence.....
Joseph in the Land of Egypt.....
Cardinal Richelieu's Ward.....
Dope .....

CORT FILM CORPORATION
The Melting Pot.....5 reels

COSMOFOTOFILM COMPANY
Incomparable Mistress Bellairs.....4 parts
"1914" by "Rita".....2 parts
Liberty Hall .....3 parts
Lil o' London.....4 parts
The King's Minister.....3 parts
Two Little Britons.....3 parts
The Middleman .....5 parts

FOX FILM CORPORATION

A Fool There Was.....6 reels
The Girl I Left Behind Me.....5 reels
A Gilded Fool.....5 reels
Children of the Ghetto.....5 reels
Celebrated Scandal (Betty Nansen)..5 reels
The Kreutzer Sonata.....5 reels
The Nigger .....5 reels
Anna Karenina (Betty Nansen)....5 reels
Valley of the Missing.....5 reels
Clemenceau Case .....5 reels
Princess Romanoff .....5 reels
A Woman's Resurrection .....5 reels
The Plunderer .....5 reels
Wormwood .....5 reels
The Devil's Daughter.....5 reels
Should a Mother Tell?.....5 reels
Dr. Rameau .....5 reels
The Witch (coming).....
Lady Audley's Secret (coming)....

GEORGE KLEINE ATTRACTIONS
Stop, Thief! .....5 parts
The Woman Who Dared.....5 parts
The Commuters .....5 parts
Who's Who in Society.....3 parts
The Spendthrift .....5 parts

GOTHAM FILM COMPANY, INC.
6— 1. The Man Who Beat Dan Dolan....4 parts
7— 1. A Trade Secret.....5 parts

GREAT NORTHERN FILM COMPANY
A Deal with the Devil.....3 reels
Through the Enemy's Lines.....4 reels
The Evangelist (*W. Psilander*).....4 reels
The Heart of Lady Alaine.....4 reels

ITALA FILM COMPANY
Cabiria .....
Treasure of the Louzats.....4 parts
Jules Porel—Serpent .....3 parts

LEWIS, WOLFF
Billy Sunday.....1 reel

LADY MACKENZIE FILM COMPANY
Big Game Pictures.....

METRO PICTURES CORPORATION

DYREDA FILM CORPORATION
Always In the Way.....

POPULAR PLAYS & PLAYERS
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The Shooting of Dan McGrew.....
The Spell of the Yukon.....
Vampire .....
Greater Love Hath No Man.....

B. A. ROLFE PHOTOPLAYS, INC.
Satan Sanderson .....
The Cowboy and the Lady.....
The High Road.....
The Right of Way.....
The Purple Lady.....
The Liars .....
A Royal Family.....

TIFFANY FILMS CORPORATION
Heart of Maryland.....

QUALITY PICTURES
The Second in Command.....

MUTUAL MASTERPICTURES
11. The Cup of Life (*N. Y. Motion*).....5 reels
12. Child of God (*Reliance*).....4 reels
13. The Absentee (*Majestic*).....5 reels
14. The Victim (*Majestic*).....3 reels
15. Rumpelstiltskin (*N. Y. Motion*).....4 reels
16. Strathmore (*Reliance*) .....4 reels
17. Lure of the Mask (*American*).....4 reels
18. God's Witness (*Thanhouser*).....4 reels
19. Ghosts (*Majestic*) .....4 reels
20. The Failure (*Reliance*).....4 reels
21. The Darkening Trail (*N. Y. Motion*)..4 reels
22. The Lonesome Heart (*American*).....4 reels
23. Patriot and Spy (*Thanhouser*).....4 reels
24. Her Shattered Idol (*Majestic*).....4 reels
25. Up from the Depths (*Reliance*).....4 reels
26. The Reward (*N. Y. Motion*).....5 reels
27. The Flying Twins (*Thanhouser*).....4 reels
28. The Secretary of Frivolous Affairs (*Am.*) 4 reels
29. The Fox-Woman (*Majestic*).....4 reels
30. The Mating (*N. Y. Motion*).....4 reels
31. Milestones of Life (*Thanhouser*).....4 reels
32. The Girl from His Town (*American*)...4 reels

F. O. NIELSEN
Guarding Old Glory.....5 reels

PARAMOUNT PICTURES

BOSWORTH
5—17. Betty in Search of a Thrill.....5 reels
7— 5. Rugmaker's Daughter .....5 reels

EDISON
5— 6. House of the Lost Court.....5 reels

FAMOUS PLAYERS
6— 7. Dawn of Tomorrow.....5 reels
6—17. Clarissa .....4 reels
6—21. The Dictator.....
7— 1. Little Pal .....5 reels
7—26. Seven Sisters .....5 reels
8— 2. Rags .....5 reels
8— 5. Mice and Men.....
8—12. Sold .....5 reels
8—23. The Dainty Boss.....

JESSE LASKY COMPANY
5— 3. The Woman .....5 reels
5—24. Stolen Goods .....
5—27. Wild Goose Chase.....4 reels
6—14. The Arab .....5 reels
6—28. Chimmie Fadden.....
7— 8. The Clue .....5 reels
7—12. Kindling .....5 reels
7—19. The Fighting Hope.....5 reels
7—29. Puppet Crown .....5 reels
8— 9. Secret Orchard .....
8—16. Marriage of Kitty.....5 reels

MOROSCO PHOTOPLAY COMPANY
6—24. Wild Olive .....5 reels
7—22. Kilmeny .....5 reels
8—19. Nearly a Lady.....5 reels
8—26. Majesty of the Law.....

PARAMOUNT
5—20. Bootles Baby, and Man on the Case.5 reels
6—10. Brother Officers .....5 reels
7—15. The Running Fight.....5 reels

PROHIBITION FILM CORPORATION
Prohibition .....5 parts

STANDARD NEWSFILM, INC.
Are We Ready?.....4 reels

SUN PHOTOPLAY CO., Inc.
The Princess of India.....5 reels

UNITED PHOTOPLAYS
Japan .....6 reels
China .....6 reels

VITAGRAPH-LUBIN-SELIG-ESSANAY, INC.

VITAGRAPH
Week of
5—17. The Island of Regeneration.....6 parts
6—14. Sins of the Mothers.....5 parts
7—12. Crooky Scruggs .....5 parts
8— 9. Chalice of Courage.....6 parts

LUBIN
6— 7. The Sporting Duchess.....5 parts
7— 5. The District Attorney.....5 parts
8— 2. The Climbers .....5 parts
8—30. Tillie's Tomato Surprise.....5 parts

SELIG
5—31. The Millionaire Baby.....6 parts
6—28. The Rosary .....7 parts
7—26. A Texas Steer.....5 parts
8—23. House of a Thousand Candles.....6 parts

ESSANAY
5—24. The Slim Princess.....4 parts
6—21. The White Sister.....6 parts
7—19. The Blindness of Virtue.....5 parts
8—16. A Bunch of Keys.....5 parts

WORLD FILM CORPORATION

6—14. Fine Feathers .....
8—16. The Death Lock.....
8—23. The Master Hand.....
8—30. The Renegade .....

BRADY
5— 3. Woman and Wine.....
5—24. The Boss .....
6—28. The Face in the Moonlight.....
7—12. After Dark .....
7—19. The Cub .....

CALIFORNIA MOTION PICTURE CORP.
Lily of Poverty Flat.....5 parts
A Phyllis of the Sierras (coming)..5 parts

FROHMAN AMUSEMENT CORP.
5—31. Builder of Bridges.....

RING LARDNER
7—26. Letters from Bugs to Gus, No. 3...
8— 2. Letters from Bugs to Gus, No. 4...
8— 9. Letters from Bugs to Gus, No. 5...

SHUBERT
6— 7. An Indian Diamond.....
6—21. The Moonstone .....
7—26. Marrying Money .....
8— 9. The Stolen Voice.....
8—16. The Little Dutch Girl.....

LEDERER
8— 2. Sunday .....

WIZARD
7—26. Pokes & Jabs in a Quiet Game.....
8— 2. Pokes & Jabs in Mashers and Splashers .....
8— 9. Pokes & Jabs in Juggling the Truth.

WORLD COMEDY STARS
6—21. Rafferty Stops a Marathon Runner (Celtic)
6—28. Mike and Meyer Go Fishing (L. & K.)

For Table of Contents See Page 94



AN EXCEPTIONAL

OPPORTUNITY

FOR AGGRESSIVE

"LIVE WIRES"

State rights are now being sold for the political drama

THE GOVERNOR'S BOSS

in which

EX-GOVERNOR of NEW YORK

William Sulzer

Appears throughout playing the "Governor." He is supported by an all-star cast of film favorites. This remarkable photoplay, which will create a sensation throughout the country, has been in process of reconstruction until the present moment. It has been carefully edited, assembled and titled, being reduced from 6,000 to 4,400 feet. It has not been publicly exhibited or offered for sale. The time is ripe now, the film stands today as a fine feature offering, and quick action is desired. An elaborate display of lithographs in all sizes is on hand.

This remarkable feature film WILL BOOK ITSELF

No technical knowledge of the film business is necessary to make a fortune booking this film. It needs only personal attention and supervision.

No man in this country, with the exception of a few of our Presidents, has had more

NEWSPAPER PUBLICITY

than

WILLIAM SULZER

and he intends to continue his political career.

Cash purchases of State Rights is the only way this film will be handled. Prospective buyers or representatives of buyers for any territory may arrange for a private screening of this subject by calling

THE GOVERNOR'S BOSS PHOTOPLAY CO.

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MARGARITA FISCHER

In Lloyd Osbourne's Drama of the Stage

INFATUATION

BOBBS-MERRILL CO., Publishers

Released September 2nd



A Mutual Masterpicture by a Master Craftsman of Literature— Lloyd Osbourne, the Famous Stepson of Robert Louis Stevenson



In securing the picturization of Lloyd Osbourne's great novel, "Infatuation," the Mutual has added another distinguished name to the already long list of noted authors who have contributed to the success of Mutual Masterpictures.

MUTUAL MASTERPICTURES RELEASED TO DATE:

THE QUEST
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THE OUTCAST
THE DEVIL
THE OUTLAW'S REVENGE
ENOCH ARDEN
A MAN AND HIS MATE
ON THE NIGHT STAGE
MAN'S PREROGATIVE
CAPTAIN MACKLIN
THE CUP OF LIFE
A CHILD OF GOD
THE ABSENTEE
THE VICTIM
RUMPELSTILTSKIN
STRATHMORE
THE LURE OF THE MASK
GOD'S WITNESS
GHOSTS
THE FAILURE
THE DARKENING TRAIL
THE LONESOME HEART
THE PATRIOT AND THE SPY
HER SHATTERED IDOL
UP FROM THE DEPTHS
THE REWARD
THE FLYING TWINS
SECRETARY OF FRIVOLOUS AFFAIRS
THE FOX WOMAN
THE MATING
MILESTONES OF LIFE
THE GIRL FROM HIS TOWN
THE TOAST OF DEATH
A YANKEE FROM THE WEST

MUTUAL FILM CORPORATION, 71 W. 23d Street, New York

The Majestic Motion Picture Co.

Presents for its two-part feature



FRANCELIA BILLINGTON

Sunday, August 15

THE KINSHIP OF COURAGE

A melodrama of exciting interest featuring Francelia Billington

MUTUAL PROGRAM

MUTUAL PROGRAM

MAJESTIC AND KOMIC GUIDE FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic and Komic Releases)

BILLIE GOAT. (1 Reel Majestic.) Release date Tuesday, August 3. Another comedy by the Majestic juvenile company, in which the children are shown conducting a secret society in imitation of their elders.

BIG JIM'S HEART. (2 Reel Majestic.) Release date Sunday, August 8. Featuring Charles Clary and "Teddy" Sampson in a story of early Western life, in which the Sheriff learns that his rival is not guilty of the murder for which he is to be hung, and saves his life.

FATHER LOVE. (1 Reel Komic.) Release date Sunday, August 8. Another Komic farce in which the ladies of society appear in the roles of the stronger sex.

THE RIGHT TO LIVE. (1 Reel Majestic.) Release date Tuesday, August 10. A juvenile comedy drama featuring the children of the Majestic company. The little newsboy discovers that it is wrong to take bread when one is hungry. Through his childish efforts, the old blind man and a little girl are made happy.

THE KINSHIP OF COURAGE. (2 Reel Majestic.) Release date Sunday, August 15. Featuring Francelia Billington and William Lawrence. The bad man of the Mexican border is reclaimed and wins the Eastern heiress.

THE FATAL FINGER PRINTS. (1 Reel Komic.) Release date Sunday, August 15. Featuring Fay Tincher. A crook masquerading as a gentleman of quality has his identity discovered in a peculiar way, and the young girl who is about to become his wife is saved from an awkward situation.

LOBBY DISPLAY

New poses of Majestic and Komic players in sizes up to 5 feet high. Prices and particulars on request.

MAJESTIC MOTION PICTURE COMPANY

Studios: 4500 Sunset Blvd.
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Mutual Movies MakeTime Fly

ABOVE ALL QUALITY

MUTUAL PROGRAM

To Exhibitors:

The comedy pictures produced by David Horsley and distributed through the Mutual will be known under the brand name of

CUB COMEDY

"It's A Bear"

The first of these is a cracker-jack laugh-provoker in one reel called "The Little Hero" and will be released Thursday, August 19. It is directed by Milton H. Fahrney, and features George Ovey, "the funniest man in America." Exceptionally compelling one and three sheet posters in addition.

Book this through your Mutual exchange


-a
better,
stronger
Mutual
Program
Watch for the
CUB
COMEDY
"It's a bear"
New one-reel comedy release every week on the Mutual Program
Featuring the famous comedian
GEORGE OVEY
Produced by David Horsley First Release Thursday, August 19th
"The Little Hero"
A screaming film farce! Book it—on the Mutual Program
MUTUAL FILM CORPORATION
John R. Freuler, President
Executive offices—71 West 23rd Street, New York City
Exchanges Everywhere



Thomas A Edison

presents

Marc MacDermott

And

Mabel Trunnelle



In

4 Acts of Unusual Power

"Shadows From The Past"

Scenario and Direction by Richard Ridgley

We need do no shouting about "Shadows From The Past"—we shall leave that to Exhibitors. With its truly remarkable strength of heart appeal, its perfect cast, the high artistry of its presentation and the power that comes only from perfect characterization carrying a worthy message, "Shadows From The Past" will give giant impetus to Edison prestige in Features.

This drama joins that high standard set by "The Stoning." "Shadows From The Past" is powerful because it quickens and binds the sympathies by the vivid truthfulness with which it depicts the painfully bitter life of a scarred soul constantly terrorized by an avenging nemesis who gloatingly seeks her secret. Mabel Trunnelle, as the erring sweetheart, the mother in secret, the hunted, faithful wife, displays new and even greater powers, while Marc MacDermott, as the cast-off lover seeking revenge, sets a high character criterion in villainous finesse. With Bigelow Cooper, Nellie Grant, Helen Strickland, George Wright, Jessie Stevens, and Leonie Flugrath. Friday, August 20th.

Raoul Barré Clever Cartoons

CARTOONS ON TOUR. One of the Animated Grouch Chasers. 1,000 feet. Wednesday, August 18. Easily the best—because the funniest—cartoons today.

"SAFETY FIRST." 1,000-foot educational drama, illustrating street railroad accidents and precautions. Direction Harry Beaumont. Saturday, August 21.

GENERAL FILM COMPANY'S *Regular Service*

Accessory News

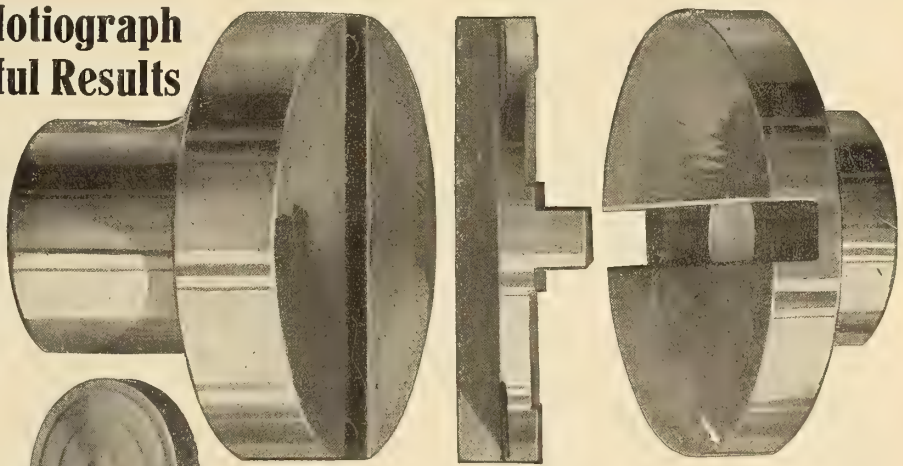
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DEVOTED TO CONSTRUCTION, EQUIPMENT AND OPERATION

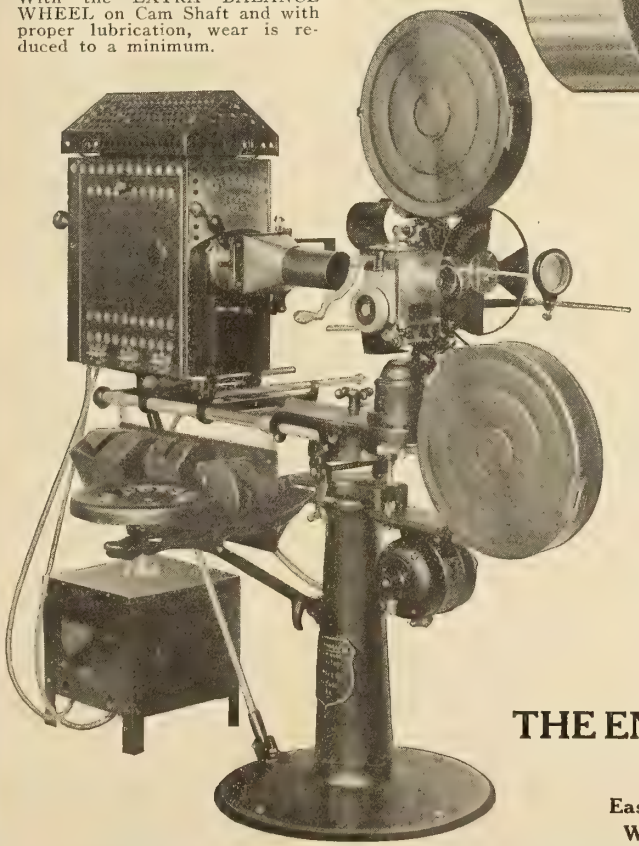
The 1916 Model Motiograph Is Giving Wonderful Results

Just one glance at the projected picture or a careful inspection of the machine will convince any unbiased Exhibitor that he should install a LATE MODEL MOTIOGRAPH.

The SLIDING DISC CONNECTION, which attaches the Framer to the Mechanism, is as solid as a rock and so simple that framer can be removed in ten seconds.

With the EXTRA BALANCE WHEEL on Cam Shaft and with proper lubrication, wear is reduced to a minimum.





(Read this unsolicited letter)

St. Petersburg, Fla., July 22, 1915.

The Enterprise Optical Mfg. Co.,
Chicago, Ill.

Gentlemen:

I want to call your attention to the fact that the proprietor of the Rex Theatre purchased, through the Tampa Photo & Art Supply Co., two MOTIOGRAPHS, and am glad to say that the machines are the best I ever saw, and they are doing the best work that a machine of any kind can do.

After the first night's run with these machines the patrons came to the manager and wanted to know what had been done to make such a sudden change in the pictures as they had been improved one hundred per cent., and the manager informed them that he had just put in two brand new machines of the very best make. "Well," replied one of the patrons, "They must be the best for the change they have made in the pictures."

I am glad to say that I have had no trouble in any way with the new machines and they are running as fine as any machine can be made to run. Am delighted with the improvements that have been made.

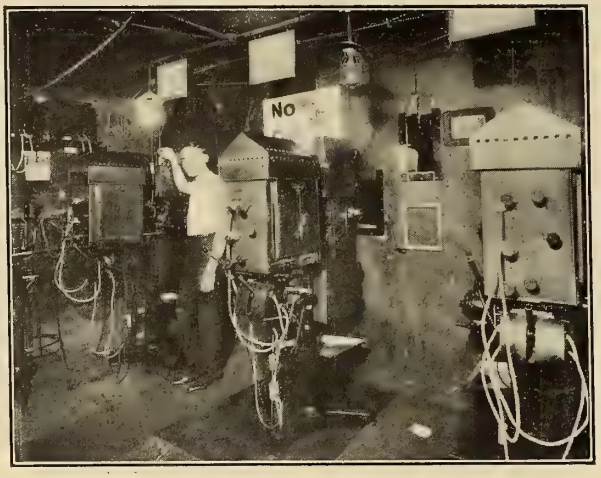
Yours truly,
BOB GILLOOLEY,
Operator, The Rex Theatre.

THE ENTERPRISE OPTICAL MFG. CO.,

568 W. Randolph St., Chicago, Ill.

Eastern Office: 19 West 23rd St., New York City
Western Office: 833 Market St., San Francisco

Simplex



Economy in Purchasing

Simplex

Chicago, Ill., June 3, 1915.

The Precision Machine Co., Inc.,
317 East 34th Street,
New York City, N. Y.

Dear Sir:

I am sending you under separate cover, photograph of the operating room at the Star Theatre, and which I have no doubt will interest you.

These three Simplex Machines shown in the photograph have been in operation since July 24th, 1914, and have used them continually for twenty-four hours every day since then (this Theatre is open all night), without a single stop from any cause whatever; during this time the upkeep of these machines has been less than $3.00, which I know cannot be equalled by any other machine manufactured.

Trusting that the above information will be of interest to you and which I will be only too glad to confirm at any time, I remain,

Yours very truly,

(Signed) Fred. E. Havill,
Chief Operator.

Star Theatre,
68 West Madison St.,
Chicago, Ill.

Ask for Catalogue N

MADE AND GUARANTEED BY

THE PRECISION MACHINE CO. INC.

317 East 34th St. New York

Construction, Equipment and Operation

Accessory News

Section of Motion Picture News

Everything for Theatre, Exchange and Studio

Motion Picture Projection Simplified

Copyright, 1915, by J. H. Hallberg

19—Taking for granted that you have assured yourself about adjustment of the rotating, light interrupting shutter and that the lamp-house and arc-lamp are adjusted properly to give a uniform field of light on the screen when the lamp-house is opposite the aperture plate. What would be your next move?

Ans.—I would fasten the lamp-house carriage to the frame of the machine and then push the lamp-house over so that it will come opposite the stereopticon lens. On some of the machines two rods are provided on which the lamp-house base slides when it is pushed over opposite the stereo lens.

On other types of machines the entire lamp-house and base is fastened on a hinged casting in such a manner that instead of the base sliding the entire lamp-house with base swings over to a position opposite the stereopticon lens. The stereopticon lens may be of either of the single glass type mounted in a ring shaped holder, or with some make machines there is furnished a single glass or a double glass lens in the regular stereopticon jacket.

19 A—After the lamp-house has been pushed over opposite the stereo lens what would be your method of procedure in order to properly adjust the stereo lens?

Ans.—I would strike the arc in the lamp-house, leaving the arc adjustment exactly as it was when the lamp-house was opposite the aperture plate on the M. P. machine. After the arc has settled down, I would move the stereo lens back and forth on the rod provided for this purpose, keeping in mind that the screw adjustment for the jacket or for the entire carriage which moves the stereo supporting rod must be in the centre of its adjustment.

After a sharp outline of the slide carrier has been obtained on the screen the supporting fittings for the stereo lens may have to be moved slightly to one side or to the other or up and down in order that the outline of the stereo opening will come in exactly the same position on the screen as does the image of the aperture plate.

All lamp-house supports are provided with stops or adjustments by which the sideways movement of the lamp-house may be limited, that is, increased or decreased. Under some conditions it may become necessary to make quite a difference in the sideways position of the lamp-house in order to properly focus and centre the outline of the slide carrier on the screen.

19 B—When in the foregoing described manner a rough adjustment of the stereopticon attachment has been obtained what should be done?

Ans.—Insert preferably a non-breakable slide made of mica or metal in the slide carrier or have an old glass slide at hand and insert same in the slide carrier, then by means of the screw adjustment, on the jacket of the stereopticon lens or for the adjustment of the stereopticon holder carriage, make the fine adjustment of the lens to secure an absolutely clear and sharp image on the screen.

19 C—Have you met with difficulties in securing adjustment of the stereopticon lens when maintaining a fixed position for the lamp-house, that is, a fixed back and forth position.

Ans.—Yes, it often happens when a perfect field of light is obtained on the screen by proper adjustment of the lamp-house and the lamp within, relative to the aperture plate, that when moving the lamp-house over opposite the stereo lens the stereopticon lens comes just opposite the light interrupting shutter in front of the motion picture lens.

In a case of this kind the single glass stereo lens mounted in a narrow ring-support occupying not much over three-quarters of an inch in width is the most desirable type of stereo lens to use. With this lens it is possible to do without alteration in the position of the lamp house, but instead the front light interrupting shutter may be moved slightly back or forth on its shaft.

Always keep in mind to move the shutter in towards the lens if there is sufficient clearance on that side without danger of the shutter striking the M. P. lens tube when it is focused in its most forward position.

The double glass or a single glass stereo lens, the ordinary quarter or half size stereopticon lens jacket occupies a space of as much as four inches in length. With

these it may not be possible to move the shutter on the shaft in front of the mechanism so as to give clearance.

In a case of this kind it becomes necessary to compromise on the back and forth position of the lamp-house, maybe by moving it back or forward relative to the M. P. aperture plate so that when the lamp-house is moved over opposite the stereo lens the lens will clear the light interrupting front shutter.

You understand that this is not the most perfect arrangement, but it is necessary to resort to this change in the adjustment and to sacrifice in the uniformity of illumination on the M. P. screen when, through the referred to peculiar circumstances, the stereopticon lens cannot be put in the most desirable position to clear the front shutter.

J. H. Hallberg.

GOOD PROJECTION MARRED BY WEATHER CONDITION

THE telephone was ringing a vigorous signal in the operating room. Out in front the house was packed with a Saturday's matinee audience. The chief operator taking down the telephone receiver, recognized the voice and knew it to be the manager.

There were some pointed questions asked him what had gone wrong with the projection. There *was* something wrong with the screen picture. In the operating room the fact had been known from a time shortly after a comedy reel started to pass through the projector. There remained on the upper reel some two hundred feet of film.

To remedy the cause for this defective projection would require too long an interruption and the operating forces decided it was better to continue through with the reel.

The manager was of the opposite idea. The seconds were passing as rapidly as the feet of film through the machine, while all of this was going on, and the reel finished much to the relief of both persons at the phones.

The day before the weather had been a balmy, warm day in weather conditions. This afternoon a change in weather conditions had brought about a cold, foggy atmosphere. During such weather it is not unusual to have moisture condensation on the interior surfaces of the two condensing lenses.

Especially so when there has not been time to gradually warm up these lenses, and, in other cases, where the lens mounting is not properly ventilated.

The condensing lenses were not the seat of trouble this time. The unusual had happened. The condensation was on the interior surfaces of the *objective lenses* where no ventilation is provided. Hence, the time it would have taken to open the barrel to free the heated air and why the operator continued through with the comedy reel. With another class of picture, this defective projection would have been too serious a matter to continue. Stopping the projection would be the only thing for the reputation of the house.

In northern climates operators cannot be too careful in guarding against moisture condensing on any of the lenses. As also with condensation on slides.

The thing to do is always make it a point to *gradually* warm up the lamphouse, condensing lenses, as also in this case of an actual happening where this condensation took place in the lens barrel of the objective lens, to either open the mounting or allow the rays of light to pass through these lenses and let them receive some heat in this way.

Before threading in a film, let the light be projected, as in the usual manner, only have the shutter blade in a position to shut off the light from continuing on to the screen. Within a short time the optical system will have warmed up without forming the "dew-point" to cause this moisture condensation.

Glass is a very poor conductor of heat and will not absorb nor radiate heat as quickly as the air. Any confined air in lens mountings will absorb heat through the metal and become heated before the inner surfaces of the lenses will have become equally heated.

Unless sufficient time is given to allow for the slower heating of the glass, the dew-point forms and condensation follows from natural causes.

PREMIUM WAR RAGES AMONG PITTSBURGH EXHIBITORS

THERE is a war on among some of the exhibitors in the Pittsburgh section and before the war ends there might be a few less motion picture theatres. It has all been brought about by the fact that some of the proprietors are trying their best to get all of the patronage for their houses and do not want the other fellow to get any money out of the game.

One of the motion picture houses here a few months ago started giving a set of dishes away each week. Then things began to happen. Another of the motion picture theatres then announced that once a week it would give $100.00 away in gold. Another theatre not to be outdone by any of them, announced that it would give a Ford machine away each month and it was thought that the trouble was over for the time being.

But not so. Competition is the life of trade, they figured, and overlooked the fact that it could also be ruinous to the life of trade.

The latest thing in prizes now offered is a house and lot for the holder of the lucky number at another motion picture theatre here and what will be given next no one knows.

It is an outrage, to say the least, and has done more harm to the motion picture business here, as only the ones giving prizes away get the patrons and even at that the amounts given away do not come in by way of profits.

In several instances the motion picture theatre proprietors are running their places for the public and are overlooking the fact that while they are getting so generous they are not making any money for themselves.

SEVENTY-SECOND STREET PLAYHOUSE A FLOURISHING EAST SIDE THEATRE

ONE of the most flourishing neighborhood houses on the east side of Manhattan Island, New York City, is the Seventy-second Street Playhouse, located on Seventy-second street, between First and Second avenues.

It is a moderate-sized theatre, seating seven hundred, with a ten and fifteen cents admission price and using Universal, World Film Service, and "The Goddess," the Vitagraph serial, as an extra attraction.

Douglas Faulkner, the manager, has, during the fifteen months of his direction of the theatre, increased its popularity and attendance until it compares favorably with any theatre of its size on the East Side. Music is one of the features of the Seventy-second Street Theatre, and this is only one of the numerous ways in which Mr. Faulkner contrives to make his live-wire managership felt.

INCANDESCENTS AS WHITE ROSES IN LOBBY DISPLAY ARE USED IN TEXAS THEATRE

LOBBY displays have a strong tendency to make new patrons, as proved by many progressive exhibitors.

The Old Mill Theatre in Dallas, Texas, has employed many unique ideas in lobby display for years past, and through them this playhouse has builded a reputation that extends throughout the South.

When showing the V-L-S-E feature, Viola Allen in "The White Sister," the front of the house was covered with an electrical display that, when lighted, converted each bulb into a brilliant white rose. The effect was beautiful.

POSTERS A-PLENTY AND ABUNDANT ELECTRIC DISPLAYS DRAW PATRONS IN CROWDS

THAT exhibitors should strongly advertise their features is proved by the volume of business done by the Portola theatre in San Francisco, where capacity audiences are the rule all day and every day.

The weekly reservations of this theatre for its Big Four features include 54-sheet stands, one hundred 24-sheet stands, half and quarter-page newspaper advertisements and numerous six, three and one-sheet posters, as well as an abundance of electrical displays.

THE MORE INTENSE A LIGHT, THE DARKER IS THE SHADOW WHICH IT CASTS

FROM this axiom in the laws of light a deduction can readily be formed that in order to have the facial expression brought out to the fullest value in the projected picture there should not be used too intense a light in its projection.

A little experimentation along these lines of obtaining the correct light value in the projected picture is well worth one's time. Procure an adjustable rheostat of generous size and capacity to give an over intense illumination. Then vary this light in all degrees of intensity and compare the results. Not once, but repeat these experiments, making sure an error in judgment of the light value does not take part.

The order of the present day is for better pictures. Better posed pictures. Better negatives. Then the positives, and last, the projected picture. Unless due care is given in the projection of the finished positive film, all the care and refinements given by the directors, actors, cameraman, negative developers and others will not be given the audience.

Taking the other classes of public performances, what do we find. After an author has written his play, the composer his music, these are studied and rehearsals are gone through with before the public is invited to witness the performance. Then why not be it required to do something in this way of a rehearsal with the projection? It is the actor or artist interpreting the author's ideas for the public's approval. It is only just that all in the positive film be given to its fullest value on the screen and its the duty of the projecting forces to do this. There are just only two conditions of things the operator can control—LIGHT VALUE and SPEED—in interpreting the author's ideas. It is to be surmised most operators do not fully appreciate the importance of these two factors in getting the most out of a film.

DEFINITION AND HISTORY OF THE ELECTRIC ARC

THE electric arc is the phenomenon of light and heat occurring when an electric current persists in maintaining itself across an opening made in its circuit. When of short duration and of disruptive character it is known as a spark, the term ARC being used to designate a continued discharge across a bridge of conducting vapor.

The spark was first observed by Volta in 1800, in which year, too, Sir Humphry Davy discovered the particularly bright spark between charcoal points separated in air or under liquids, and exhibited it before the Royal Institution with the aid of a battery of 150 elements. It was not until 1808 that Davy, with a battery of 2,000 elements, was able to exhibit the first true arc, an extended flame nearly four inches long, before the Royal Institution. This discharge was maintained between horizontal charcoal points, and owing to the current of heated air which is created, assumed a bow or arch shape, hence its name of "arc."

The intense brilliancy and whiteness of this light resulted in wide-spread efforts to utilize it practically. A great improvement followed when Foucault introduced in 1843 carbons made of gas-coke to replace the charcoal pencils of Davy's. Another step was when Grove used the salts of sodium and potassium to steady and increase the length of the arc. Many attempts were made to further adopt this new light to practical use, but the cost of electrical energy generated by means of batteries was so high no commercial success was accomplished until the advent of the dynamo had been developed.

'UTAH THEATRE EQUIPPED WITH POWER'S MACHINES

J. R. BAXTER, JR., manager of the Lyceum theatre, Spring City, Utah, announces that his new house will have a seating capacity of four hundred and will be equipped with Power's 6-A machines, and when completed will be modern and up-to-the-minute in every respect. The theatre represents an investment of $8,000.

EXHIBITORS IN CHICAGO SECTION INVESTIGATING MOTIOGRAPH MERITS

THE Enterprise Optical Manufacturing Company is still working overtime in an effort to supply the demand for the 1916 model Motiograph.

Exhibitors from the Chicago section of the country are making special trips to Chicago to view its demonstration.

J. E. ROBIN, PROJECTION EXPERT, NOW GENERAL MANAGER OF SALES FOR BAIRD PROJECTOR

JOSEPH E. ROBIN, for a number of years widely known as a projection expert and sales manager, particularly in connection with the Simplex machine, joined the business staff of the Baird Moving Picture Machine Company, of 24 East Twenty-third street, New York, on August 2, as general manager of sales.

From an apprentice stage electrician, Mr. Robin has worked himself to high positions as electrical engineer and projection specialist. Besides having a high technical knowledge of electricity, chemistry and mechanics, he has a personality that ingratiates him wherever he travels and makes many friends for the company he represents.



JOSEPH E. ROBIN

In his boyhood Robin was an electrical prodigy. He had a journeyman's knowledge at twelve, but was obliged to take his first job as an apprentice, which was as a stage electrician at the Bon Ton theatre in Salt Lake City in 1893. He later held many jobs as stage electrician in many cities. This naturally brought him in touch with the motion picture machine when it was first introduced in the American theatres. Becoming a motion picture operator was only a step and he has been connected with that branch for fifteen years.

Robin first was a Biograph operator; then with Lumiere; later with Pathé and finally with the Edison Company. Then he was appointed projection expert for Kinemacolor, which was just becoming known.

When the Simplex projector was introduced, early in 1912, Mr. Robin joined that company as special representative and toured the United States and Canada for the next three years.

Since leaving Simplex he has been at the San Francisco Exposition, where he was appointed advisory engineer to the Director of Works and supervised the many projection outfits on the grounds.

Mr. Robin has compiled many standard tables on projection, particularly the elaborate Simplex table. He is also a member of the I. A. T. S. E.

LIKES PICTURES SO WELL HE SEEKS THEATRE AFTER THE SHOW

A BURGLAR was discovered hiding under the stairs in the rear of the Novelty theatre, at 3530 Easton avenue, St. Louis, by William West, a private watchman, on the night of July 28. West captured the man and was taking him to a nearby patrol box when he was suddenly tripped by the burglar, who fled.

Fifteen dollars worth of jewelry was found under the stairs recently, that had been stolen, and it is believed that the man was the thief who had come to get the jewelry.

SOCIETY BEAUTY WILL SING IN MASK AT BUFFALO THEATRE

MISS BUFFALO is the name given a very beautiful and mysterious local girl who Manager Schlesinger announces will sing at the Palace theatre, Buffalo, N. Y., beginning Monday, August 9.

Mr. Schlesinger says her identity will not be disclosed and that she will sing in a mask. It is rumored that she is a popular society girl.

Hallberg Helps

Projection Electricity

Questions Answered

Repairing Equipment

Here Mr. Hallberg will answer all the questions you send in—no matter how simple or difficult.

SIZE ON LENSE FOR 70-FOOT SHOW

S. & B. Hawkeye, Ia.—*We have a Power's 6-A machine and at present we are throwing our picture about 55 foot, but in the near future we are going to occupy a new building where the projection distance will be 70 feet. Kindly notify through the* News *if we will need a new lens, and if so, the kind we will need.*

Ans.—In the absence of information from you as to the size picture which you are now throwing, and the size picture you wish to throw at the new distance, it is impossible to give you the correct size of lens.

A Standard size picture is slightly over 9 feet high by 12 feet wide, and at 55 feet you would, for this size picture, use about a four-inch E. F. lens. To make this same size picture at your new distance of 70 feet you would require a 5¼-inch E. F. lens.

In order not to delay you, in case you intend to make the change very soon, I may give you the following lens sizes for a 70-foot distance.

Six-inch lens at 70 feet makes picture about 7 feet high by 10½ feet wide.

Five and three-quarter-inch lens at 70 feet makes picture about 8.3 feet high by 11 feet wide.

Five and a half-inch lens at 70 feet makes picture about 8.7 feet high by 11.6 feet wide.

Five and a quarter-inch lens at 70 feet makes picture about 9 feet high by 12 feet wide.

Five-inch lens at 70 feet makes picture about 9.6 feet high by 12.8 feet wide.

Four and three-quarter-inch lens at 70 feet makes picture about 10 feet high by 13.4 feet wide.

Four and a half-inch lens at 70 feet makes picture about 10.6 feet high by 14.11 feet wide.

Four and a quarter-inch lens at 70 feet makes picture about 11.2 feet high by 14.11 feet wide.

Four-inch lens at 70 feet makes picture about 11.10 feet high by 15.10 feet wide.

You will note that the 11 by 15 picture made by the 4-inch lens at 70 feet is about as large a picture as can be recommended for an ordinary theatre, seating up to 1,000 people. If the theatre is very narrow and the ceiling is low, a smaller picture will of course have to be used.

When ordering lenses remember the above figures are for the M. P. lens, and all you have to do is to state that you desire to have the stereo lens to match.

If you have time, write again and state just what size picture you now have and what size picture you wish to project at the new distance. Then I will give you exact figures.

MOTOR WITH EDISON B MODEL

H. O. B., Markle, Ind.—*I have an Edison Underwriters Model B machine. Can I put a motor on same with good results? Please give size of motor.*

Ans.—Any good electric motor, perferably one provided with a speed controller which at full normal speed is capable of delivering ⅛ H. P., can be used for driving an Edison machine.

Operators have applied a motor for driving the Edison model B machine by putting a pulley on the outside of the small pulley which drives the take-up belt. This pulley can be made by any mechanic and fastened onto the take-up pulley on the mechanism. Be sure the pulley extends out far enough so that it will clear the light interrupting shutter.

The pulley should be about five inches in diameter, and should be made for a round belt and could be directly driven from a motor having adjustable speed control like the Kimble motor, if your current is alternating, or by any standard make motor provided with a groove pulley and speed controller if your current is direct.

You want to make sure, however, that the Underwriters will not make any objection to the use of motor drive on your Edison machine, as the application of such a device might invalidate your insurance, because the Edison model B machine is not approved by the underwriters for motor drive. You understand, of course, that the motor should be so placed that in framing the mechanism up and down the belt will remain tight in all positions of the framing lever. This is a matter for your operator or local mechanic to take care of.

MACHINES FOR TWO-WING SHUTTERS

H. M. J., Roselle Park, N. J.—*In your issue of July 24, J. H. Hallberg describes under heading Motion Picture Projection Simplified, a two-wing shutter, and claims very perfect results can be obtained with this two-wing shutter when it is speeded up on specially designed machines, that run this shutter 50 per cent. faster.*

I believe that he is right, but would like very much to see a machine operating under these conditions. I beg to ask if you will answer through your column what machines are specially designed for using a two-wing shutter running at this speed.

Ans.—The two-wing shutter operating at 50 per cent. faster than normal speed with D. C. at the arc is one of the features of the Baird projector. The Baird projector can be seen at the office of C. R. Baird & Co., 24 East Twenty-third street, New York City, or at various dealers throughout the country who are handling the machine.

CONDENSER COMBINATION WITH MOTIOGRAPH

C. W., Columbus, Kans.—*I would like you to advise me through the projection department, what condenser combination I should use with a Motiograph machine using 40 amperes D. C., four-inch E. F. lens with a throw of 55 feet.*

How far should the condensers be from the aperture plate of the machine? I expect to use Meniscus Bi Convex condensers.

Ans.—For the conditions which you specify I would recommend two 6½-inch focus condensers spaced approximately 3/16 of an inch apart. The distance from the condenser mount to the aperture should be as short as possible and still permitting you to cover the aperture fully. By a few experiments with the film gate open and your crater properly formed you can readily discover the best position for the condensing lenses relative to the aperture and the arc relative to the condensing lenses.

When you order your Meniscus Bi Convex condenser combination specify that you wish the focus of the combination to be equal to two 6½-inch plano convex condensers placed in a mount approximately 3/16 of an inch apart.

FEASTER MACHINES INSTALLED IN MANY THEATRES

THE Feaster non-rewind device is being installed in many theatres and studios in New York City and elsewhere. The first installation of this great time and labor saving magazine on the Pacific coast will be in the Lasky studios, at Hollywood, California, which follows as a direct result of the exhibit of Byron Chandler, Inc., at the National Convention.

NEW GLOVE THEATRE, SEATING 1,400, HANDSOMELY DECORATED

THE New Glove theatre, named appropriately after the town in which it is situated, Gloversville, N. Y., which is now operated under the management of Cady and Dartch, is one of the finest photoplay houses in the central part of the state.

The theatre has a seating capacity of 1,400. The building is fireproof and has thirteen exits. The auditorium is handsomely decorated and lighted by the indirect system. The aisles are broad and richly carpeted. The ceiling and wall decorative scheme consists of old ivory and a delicate shade of brown, with high lights trimmed with gold.

Wide upholstered opera chairs contribute to the comfort of the patrons. Lady ushers show the patrons to their seats, while matrons are in attendance to administer to the wants of the feminine patronage.

Up-to-date heating and ventilating systems have been installed, so that the theatre will be sufficiently warm in winter and kept at a cool even temperature in summer.

In the operating booth are two Powers 6-A motor-driven machines, and a Martin rotary converter furnishes light and power for the apparatus.

A five-piece orchestra plays the musical accompaniment to the pictures. The management has inaugurated a policy of presenting only high grade films for the patrons of the theatre.

S. P. Whiting is the house manager of the New Glove. Mr. Whiting began his theatrical career as usher of Smith's theatre, Bridgeport, Conn. Since then he has been connected with various amusement enterprises, and was one of the designers of the Titanic disaster electrical spectacular production, which became very successful wherever put on exhibition. Mr. Whiting was also connected with the J. B. Morris family theatre circuit in the capacity of general manager.

30 THEATRES IN TRENTON RUNNING THROUGH SUMMER

Special to MOTION PICTURE NEWS

Trenton, N. J., August 3.

ALL of the motion picture houses here, approximately thirty, are running throughout the summer season for the first time in years. Heretofore nearly one-half of the theatres have been in the habit of displaying the time-worn sign "Will Open Early in August."

The direct cause of the open-all-year policy is not so much due to an increase of screen fans as it is to the efforts of the managers to hold on to their regular patrons.

Because of the keen rivalry among the picture house owners the 103,000 inhabitants of this city are enjoying the highest priced feature films at the usual commercial film prices.

The Paramount program leads in the field for popularity here and the State Street theatre, which offers this feature, is doing a record business notwithstanding the heated season. The William Fox features come next at the Trent. The Pathé romance of "Elaine," started here recently, packs the various theatres that offer this attraction. "The Goddess," of the Vitagraph program, has made a ten strike. The several houses that are now offering this serial are well patronized.

The Taylor opera house, realizing the importance of the photoplay features, has added two-reel special features, including the Charles Chaplin series, in addition to the Keith vaudeville show.

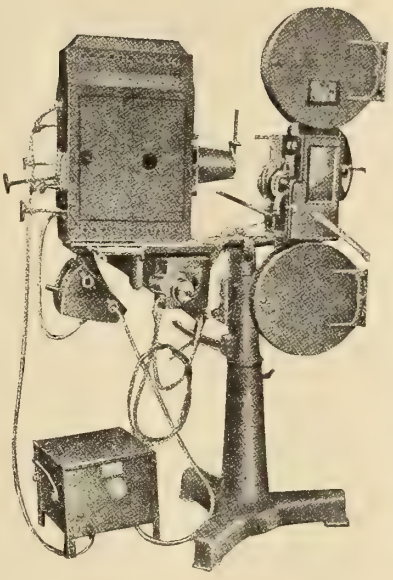
NEW YORK BRANCH PLANS CARNIVAL AT BRIGHTON BEACH ON AUGUST 21

AN enthusiastic and largely attended meeting of the general committee of the New York Motion Picture Exhibitors League, having in charge the big Carnival and Field Day for August 21 at Brighton Beach, was held recently at the league headquarters.

Brighton Beach Hotel was determined upon as the place to have the shore dinner, and in the midst of a report of one committee someone interrupted and made a motion that every man in the room dig down in his pocket and produce a definite sum of money for preliminary expenses. All those present immediately produced.

A ways and means committee empowered to get into rapid fire action, consisting of Samuel Trigger, chairman ex-officio, Louis Blumenthal, Lee Ochs, Elias Mayer, and Isaac Hartstall, was appointed and got on the job forthwith.

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ATTENTION EXHIBITORS

We have 396 opera chairs 18". At the present time they are in rows of nine, but they can be made in any size row desirable. These chairs have been used for three weeks only. The regular price of these chairs is $1.65 each and we will guarantee these to be absolutely new with the exception of the usage mentioned above.

We will sell the lot for $385.00 F. O. B. Philadelphia. The chairs have hat racks and a photograph of same can be furnished upon request. A bargain very seldom offered. Will hold these chairs on a deposit of $100.00 and the balance bill of lading attached to sight draft if desired.

Stern Manufacturing Company
109 N. 10th St., Philadelphia, Pa.

NEWS OF THE PENNSYLVANIA PHOTOPLAY THEATRES

MANY improvements are being made at the Coliseum theatre at New Castle, Pa., this month and when the house opens the latter part of August it will be one of the prettiest as well as most modern in that section of Pennsylvania.

Messrs. Hanitch and Robins, who are managers of the theatre, stated that the theatre would be finished in white and gold both inside and out. The management will also install new chairs so that the house will be more comfortable for their patrons and also will be able to accommodate larger audiences.

Other up to the minute improvements will be made to the theatre and when it is completed it will be more in keeping with the style that these two able managers desire to keep their houses.

Beechview, a suburb of Pittsburgh, is to have a new thetre. John Kahler has secured title to the George H. Hobson holding of 60 by 100 feet in Beechview avenue. It is said a new theatre is to be erected on the property and when it is completed it will be one of the best small theatres in the South Hills section of Pittsburgh.

Longview's $50,000 opera house, located at Longview, Texas, said to be the finest in Northeast Texas, was opened with a special feature picture show night of July 29. Mayor Rodenheim delivered a short address and was loudly cheered as he praised the Longview spirit, especially of F. T. Rembert who built the opera house. The building has a cooling plant for summer and heating plant for winter. It is equipped with everything necessary to make a modern play house. A large crowd was present at the opening performance.

SEVERAL THEATRES IN BUFFALO CHANGE MANAGEMENT

Special to Motion Picture News

Buffalo, N. Y., August 3.

EDWARD L. HYMAN, assistant manager of the Strand theatre, Buffalo, N. Y., is enjoying a much earned vacation at Crystal Beach, Ontario, Canada.

Leon Schlesinger, former manager of the Strand theatre, Toronto, Canada, is now manager of the Palace theatre, Buffalo. The Palace has recently changed its policy of showing features and is using the General regular program. It is believed, however, that the policy will revert to features in the fall. At present there are four changes a week.

Joe Schuchert and Art Smith are now in control of both the Central Park and Premier theatres, Buffalo. These houses are both in the Central Park district and are enjoying good business.

Lionel Edel has been meeting with unusual success as manager of the Flash theatre, in Tonawanda, N. Y.

McAULEY IS STARTING ON WESTERN TRIP FOR MOTIOGRAPH

Special to Motion Picture News

Chicago, August 3.

J. E. McAULEY, formerly with the Amusement Supply Company, of Chicago, is starting next week on a Western trip in the interests of the Enterprise Optical Manufacturing Company to demonstrate the 1916 model Motiograph in all the principal cities of the Western and Southwestern States.

FEASTER NON-REWIND MACHINES MANUFACTURED IN LARGE NUMBERS

EDWARD B. FEASTER, inventor of the Feaster non-rewind machine, now in charge of the manufacture of the same for Byron Chandler, Inc., at the factory in Cambridge, Mass., reports that the product is now being manufactured in such quantities as will insure immediate delivery to all customers.

TWENTY WEEKS RUN OF "NATION" IN BOSTON

Special to Motion Picture News

Boston, August 3.

AFTER a most successful run of twenty weeks at the Tremont theatre in Boston, the first several weeks of which aroused a storm of protest, weathered without harm to its popularity, the Griffith spectacle, "The Birth of a Nation," will close August 21.

Better Satisfaction

This notice is addressed to the minority of our subscribers who do not regularly answer advertisements.

The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

1 Advertising Suggestions
2 Architects
3 Booths
4 Brass Rails
5 Building Materials
6 Cameras
7 Carbons
8 Carbon Economizers
9 Converters
10 Curtains
11 Developing
12 Developing Tanks
13 Disinfectants
14 Electric Signs
15 Electric Flashers
16 Elevators
17 Escalators
18 Exterior Lighting
19 Fans
20 Film Cases
21 Film Cleaners
22 Film Renovators
23 Film Stock
24 Fire Extinguishers
25 Flooring Materials
26 Floral Decorations
27 Gas Engines
28 Interior Lighting
29 Interior Telephones
30 Lenses
31 Lobby Display
32 Lobby Frames
33 Musical Instruments
34 Paints
35 Perforating Machines
36 Perfumes
37 Posters
38 Premiums
39 Printing
40 Printing Machines
41 Projection Machines
42 Projection Machines (Home)
43 Reels
44 Screens
45 Seats
46 Seat Covering
47 Signs
48 Slides
49 Slide Ink
50 Tickets
51 Ticket Booths
52 Ticket Selling Machines
53 Ticket Taking Machines
54 Uniforms
55 Vacuum Cleaners
56 Ventilating Systems

Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

Name .....

Theatre .....

City .....

State .....

ENTERPRISE OPTICAL FACTORY IS READY TO FILL ORDERS FOR NEW MODEL

THE Enterprise Optical Manufacturing Company, of Chicago, makers of the Motiograph, had an elaborate display of the 1916 model at the national convention held at San Francisco. The Western representative, Edward H. Kemp, had complete charge of the booth and decorations, the booth being draped in black velvet and the lettering done in gold.

Mr. Kemp reports that all machines consigned to him were sold during the convention and orders taken for a number of others to be shipped direct from the factory. The interest shown by the film manufacturers and exhibitors more than fulfilled his expectations and he was given the privilege of running the official film.

Since the close of the convention the factory states that they have received quite a number of wires to ship machines to film manufacturers which was due to the exhibit at the convention and especially to the projection which the Motiograph produced in the miniature theatre on the convention floor. The factory is now working overtime and hopes to fill orders on this new model machine promptly.

CENTRAL FILM SUPPLIES DECORATIONS FOR MOVIE INN

Special to MOTION PICTURE NEWS

Chicago, August 3.

THREE months ago the art photo and display department under the direction of the Central Film Company, of Chicago, was started by Edward Rosenberg to supply exhibitors in the Middle Western States with lobby pictures and display frames, manufactured by the Kraus Manufacturing Company, of New York.

The very attractive decorations both of the Movie Inn and the lobby of the Studebaker theatre were supplied by this company. Mr. Rosenberg states that there is a great demand for artistic lobby decorations among the Western exhibitors and that their business has been steadily growing, even during the summer months.

MOTION PICTURE PARTIES ARE NOW THE FAD

THE recent popular fad of giving motion picture parties has caused the owners of the Royal theatre at 1028 Main street, Kansas City, Mo., to remodel the house.

More than ten thousand dollars will be spent in putting in a mezzanine floor for the benefit of those society members who desire to give parties. The work is being done at night after each performance.

There will be loges seating 175 persons. The floor will be covered with a velvet carpet.

Frank L. Newman, manager, said that when the improvements are made the Royal will be one of the finest theatres in the west.

A marble entrance is to be built for the floor.

FEWER NEW ENGLAND THEATRES CLOSED THAN AT FORMER PERIODS

THERE are fewer theatres closed in the New England district at present than is the case usually this time of year. And there are more theatres in process of construction than usual. In addition to those already mentioned from time to time in the "News," these other houses are being built for fall openings: One in Inman square, Somerville; one in Harvard square, Somerville; in Southbridge; in Webster; one each in New Haven and New Bedford, by the Olympia interests in Boston, and one in Concord, N. H.

The Strand theatre on Center street in Jamaica Plain, Mass., has closed to reopen with an improved show in early September.

GOLDMAN IS IN CHARGE OF SALES DEPARTMENT FOR CHANDLER

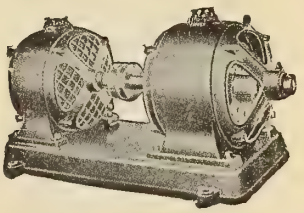
S. M. GOLDMAN is now in charge of the sales department of Byron Chandler, Inc., distributors of the Feaster non-rewind machine. Mr. Goldman's wide experience in the sales department of large concerns will make him a valuable adjunct to the Feaster organization.



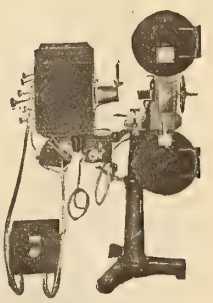
HALLBERG QUALITY EQUIPMENT

Replacing Rotary Converter with a Hallberg AC-DC Economizer at Orpheum Theatre, Jersey City, N. J.

The Hallberg AC-DC delivers 50 amperes, using same current consumption as other motor generators take to deliver 35 amperes.



THE HALLBERG A.C.-D.C. ECONOMIZER



SIMPLEX

Send for Free Circulars and Catalogues, but for Hallberg's Big 100-page Catalogue, send 25 cents.

I EQUIP THEATERS COMPLETE AND CARRY ALL MAKES CARBONS AND SUPPLIES.

J.H. Hallberg

Swedish Electrical Engineer

34 East 23d St. The House of Quality New York

Building and Furnishings

ATTRACTING PATRONAGE BY PROFUSE LIGHTING

THE Lyric, 1017 Sixteenth street, Denver, is one of the most attractive theatres in the city. The theatre is said to have more candle power light per square foot than any building west of the Mississippi River. Its appearance at night is very striking, the large electric sign composed of the letters in the name Lyric making a brilliant display of illumination.

The dimensions of the house are 25 by 100, and the structure was rebuilt in 1914. Fresh air has been amply provided for in the installation and adequate exhaust fans and roof ventilators. The theatre has a seating capacity of 355, and the chairs were supplied by the Centennial School Supply Company. A Power's 6-A projection machine shows the pictures in a seventy-six feet throw. An ordinary white screen is in use.

The decorative scheme is pleasing in effect, consisting of an oatmeal tan paper as a background for red panels. A Wilton



DAYLIGHT AND NIGHT VIEWS OF THE LYRIC THEATRE, DENVER, COLORADO

carpet conveys an impression of "hominess." The draperies consist of a superior quality of velours. Cork runways in the aisles deaden the sound of incoming and outgoing crowds.

The management has installed a three-piece orchestra, consisting of a piano, 'cello and violin. The musical equipment is augmented by a Wurlitzer, style C, organ.

Wrightman and Megahan, the owners and managers, are using the General Film service, and give from ten to twelve shows a day. The admission price is five cents, afternoon and evening. Four reels are shown at each five-cent run. Ten people are employed by the management. The theatre is located in the business center, and it is estimated that 40,000 persons pass the door of the Lyric daily. A neat display of lobby frames catch the eyes of pedestrians.

BRIDGEPORT THEATRE OWNER WILL ENLARGE CHAIN

PLANS to expand his present circuit of moving picture and vaudeville theatres, to include a chain of amusement places extending from coast to coast, and taking in several of the largest cities in the country, are in course of completion by Frank A. Keeney, owner and manager of the Empire theatre on Main street, Bridgeport, Conn., by Labor Day, the present circuit of 12 theatres controlled by Mr. Keeney, and including houses in Baltimore, Brooklyn, Newark, Birmingham, Bridgeport,, New Britain and Long Island City, will be increased to a total of 25 theatres.

Manager George Greene, of the Empire, stated that the plans for the expansion of the business of the movie magnate were in an embryonic state as yet, but that with the advent of September, in all probability the theatres under Mr. Keeney's control would number approximately 25 and would include large cities in various parts of the country.

ATLANTA'S STRAND UNDERGOES CHANGES WITH DE BRULER IN CHARGE

Special to MOTION PICTURE NEWS

Atlanta, Ga., August 3.

THE management of the Strand, one of Atlanta's newest and most splendidly appointed theatres, has been placed in the hands of Ralph DeBruler, who has assumed charge and already has shown his handiwork in a number of important changes.

Mr. DeBruler is one of the South's best known exhibitors and already is widely known in Atlanta, having managed the Montgomery here most successfully for over a year.

One of the most important changes Mr. DeBruler has inaugurated is the installation of an orchestra of eight skilled musicians, all soloists. The music now is one of the big features of the Strand's program and is rapidly adding to the popularity of the theatre.

Just as much care is given in the selection of the music as in the selection of pictures, with the result that the public has grown to know that a treat is in store in the way of good music at all times.

Mr. DeBruler is booking Fox, Metro and Mutual master pictures for the Strand, the business of which, since he assumed control, has made him one of the most optimistic exhibitors in this section.

STATE STREET, CHICAGO, WILL HAVE ANOTHER MOTION PICTURE THEATRE

STATE street, Chicago, is to have a new motion picture theatre.

Kernott & Beck, who heretofore have devoted their attentions to the restaurant business, are said to be behind the project.

It is understood the firm has acquired from Bishop & Co. the leasehold estate on the property at 6 South State street for a consideration said to have been $75,000.

Although the building at this address bears a sign that it will be removed after August 1, none of the persons directly interested would discuss the proposition. It was learned, however, that the site would be improved with a new motion picture theatre.

NEW ALAMO THEATRE OPENS IN NASHVILLE

THE Park theatre, at Grace and Meridian streets, Nashville, is now under the management of F. H. Brazil. He has taken over the lease on this house and is offering the Universal program.

The new Alamo theatre at Nashville opened last week. This house is located in Church street between Fourth and Fifth avenues.

It has a seating capacity of several hundred and the seats are arranged so that the audience faces the entrance.

$85,000 THEATRE WILL BE ERECTED IN CHICAGO

A MOVING picture theatre will be erected on the northwest corner of Division street and Washtenaw avenue, Chicago, by Fred Becklenberg. The theatre itself will seat 740 and the building, which will also contain four stores and a number of flats, will cost $85,000. Thomas R. Bishop is the architect. The lot measures 100 x 122 feet.

ANOTHER $100,000 HOUSE FOR DENVER

PLANS have been drawn for another modern film house to be erected in Denver at a cost of $100,000, and is to occupy the present site of the Lyric theatre on Sixteenth street, just opposite the Tabor Grand.

The entrance to the new theatre will be on Sixteenth street. The present theatre site will be augmented by the addition of two adjoining lots.

In architecture the building is to embrace all the most modern innovations in the building of film houses. It will be different from any film theatre in Denver, it is said, and will have many unique features, similar to those of the Strand, now nearing completion.

SHYMANSKI VISITS CHICAGO TO EXAMINE MOTIOGRAPH

W. E. SHYMANSKI, of the Marathon theatre stores of Wausau, Wis., was in Chicago last week to look over the 1916 Motiograph, and to make arrangements to receive a shipment of them.

Mr. Shymanski says that conditions in the Wausau section are better this summer than they have been in years. The theatres in this part of the country all seem to be making money and many of them are being re-modeled and enlarged.

46 CEILING FANS KEEP THEATRE COOL AS AN AIRDOME

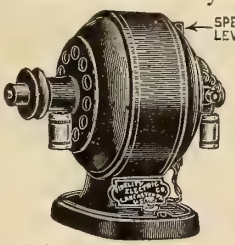
THE Olympia theatre, at 1422 Market street, St. Louis, has had installed forty-six ceiling fans, by the manager, Charles Skourras, who wanted to compete with the airdome by keeping his theatre cool and fresh and well ventilated. The large audiences at the Olympia have well repaid him for his thought and care for the comfort of his patrons.

SINGERS IN INDIANAPOLIS CHANGE THEATRES

McDONALD and Sherwood, piano harmonists and singers, formerly at the Alhambra theatre, Indianapolis, where their music was one of the features of the program, are now playing and singing at the Crystal theatre, in North Illinois street, Indianapolis.

HERE IT IS

Electric motors for moving picture machines. These motors you can easily attach to the machine yourself.



Furnished complete with speed lever, giving a speed range of 50%. This illustration is of the alternating current motor.

110-60 Alternating Current..$14.00
110 Volts Direct Current.... 12.00

Immediate delivery for cash with order

We manufacture ventilating fans, motor-generators, etc. Write and tell us your needs and get our catalogue.

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THE KINETO ADVERTISING CLOCK

Best Invention of the Age

Designed to meet a long felt want in furnishing theatres an attractive time-piece that could be seen at all times by the entire audience. The clock, although part of a machine which occupies less than two cubic feet of space, reflects the time on an aluminum screen with a dial from three to six feet in diameter. In addition, there are EIGHT ADS, each ad appearing for a period of three minutes and changing automatically.

The most dignified and high class clock that has ever been offered.

The scenic effect of the invisible clock, reflecting the time on the screen is a decided and distinct attraction and greatly adds to the theatre's interior equipment. WRITE OR WIRE AT ONCE FOR FULL PARTICULARS.

KINETO MACHINE COMPANY, INC.
1607 First National Bank Building, Chicago, Ill.

THEATRE MAILING LIST THEORY *vs.* FACT

Suggestions in connection with circularizing motion picture theatres.

"Theatrical conditions do not warrant publication of a new issue of the Theatrical Directory until 1916. Nine-tenths of the theatres in the United States are changing hands, making it impossible to secure correct information.

"(Signed) Gus Hill."

The above letter emphasizes the value of our service. Are you using it? If not why not? Its use means a saving to you of from $3 to $5 in postage per thousand theatres circularized.

Write me for details.

N20 FRED HAWLEY

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20,192, covering United States and Canada, Price $40.00, or $3.50 per thousand for such states as you want.
1025 Film Exchanges, U. S.....$4.00
109 Manufacturers and Studios, U. S..... 1.00
210 Moving Picture Machine and Supply Dealers, stating line of goods handled $1.50
231 Film Exchanges, Foreign Countries..... 3.00
520 Moving Picture Theatres, Foreign Countries.. 3.00

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TRADE CIRCULAR ADDRESSING CO., Established 1880 **166½ WEST ADAMS STREET, CHICAGO**

Directory of New Theatres

This department is designed to be a weekly guide to all sales, leases, construction and remodeling of photoplay theatres throughout the country. If you are building, selling, leasing or renovating, and this department fails to record the fact, kindly communicate it at once for publication.

CALIFORNIA.

THE theatre at Ninth and Georgia streets, Los Angeles, eight hundred seats, which has been dark for the past several weeks, has been leased by Messrs. Foley and Stoltz, and was opened recently with a feature program.

O. H. Menette, owner of the Queen theatre, Vermont avenue and Jefferson streets, Los Angeles, has remodeled the house and redecorated and opened with a feature program three days a week, and four days of regular program. The house was formerly leased to several parties all of whom made more or less of a failure of the business.

C. M. Dubois, owner of the Symphony theatre, 608 South Broadway, Los Angeles, has succeeded Harry Seebeck as manager. No change will be made in the policy of the house, which has seven hundred seats and makes a feature of good musical programs. A regular general program will continue at this house.

"Pop" Fisher, known along the coast as the father of musical comedies, who brought the first beauty chorus to the coast, has purchased the Optic theatre at 536 South Main street of Irving Auger, and took possession this week.

George Morrison has purchased the Wilshire theatre at second street and Western avenue, Los Angeles.

A very elaborate eight hundred-seat theatre is being constructed at Pine and Fourth streets, Long Beach, which will be under the management of Archie Levy, former coast vaudeville theatre manager. The house will be opened within the next few weeks with a policy of feature programs. Two Powers 6-A projection machines with motor generators have been purchased for this theatre through the Los Angeles General Film Exchange.

S. H. Friedlander, well known theatre man of the West coast who formerly managed legitimate stage houses in Seattle, Portland, San Francisco and Los Angeles, has leased the Empire theatre, an eight hundred seat house in the residence district on Pico near Alvarado street, Los Angeles.

He has changed the policy of the house and will run feature programs exclusively, changing every other day. He is issuing a very attractive lot of advertising matter, and is receiving a very satisfactory patronage from people of the vicinity.

Henry Cornfeld, owner and manager of the Strand theatre at Fifty-fourth street and Vermont avenue, Los Angeles, has purchased a thirty-five hundred dollar Fotoplayer which is being installed in the house. The theatre re-opened Wednesday evening, August 3, when a special musical program was given under the direction of the manufacturers who had representatives there from their San Francisco offices. For this event Manager Cornfeld his issued very tasty engraved invitations to all regular patrons of the theatre, and it promises to be one of the biggest events in the life of this suburban section in Los Angeles.

W. B. Curtis, known in theatrical circles as the original Samuel of Posen, who has been living a life of retirement from the stage on his orange ranch north of Los Angeles, has leased the opera house at Oxnard and is having it refurnished and remodeled, and will soon open with a program of feature productions. The theatre will have a seating capacity of nine hundred.

The Mason theatre, a modern house with eight hundred seats, at Anaheim, has been sold by Louis Bedding to Max Hartfield, and Mr. Bedding has purchased the Colonial theatre of six hundred and fifty seats of C. E. Hudson at Orange, California.

Fred Lorelli, manager of the New Victory at Oxnard, California, who has been using regular Universal program, was in the city last week and made contract for all Broadway star attractions for this house. The first Universal Broadway star feature to be shown in Los Angeles is booked for Miller's theatre, junction of Ninth and Main streets, for the coming week, and Managers Dan Markowitz and Dave Bushon of the local Universal exchange will give Manager Miller every cooperation possible to make this a big success. The Weber-Smalley subject, "Scandal" is to be shown and a special musical program is being arranged.

INDIANA.

The Lyric theatre, Indianapolis, which has been running feature photoplays during the summer, closed August 1 while decorators redecorate the theatre, previous to the opening of the popular vaudeville season.

The Lyric theatre at Connersville, Ind., has been re-opened after being closed for ten days while a ventilating system was being installed and the theatre completely overhauled. A new ticket booth and large brass bound bill boards have been added.

Miss Katherine Siler is cashier and George B. Thompson, Jr., is assistant manager of the Family theatre at Lafayette now.

The Auditorium picture garden at Connersville, made up in Japanese garden style, has been opened and much favorable comment has been made on the appearance of the garden.

Sam Carlton and Cecil Sawyer have taken over the lease on Blinn theatre at Frankfort, Ind., from Mufford and Lankebrake, who have been in charge of the theatre since it was built ten years ago. The new managers will do business under the firm name of the Carlton Company.

My Show, at Rochester, Ind., has been bought by Ray Blauser, of Kewanna, Mich. Blauser will take charge of the theatre at once and has announced he will continue running the serials which have been shown at the theatre heretofore.

Many changes are being made in the interior of The Why Not theatre at Greenfield, Ind., by Manager White. The orchestra pit is being enlarged to accommodate twenty musicians.

Emil Iron of Lafayette, has opened a moving picture at Rossville, Ind. His pictures failed to arrive in time for the first show in the afternoon, but arrived just before time for the night show.

Andrew Greener has sold the Princess theatre at Huntingburg to R. T. Megibben. Mr. Megibben and Mr. Greener opened the Princess two years ago, but later Megibben went to Cleveland, Miss., where he opened a theatre called the Princess. He will use a licensed service from the General Film Company of St. Louis. Two features will be shown each week.

A new Power's 6-A machine is being installed in the opera house at Franklin, Ind., and the operator's booth is being lowered. O. I. Demaree, manager of the theatre, has announced that a new screen will be installed later.

KANSAS

H. P. Wareham of Manhattan, is spending between fifteen and twenty thousand dollars in remodeling the opera house for a picture theatre. First class features will be run when he opens for business some time the early part of September.

T. M. Henneberry is the new manager for J. W. Wendel,

at Junction City. Mr. Henneberry took charge on Monday, July 26.

The Belldorf at Independence, will be opened by V. L. Wagner in the very near future.

A new house has been opened at Chanute, by W. B. Emrich a road man for the Fox Film Corporation of Kansas City. The house will be managed by Mrs. Emrich.

Joseph Hickey has opened a new house at Ellis. It has a seating capacity of six hundred.

MISSOURI

The Twelfth street theatre in Kansas City, owned by the Standard Amusement Company, was damaged by fire on the night of Tuesday, July 20. The damage was slight, the fire being confined to the fourth floor. The house was closed but one day.

The Alamo theatre at Thirty-fifth and Main streets, in Kansas City is now a five cent house. Formerly features were shown here for ten cents.

B. R. Parker has purchased the Linwood Gardens from Hunt and Gaskell. This is an airdome that made good last summer and is situated on Linwood and Prospect, Kansas City.

The Merit theatre at Thirty-first and Main streets, Kansas City, has been purchased by F. L. Wallin from W. G. Jones. W. L. Gleason, an old time manager, will take charge of the house for Mr. Jones.

J. T. Coleman purchased the Dale theatre at Twenty-fourth and Troost avenue, Kansas City, from A. W. Bennett.

The Roanoke theatre, at Thirty-ninth and Summit avenue, Kansas City, has been sold by J. T. Wilson to C. H. Green of the Helzberg Amusement Company of Kansas City, Kansas. The name of the house has been changed to the Barrymore and the intentions of the new management is to run features at five cents.

Stock of eight St. Louis theatres was sold at auction on July 24, 10,012 shares, with a par valuation of $54,860 brought only $2,000. The stock had been pledged to Harry Koplar by the Vaudeville Theatre Construction Company as collateral security for two notes for $5,400. The theatres represented and the amount of their stock sold were: the Shenandoah, 240 shares; King's, 3,000 shares; Marshfield, 500 shares; Montgomery, 1,529 shares; Novelty, 1,000 shares; Mikado, 2,904 shares; Gravois, 439 shares, and the Cherokee, 400 shares. The Shenandoah stock was valued at $25 par, and that of the other theatres at $5 par.

William Goldman bought the stock of the Shenandoah, King's, Marshfield and Novelty, bidding $950. The remainder of the stock went to A. F. Forster for $1,050.

After several months' trial of an all picture and high class feature bill Scherrer Brothers have leased the Mikado theatre, at 5951 Easton avenue, St. Louis, for a term of six years at an annual rental of $33,000, from the Hagerman-Fitzsimmons Realty Company, which has constructed and control a chain of high class theatres, including the Shenandoah, a $75,000 structure at Grand and Shenandoah avenues, and the Park, a theatre which cost $100,000 to build, at Delmar and Hamilton avenues.

Scherrer Brothers have been in the amusement business for a number of years.

The Casino theatre, at 1620 Market street, St. Louis, is being rebuilt and altered by John Karzin, owner and manager of the house. Fifty feet will be added to the length of the theatre and twenty-five feet to the width in the new addition. As the theatre entrance is only twenty-five feet wide, the theatre when completed will have a sort of L shaped auditorium. The seating capacity will be increased to 900, with a new balcony which will contain 268 chairs. The front of the theatre will be of white enameled brick, with a canopy that will extend out over the pavement.

The Casino will be the largest motion picture house on Market street after the alterations are finished, and will be ready to open when the airdome season closes. Mr. Karzin owns and operates the Royal theatre also, just across the street from the Casino, and a big airdome at Eighteenth and Chestnut streets, besides being president of the McKinley Amusement Company, that operates the Majestic theatre, 1024 Franklin avnue.

If your Panoramic and Tilting Tripod is not as good as this one—
You are working at a disadvantage.
If your Tripod and head are not like this—
It is not as good.
Shall we prove it?



UNIVERSAL TILTING AND PANORAMIC TRIPOD

Wide spread top legs give truss strength and rigidity.
Segmental slide prevents twitching.
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Completely equipped studio and laboratories at a bargain. Forty minutes from San Francisco, 10c. fare. Also studio arc lights, lenses and other equipment. Write for further information.

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Coast representative, G. A. Metcalfe, 117 Goldengate Avenue, San Francisco, California.



NEW YORK

The New Fourteenth Street Theatre, Inc., has filed plans for a one-story moving picture house, which it plans to build on the plot, 52 by 103.3, on the north side of Fourteenth street, New York City, 157 feet west of Second avenue. The cost is estimated by Architect L. F. J. Weiher at $40,000.

The interior of the two three-story apartment houses with stores at 614 and 616 Ninth avenue, New York City, is to be replaced by an auditorium and balcony for a moving picture theatre for William Yoost, of Rockaway Park, L. I., as owner. Samuel Levingson, architect, has estimated the cost of making the change at $8,500.

G. A. Pfortner has sold for the Havemeyer Estate a plot on the south side of East One Hundred and Sixty-seventh street, from Webster avenue to Brook avenue, to the Wardwin Company, which will improve the property with stores and a moving picture house.

Elmer Crowningshield, proprietor of Scenic Temple, Glens Falls, has purchased another moving picture house, having closed a deal whereby he becomes the owner of The Casino theatre in Burlington, Vt., one of the largest and most desirably situated playhouses in that city. He will take possession at once.

NEW JERSEY

Plans have been filed with Building Inspector John D. Castles, of Kearny, for a motion picture theatre to be erected at 23 and 25 Kearny avenue, Kearny. The building is to be erected by William Bardsley and is to cost $10,000.

Messrs. Hoagland and Green opened their new theatre on Church street, Oxford, July 24.

Mr. Hinter, of Pen Argyl, has leased the downtown picture theatre at Hackettstown.

OHIO

Edward Hornick has bought the Dreamland theatre, Xenia, Ohio, from H. L. Binder, who has been running the theatre on Saturday nights only, in connection with his other theatre, the Orpheum. Mr. Hornick will have the house open every night. The theatre has been completely overhauled and renovated and the state fire marshal has given the house his approval, stating that the Dreamland is fireproof. A simplex machine and a new piano have been installed.

Cleveland is to have two new motion picture theatres. Applications for building permits have been filed for the houses, one to cost $25,000 and the other $10,000. M. A. Pawlowski will erect the $25,000 picture house at Cedar avenue and East Seventy-fifth street. This theatre, which will be housed in a store, office and apartment building, will have a frontage of 50 feet and depth of 193 feet. It will have one thousand seats.

A one story picture house will be built at 11507 Miles avenue by J. T. Profant. It will seat five hundred persons.

OKLAHOMA

J. E. Feeney, of Okmulgee has purchased an interest in the Cozy theatre from Mr. Moellendick.

McCarthy and Rothstein have purchased from Carl Gregg, the Wonderland theatre at Tulsa.

The Yale and Odeon theatres at Bartlesville have been sold by L. W. Brophy to J. G. Swanson. Mr. Swanson now controls all the theatres in Tulsa.

PENNSYLVANIA

Another big deal is on with the Clark and Rowland Company in Pittsburgh. This time a valuable piece of property is the attraction for this company of theatre owners. The Oakland natatorium has been on the market for some time and it was not until the Clark and Rowland interest saw that it would be an easy task to change it from a swimming pool to a theatre.

This property is in one of the best sections in the Oakland district. It is a large brick and stone building four stories high and is an ideal spot for the motion picture business.

The specifications for the new theatre calls for the lowering of the first floor of the building so as to make it possible for persons to enter the theatre without going up several steps, as at present. The length of the building is 128 feet and it is 68 feet wide. This work is to be started shortly and will be rushed through so as to have the new theatre open in September.

WISCONSIN

The National Amusement Company of this city is planning to erect a new photoplay theatre on National avenue, between First avenue and Grove stree, Milwaukee. The house when completed will seat 800, and it is expected to cost close to $20,000. A first run General and feature program will be shown at the new house. Edward Trinz is president of the National Amusement Company, and Henry Trinz is secretary and treasurer. This company is at present operating the Columbia Avenue and Vitagraph theatres in this city.

Plans are being prepared by Architect F. W. Andree for the erection of a photoplay theatre to be built on the corner of Twenty-seventh and State streets, Milwaukee. The house when complete will cost about $25,000. The theatre is to be of reinforced concrete brick and tile construction, two stories and basement, vapor heating and fan ventilating system.

DEAGAN CALLIOPE ON AUTO DRAWS CROWDS

ADVERTISING that is cheap, yet efficient, has ever been a vexing problem for the exhibitors, especially the state rights man.

W. R. Hart, of "Vera Cruz Feature Film" fame, however, recently hit upon a scheme that has brought some wonderful results—a method that is so thoroughly cheap, simple and effective that it was immediately adopted by several others.

Briefly it is as follows:

Upon arriving in the communty where he is to exhibit during the afternoon and evening, Mr. Hart engages an automobile, and places in it a Deagan electric unaphone or calliope—a new instrument which is manufactured by the J. C. Deagan firm of Chicago. With banners announcing feature attractions, he then drives about the community while a pianist holds keyboard in lap and plays as car progresses.

In this manner his message is brought to every man, woman and child, rich and poor alike, throughout every foot of the route. The appeal is direct, spectacular and pleasure-giving. It never fails and is never forgoten.

Recently a nationally known advertising manager remarked: "This is the next stage in the evolution of advertising—an appeal to two senses instead of one—to the ear as well as the eyes; there's no escaping a message so delivered."

In quality the tone of the unaphone is a peculiar combination of pipe organ, "vox humana" and calliope. It is remarkably clear, brilliant and penetrating, with amazing volume for so small an instrument. The tone is wonderfully exhilarating, and has the effect of bringing everybody to the street a considerable distance in advance, usually creating as much excitement as did the old-time circus steam calliope.

Added to the above is its ridiculously low price and low maintenance cost, which latter is practically nothing.

Nor is there any reason why this method is not just as efficacious for the exhibitor who is permanently located and who isn't playing to capacity. Especially is this true in view of the three-fold purpose of the instrument; viz., for street work, lobby concerts and as a pit attraction.

SHEA'S HIPPODROME INSTALLS ORCHESTRA IN PIT ON STAGE

SHEA'S Hippodrome, Buffalo, N. Y., has recently installed a new stage setting which is most attractive, representing a roof garden in New York. The orchestra of fifteen men is installed in a large pit on the stage. Herman E. Schultz is conducting the orchestra.

Milton Blanckstein, of Toronto, Can., is now leading the orchestra at the Elmwood theatre, Buffalo.

Mr. Blanckstein renders solos on the violin every Sunday, which are greatly appreciated.

$30,000 THEATRE FOR WALLACE, IDAHO

PLANS have been drawn by Architect L. R. Stritesky, of Spokane, for a $30,000 picture theatre to be built at Fifth and Cedar streets in Wallace, Idaho, for Dr. J. E. St. Jean and H. F. Samuels.

Work will begin at once. The theatre site is 50 by 100 feet. The house will be two stories high and it will seat 700.

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Music and the Picture

Edited by Ernst Luz

EDITOR'S NOTE.—*This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays.* MOTION PICTURE NEWS *will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.*

THEME PLAYING AS USED AND ABUSED

THERE has been much discussion as to the use of themes in playing pictures, many advocating the repetition of certain numbers throughout the entire picture, giving as their authority the works of certain operatic composers and writers of classics, who have at times carried a certain motive through their entire compositions.

In most of such instances the motive is carried throughout for the purpose of popularizing such themes, hoping thereby to make the composition in its entirety universally known.

The instances when the above is necessary to the thought or meaning of the work are in the minority.

The picture theatre being a place wherein pictures should be made popular, I cannot fathom the idea of a repetition of the same musical number in a performance of one or two hours.

There was a time when the music in the picture theatre was considered only for the purpose of breaking the monotonous silence, while today it must be entertaining.

Themes Set to Characters

Some claim themes should be set to characters, following the characters throughout the picture with the same theme, while others claim that the setting of one theme to all action of similar seriousness is the more appropriate.

To illustrate, we will say that the female lead is a love-sick maiden and we select Mendelssohn's "Spring Song" as her theme, and knowing that such a lead is on the screen fifty per cent. of the time we might well say "The Fates preserve Mendelssohn's 'Spring Song.'"

We might call Schumann's "Traumerei" a number with a positive pathetic appeal and use it at all times when screen action is of a pathetic character, could we hope that the audience would enjoy its third or fourth repetition in one hour?

My experience has proven that both of the aforementioned methods are the abuses of theme playing.

These ideas originate from methods used in setting music to the spoken drama, for which a few themes are used at different times throughout the performance. We must not forget that the success of the spoken drama depends upon the lines spoken, the action simply supplementing these lines and the music used as an inspiration to the performer not necessarily to entertain the audience.

You can rest assured that no stage director would allow the music to detract from the stage by either very good or poor music.

Creation of New Methods Necessary

It is obvious that we should cease following old and obsolete ideas in picture music and create new methods and means for the picture theatre, which is a new form of entertainment and certainly new to music.

Themes will beautify a picture when legitimately or intelligently used. Not fifty per cent. of the pictures require or suggest themes and many of these make their use impossible without an inharmonious break in the music, which is certainly annoying to the lover of good music.

Themes in picture playing should be suggested by the screen action and repeated only when the development of the picture plot or story requires a repetition of such suggestion.

To illustrate, we can take the Metro feature, "Always in the Way." The Chas. K. Harris song "Always in the Way" is a theme positively suggested at the opening of the picture, again in the first reel when the child hears the stepmother reading the words and again in the last reel when the child, now grown, sees a copy of the song and is reminded of the past. This action leads up to the climax of the picture. Were this number played more frequently the theme as well as the suggestion would be lost, becoming tiresome to hear if for no other reason.

Still another illustration which I heard admirably worked out at the Strand theatre, New York City, can be found in the setting of the Paramount release "The Pretty Sister of José." In the second reel a character playing the violin is introduced. As this action is pertinent to the picture and runs throughout, a theme should be used and repeated for similar action twice in the fourth reel and for closing the picture.

Character Color and Screen Action

In the second reel immediately after the introduction of the violinist, the male lead, a toreador, is introduced, for which the "Toreador Song" from "Carmen" is suggested, both in character color as well as screen action, its repetition at the bull fight in the fifth reel being appropriate for the same reasons. "The Toreador" song from "Carmen," suggesting march tempo, makes the number more valuable at the points mentioned.

Themes and their repetition, when used at picture suggestion, will not only make such picture action more impressive, but will give the performance that finesse which we should all strive for.

When themes are used they should be memorized numbers, or a separate copy of the number set at the proper place in the score. When memorized numbers are used there is a grave danger of cheapening the musical program.

The direction "Go back to No. —" is a very unsatisfactory method for setting music for pictures and the surest way of having your program musically ruined.

If your theme is worth anything at all to the picture or your musical program, it is worth buying in duplicate as required.

When performances are rehearsed in advance memorizing is possible and practical.

Use of Melodramatic Music

When melodramatic music is required, such as agitatos, hurries, misteriosos or dr. plaintive numbers, the same number can be used throughout the picture, each suggestion being similar. A number when so used should be put aside and not again used for a week or more.

We should not confuse the melodramatic and the theme, for the melodramatic is illustrative while the theme is a matter of inspiration.

WARNER, FATHER OF WARNER BROTHERS, INSTALLS BARTOLA

Special to MOTION PICTURE NEWS

Chicago, Aug. 3.

D. WARNER, owner of the Niles Opera House, Niles, Ohio, is entirely remodeling his theatre, equipping it with a new entrance, new scenery and a Bartola Grand instrument.

Mr. Warner is the father of the Warner Brothers of the Standard program, which service he uses in conjunction with Paramount and Metro features.

"DIAMOND FROM SKY" MUSIC

MUSIC "Like a Diamond from the Sky," published by the Cadillac Music Company, 1416 Broadway, New York City, has been received. The number is composed by Leo Wood and Leo Bennett, inspired by the American Film Company's serial release "A Diamond from the Sky." The title page contains a cut of Lottie Pickford.

Music Plots for "Chalice of Courage" and "Girl from His Town"

THE two plots here given are pictures wherein the musical requirements are distinctly different. The American feature, "The Girl from His Town," is of light tuneful character. Much of the action takes place in the theatre at which points the music is suggested by screen action. The paramount feature in the picture is its beautiful sets; the music should consequently be equally beautiful and sweet. The V-L-S-E feature, "The Chalice of Courage," is a serious and heavy drama requiring that the music should be heavy and dramatic. As it is a high tension picture, the music should endeavor to maintain the tension of seriousness throughout, releaving its monotony at the points designated by Inter.

American Feature, "The Girl from His Town," four reels. Projection time one hour. Released by Mutual Film Company August 5.

1.	Inter. (L. Desc.)	"Galant Badinage" (Ricordi and Co.)	After "Owing to a railroad accident, etc."
2.	Lively Church Song		Once.
3.	Waltz	"Valse Marie" (Joe Morris)	Party gets on coach.
4.	Inter. (L.)	"Babette" (Cundy and Co.)	Theatre box scene.
5.	Medley 2/4 Song	"Honolulu by the Sea" (McKinley Music Co.)	Connects 1 and 2.
		PART 2.	Dressing room scene.
6.	Waltz	"First Love" (J. Remick)	After "What will you take, little boy?"
7.	Oriental 2/4	"Zallah" (Leo Feist)	Actress in ballot costume. Exits dressing room.
8.	Polka-March, Toe Dance.	Folies Bergere—Lincke (Jos. W. Stern)	Star re-enters dressing room.
9.	Waltz (L.)	"Artist's Life"	"Dan shows Ruggles the sights."
10.	Medley 2/4	Same as 5	End of stage scene
11.	Polka	Same as 8	After toe dance on stage.
12.	Desc. (L. Rom.)	"Shadowland" (Leo Feist)	Connects 2 and 3.
		PART 3.	"The Duchess succeeds, etc."
13.	Inter. (L. Desc.)	"Wedding of Rose" (C. Fischer)	"Dan decides to make a last visit to Letty Lane."
14.	Waltz (Leg.)	"Cecile" (Recordi and Co.)	"The Duchess of Breakwater gives an open air, etc."
15.	Slow Egyptian Dance	"Dance Oriental" (Schirmer & Co.)	End of Egyptian dance.
16.	Sent. Song		Once.
17.	Desc. (L. Rom.)	"Pond Lillies" (E. Ascher)	"The boy and girl from our town."
18.	Polka Intro. and Waltz (Slow)	"Golden Sunset" (J. Remick & Co.)	Connects 3 and 4.
		PART 4.	"You must think of Dan, etc."
19.	Desc. (S. H. Rom.)	"Eleanor" (Sam Fox Pub. Co.)	Dan exits from Ruggles.
20.	Medley 2/4		Dan picks up handkerchief from floor in restaurant.
21.	Desc. (S. H.)	"Love in Idleness" (C. Fischer)	Ruggles enters automobile.
22.	Presto (Duels)	No. 5 Lake Dramatic Music (C. Fischer)	Shot fired.
23.	Sh. Andante Intro. and Waltz	"Confidence" ("Waldteufel") (C. Fischer)	To end.

NOTES FOR "THE GIRL FROM HIS TOWN."—The music selected must be melodious and light. The action at no time is very heavy.

Nos. 1, 4 and 13 are to be descriptive intermezzos, 4/4 tempo preferred. Nos. 5, 7, 8, 10, 11, 15 and 16 accompany stage action on screen; tempo must be taken from screen. Nos. 17, 19 and 21 must be slow numbers in major key; not serious. No. 9 must be a very light waltz. No. 14, a slow, dreamy waltz. There being no pathos or great contrast in screen action, the music should be made as sweet and entertaining as possible.

V-L-S-E Feature. Vitagraph, "Chalice of Courage," six-reel drama. Released August 9. Projection time one hour 24 minutes.

1.	Sh. Light Introduc. and Waltz (Light Stac.)	"Romany" (Shapiro-Bernstein)	"The Last Dance."
2.	Home, Sweet Home, in waltz time		Dancers exit hall.
3.	Desc. (Hy. Rom.)	"Pansies" (Witmark)	"Armstrong is called, etc."
4.	Inter.	"Roma" (Chas. K. Harris)	"Three weeks later."
5.	Rom. Intro. and Waltz.	"Wine, Woman and Song"	"Off on the prospecting trip."
6.	Inter. (W.)	"Aisha" (Berlin and Snyder)	When woman and horse fall over high cliff make abrupt pause.
7.	Desc. (Hy. Plaintive)	"Longing" (Witmark)	Connects 1 and 2.
		PART 2.	Searching party riding up mountains.
8.	Waltz, very Hy. and Leg.	"Song D'Automne" (E. Ascher)	"Five years later. In Phila."
9.	Desc. (4/4 Inter.)	"Annette" (Church & Co.)	"That evening Armstrong meets Enid, etc."
10.	Light Romantic (End 10 with piano imitation).	"Spring Thoughts" (Witmark)	"Off for the mountains."
11.	Inter. (Light)	"Lady Chauffeur" (Joe Morris)	After party camping.
12.	Waltz (S.-Hy. Leg.)	"Le Poeme" (Jos. W. Stern)	Connects 2 and 3.
		PARTS 3 AND 4.	"Mr. Kirby, you tell us a story."
13.	Desc. (Hy.)	"Romance"—Tschaikowsky (G. Schirmer & Co.	After vision scene of Enid and Armstrong at river.
14.	Inter. (Light, Waterfalls)	"Dew Drops" (Witmark)	"A thousand pounds of bear, etc."
15.	Waltz (Leg.)	"Old Cremone" (Chappell and Co.)	"Starting for home, etc."
16.	S.-Hy. (Wind - Thunder-Lightning-Rain)	No. 2—Lake Dramatic Music (C. Fischer)	"Caught in the Narrows, etc."
17.	Agitato-Galop	No. 4—Lake Dramatic Music (C. Fischer)	Rescuer and Enid come out of river.
18.	Desc. (S.-Hy. Rom.)	"Affection" (Witmark)	"Next morning. Snow bound."
19.	Waltz	"Brunette and Blonde" (Waldteufel), (C. Fischer)	After "That afternoon. Woman's curiosity."
20.	Desc. (S.-Hy.)	"Endearment" (Jos. W. Stern)	Connects 4 and 5.

(*Continued on page* 132.)

Music Plots for "Chalice of Courage" and "Girl from His Town"

(*Continued from page 131.*)

	PART 5.		"Again the East goes West."
21.	Desc. (Light Rom.)	"Land of Romance" (Witmark)	Newbold at table tells story to Enid.
22.	Desc. (Hy. Path.)	"Serenade"—Rubinstein (G. Schirmer and Co.)	"The same evening."
23.	Waltz Len. (S.-Hy. Leg.)		Connects 5 and 6.
	PART 6.		"Meanwhile on the mountain top."
24.	Desc. (Hy.)	"Solvejg's Song"—Grieg (C. Fischer)	"With the sunrise."
25.	Inter. (4/4 Light)	"Fluttering Fancies" (Cundy and Co.)	Armstrong at cabin. Enters.
26.	Desc. (Hy.)	"Russian Romance" (G. Schirmer and Co.)	"You have lived in this cabin, etc."
27.	Agitato	A.B.C. Dramatic Music—No. 3, A. 1	After Newbold enters cabin.
28.	Sh. Dr. Hy. Andte	A.B.C. Dramatic Music—No. 3, B. 2	Enid exits. Two men in room alone.
29.	Hurry	A.B.C. Dramatic Music—No. 3, A. 1	Kirby enters. End of fight.
30.	Desc. (Hy. Rom.)	"Meeting" (Witmark)	After "Clearing skies."
31.	Waltz Lento (Leg.)	"Sphinx" (Chappell and Co.)	To end.

NOTES FOR "CHALICE OF COURAGE."—In this picture all numbers must be serious and numbers that play on the senses of the hearer. The intermezzos must not be lively or common; not being positively needed they are used to break the monotony of the other slow, heavy numbers.

No. 2, "Home, Sweet Home" should be played in waltz time and added to No. 1. Nos. 3, 18 and 30 are all slow, serious numbers, very legato, with a romantic appeal. No. 5 must be a waltz with a slow introduction. No. 7, a slow number; should be in minor key with sustained theme. No. 8, a very slow waltz in minor key. Nos. 12, 15, 23 and 31, all slow legato waltzes, not necessarily in minor keys. Nos. 10 and 21 can be slow 6/8 numbers. Nos. 13, 22, 24 and 26 must be very slow legato numbers with agitated movement in minor key if possible. Nos. 18 and 20 are slow numbers, not necessarily in minor key. Nos. 4, 6, 9, 11, 14 and 25 must be classy 2/4 or 4/4 intermezzos, not slow, yet not fast.

QUESTIONS AND ANSWERS

Frank H. Anderson, Venice, Cal.—Received your letter and your music suggestions for the Vitagraph feature, "The Island of Regeneration." Having never seen the picture I cannot judge the value of the music to the picture. As a musical program it could not be better. I cannot publish it, as you have failed to give playing instructions, such as cues to start or stop the numbers. Send us another with proper instructions for playing.

A. S. B., San Francisco, Cal.—We found many interesting points in the copy of letter you send us, which we have noted with extreme care. Your letter would prove that you have made a thorough study of picture music, spending some time in musical research. There are few books of value to the picture player, other than those containing melodramatic music, a study of which is essential to picture playing.

The way a number is played has a great bearing on its value for picture playing. Many waltzes in minor keys can be played with a positive plaintive appeal. Discussion, such as your letter contains, will be the means of making picture music what we feel it should be, viz., "the highest achievement in the art of music."

R. E. L., Utica, N. Y.—As we are only informed on the musical in pictures, we can only answer questions pertaining to music and the picture.

M. G. B., Brooklyn, N. Y.—All of the questions you ask will be answered in the articles appearing in MOTION PICTURE NEWS.

The placing of a number is purely a matter of personal inspiration. The time or tempo of the number is only the means whereby we select numbers with the view of testing their seriousness.

Tone or tune has no bearing, unless in its entirety it expresses a certain appeal. Buying numbers as to their title has been a very costly experiment in many cases. Simply allow yourself to relax, then play a number. If after playing it a few times it does not inspire you, it remains a neutral number to you. That does not conclusively mean that another will not be able to use it as a number of positive appeal. Few players use the same musical interpretation for the same number.

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MAURICE L. FLEISCHMAN and Charles A. Goldreyer, owners of the University, the Garden, the Seventh avenue and the Fictorioum theatres, New York City, have leased for a long term of years the theatre and roof garden in course of construction at St. Nicholas avenue and 185th street, New York.

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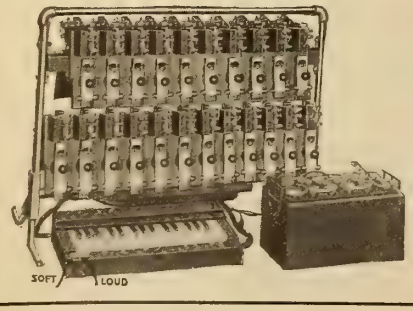
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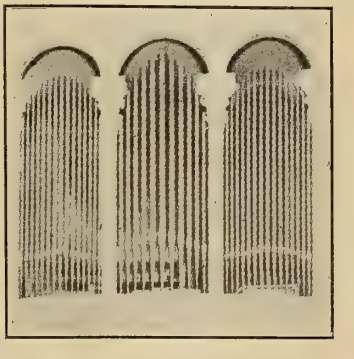
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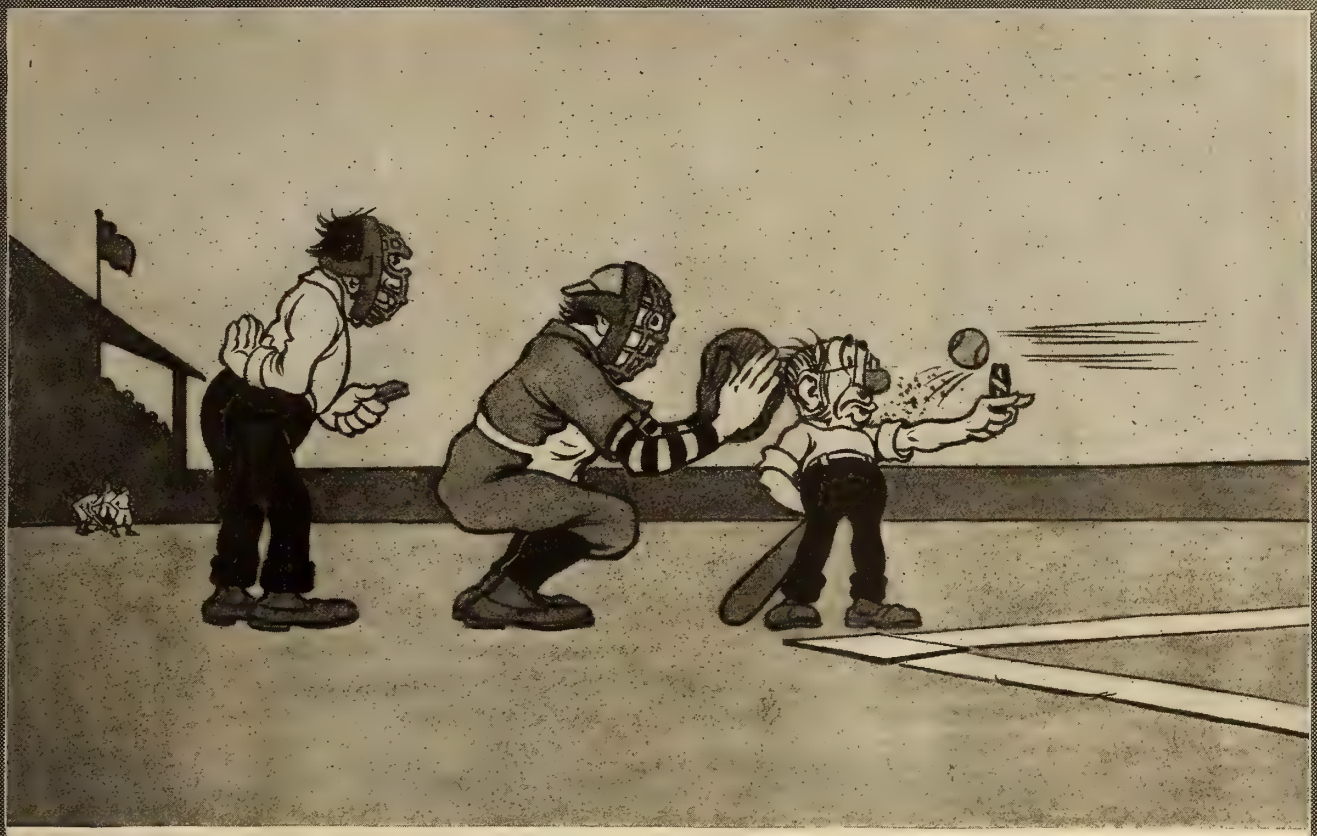
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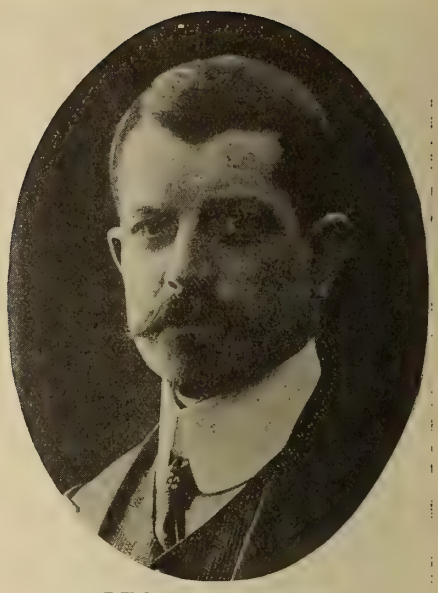
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star pictures for a star program

These will include

Three reel Feature Dramas with distinguished Broadway players

One reel Stage Star Comedies

One reel Mutual Cartoon and Scenic, presenting one of the best known syndicated newspaper cartoons and "Seeing America First"

Together with

The Mutual Weekly
(Topical)

and

MUTUAL MASTERPICTURES

Mutual Movies Make Time Fly

MUTUAL PROGRAM

THE GAUMONT COMPANY

presents its compliments to the Trade and announces—

We have made and are now making the pictures released under the name of the

KNICKERBOCKER STAR FEATURES

We have stopped releasing these pictures under this brand name, but with the same famous stars, the same splendid direction, the same vital stories, they will be released hereafter exclusively on the

REGULAR MUTUAL PROGRAM

The Gaumont Company never has contemplated a continuance of the above mentioned brand name, but it will continue everything else. The name which will hereafter identify these productions will be announced by the Mutual Film Corporation.

"The important part of a cradle is the baby."



WILLIAM FOX PRESENTS

NANCE O'NEIL

GREATEST OF ALL EMOTIONAL ACTRESSES---MOST EMINENT of TRAGEDIENNES

IN "THE WITCH"

A STARTLINGLY REALISTIC PHOTODRAMATIZATION

OF VICTORIEN SARDOU'S "THE SORCERESS," THROBBING WITH SWIFT DRAMATIC ACTION AND GLOWING COLOR. A REVELATION IN SCREEN PLAYS. MASSIVE PRODUCTION. HUNDREDS IN THE PICTURE. DIRECTED WITH MASTERLY ART BY FRANK POWELL.

RELEASED THROUGH

FOX FILM CORPORATION

BRANCHES EVERYWHERE 130 WEST 46th STREET



How can an advertiser continue advertising? By giving YOU value.

KRITERION

Now conducted as a co-operative business organization by business men.

WRITE—WIRE—OR COME TO NEW YORK AT ONCE.

EXCHANGE MEN:—What does this mean for you?

An appreciation that
SUCCESS DEPENDS UPON YOU

A desire that you
FULLY SHARE IN SUCH SUCCESS

The YOU we have in mind is the first responsible man equipped to handle this program in each territory.

YOUR TERRITORY MAY STILL BE OPEN

We propose releasing when we know we can protect **YOUR** interests for a period of years —**THOUGH** we have ready **NOW** sufficient good film for eleven weeks' advance, also,

The three requisites of a successful enterprise:

First—Financial strength.

Second—Ability to offer better pictures continuously.

Third—Extending better service.

KRITERION SALES CORPORATION

1600 Broadway **NEW YORK**

"Decidedly" KP "Distinctive"

"Decidedly" KP "Distinctive"

Investigate our personal references

LEE SONNEBORN **S. L. NEWMAN**

THEY TREATED MEH SHAMEFULLY!



I, SIR, AM LANCELOT FORTESQUE, TRAGIC ACTOR! MEH VERY NAME SYNONYMIZES DRAMATIC ART!

FOR TWENTY LONG YEARS HAVE I FACED UNFLINCHINGLY EVERY FORM OF FRUIT AND VEGETABLE THIS BROAD DOMAIN CAN PRODUCE!

BUT CEDARVILLE! AH, CEDARVILLE! THEIR AIM WAS AS TRUE AS THEIR EGGS WERE STALE—THE WRETCHES! FOUL VIPERS, WHOSE ART IS CONFINED IN TOMATO-CANS!

'TWAS BITTAH—BITTAH! BUT MY REVENGE WILL BE SWEET—FOR I SHALL NEVAH PLAY CEDARVILLE AGAIN!

THE STORY OF THIS THESPIAN'S SORROWS WILL BE TRUTHFULLY RELATED IN A TWO-REEL COMEDY ON TUESDAY, AUGUST 17TH, WHEN

EDWIN THANHOUSER PRESENTS

"WHEN HUNGRY HAMLET FLED"

For Sunday, August 22nd, a walloping drama of romantic Nippon. Real Japanese actors and settings

"IN A JAPANESE GARDEN"

FALSTAFF COMEDIES

2 A Week "THE MIRTH OF A NATION" 2 A Week

"A MARVELOUS MARATHONER"

Boyd Marshall runs a Marathon, wins by a mile, then keeps right on running. If you saw the face of the dame in pursuit, you'd do the same.

RELEASED IN ONE REEL MONDAY, AUGUST 16TH

"HELP! HELP!"

It solves the servant problem—also the grouch problem. Riley Chamberlin heads the big company of funmakers.

RELEASED IN ONE REEL FRIDAY, AUGUST 20TH

THANHOUSER FILM CORP.

New Rochelle, N. Y.

TRADE MARK

FALSTAFF TRADE MARK

CRASH!

The swift and graceful pleasure yacht strikes the tiny sail boat. The small craft is crushed like an eggshell. Its only occupant—a woman—is thrown into the deep, cold waters of the bay! In a flash the gallant owner of the yacht plunges to the rescue! A life is snatched from a watery grave.

THE DIAMOND FROM THE SKY

A Picturized Romantic Novel

By Roy L. McCardell Directed by William D. Taylor

This is a breath-taking thrill from chapter 16 of "The Diamond From the Sky." Chapter 16—"The Path of Peril"—is now appearing. A new, two-act chapter is released each week. You exhibitors who haven't booked "The Diamond From the Sky"—you are missing the greatest money-maker the film business ever produced. ACT NOW! Get in on this stupendous box-office success.

For booking information *write, wire* or *see at once* the North American Film Corporation representative at your nearest Mutual Exchange—or write or wire the

North American Film Corporation

JOHN R. FREULER. President

71-West 23rd Street
New York City

North American Representatives at Every Mutual Exchange in America



American Film Company, Inc.
Presents

DRAWING THE LINE

A two part "Flying A" drama, rich in pathos and the kind of action that marks great sacrifice and loving devotion—A girl goes blind—A lover errs—An underworld man effects a re-union.

Featuring

Vivian Rich — Walter Spencer — Jack Richardson

Release Date—August 23rd — Directed by Reaves Eason

HIS MYSTERIOUS PROFESSION

An American "Beauty" comedy-drama—a mixture of romance and baseball. Because he wears spiked shoes, Tom Blake is called a porch-climber.

Featuring

Neva Gerber — Webster Campbell — Lucille Warde

Release Date—August 24th—Directed by Archer MacMackin

MIXED WIRES

A single-reel "Flying A" drama—a tangle of Smiths and telegrams.

Featuring

Winifred Greenwood—Edward Coxen—George Field

Release Date August 25th — Directed by Henry Otto



A QUESTION OF HONOR

A single-reel "Flying A" drama—a father's sacrifice to save his daughter's husband.

Featuring

Vivian Rich—Walter Spencer—Jack Richardson

Release Date—August 27th

Directed by Reaves Eason

A Special Beauty Release!
WHAT'S IN A NAME?

A "Beauty" comedy-drama—a cracker jack!

Featuring

Beatrice Van — John Sheehan — John Steppling

Release Date—August 21st

Directed by John Steppling

Book American Films
Watch Your Profits Grow

Distributed throughout the United States exclusively by Mutual Film Corporation.

American Film Company, Inc.

41 S. S. HUTCHINSON, President

CHICAGO, ILLINOIS

METRO PICTURES CORPORATION

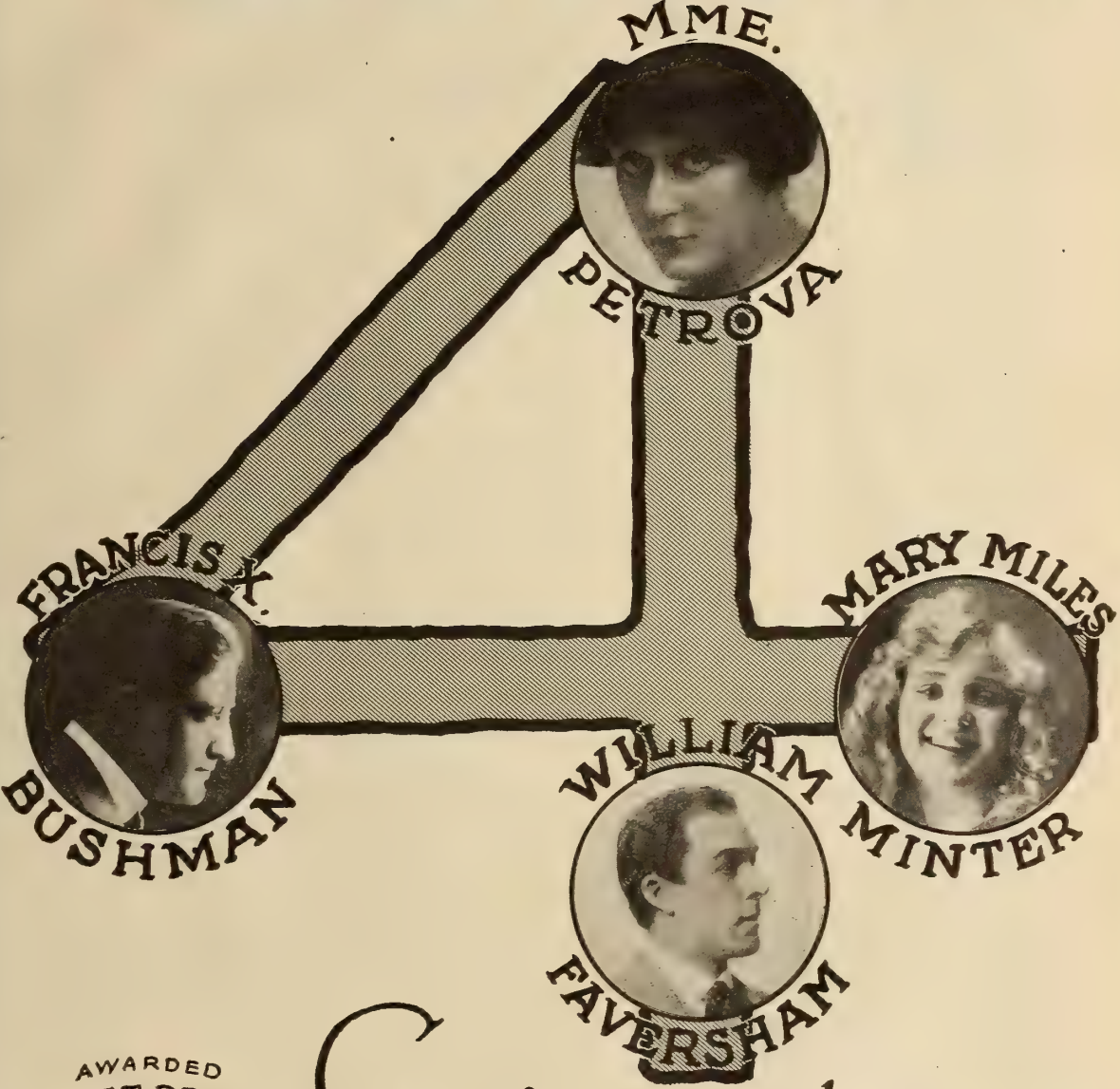


BRANCHES GIRDLING AMERICA
METRO PICTURES CORPORATION
1465 BROADWAY NEW YORK CITY

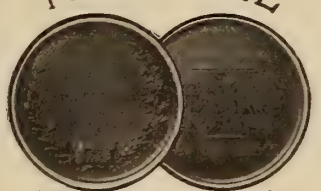
METRO PICTURES CORPORATION

PRESENTS

THE BIGGEST 4



AWARDED FIRST PRIZE



PANAMA-PACIFIC INTERNATIONAL EXPOSITION

Constituting the most formidable quartet of stars ever offered as permanent attractions on any program.

BRANCHES GIRDLING AMERICA

METRO PICTURES CORPORATION

1465 BROADWAY NEW YORK CITY

Paramount

National Advertising Campaign

Early in September we shall launch the greatest advertising campaign ever attempted in the film industry.

Once each week a goodly sized Paramount advertisement will appear in each of the following newspapers.

Boston Post	Seattle Times
New York Times	Detroit Free Press
Washington Star	Minneapolis Journal
Atlanta Constitution	Dallas
New Orleans Item	Salt Lake City Telegram
Pittsburg Gazette-Times	Kansas City Star
Cleveland Plain Dealer	St. Paul Dispatch & Pioneer Press
Chicago Tribune	Baltimore American
St. Louis Post-Dispatch	Providence Bulletin
Denver Post	Buffalo News
Los Angeles Times	Omaha World-Herald
San Francisco Chronicle	Philadelphia Bulletin
Portland Oregonian	Memphis Commercial Appeal

Note carefully these dailies—the biggest in the country—they will carry exclusively the announcement of Paramount.

None of these papers will exploit in any manner the plans of any other motion picture concern, notwithstanding statements to the contrary that have been circulated.

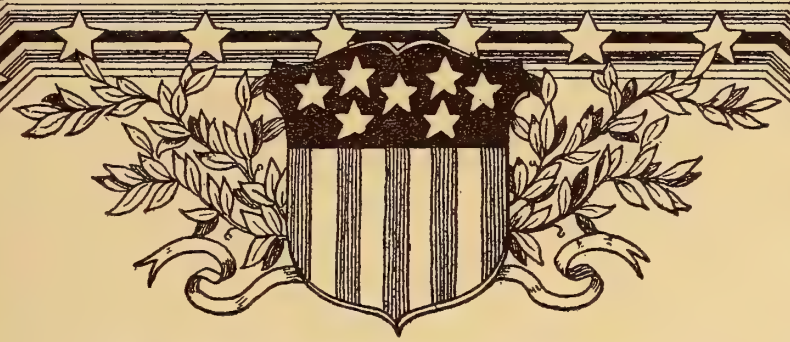
Besides these mediums we shall use each month

Saturday Evening Post	Ladies' World
Ladies' Home Journal	American Sunday Monthly Magazine
Woman's Home Companion	

An aggregate of many millions of readers daily!

The Paramount exhibitor should connect his theatre with this campaign and so derive the greatest benefit from it.

Paramount Pictures Corporation
ONE HUNDRED and TEN WEST FORTIETH STREET
NEW YORK, N.Y.



ONCE in a generation or so a book finds its way into history. "Uncle Tom's Cabin" was a book of this kind. By crystallizing the scattered elements of a great problem it moved a nation.

Today there is another problem no less vital to our country's welfare than the one that inspired Harriett Beecher Stowe. Slavery threatened our unity; today our very existence is threatened by our *defenselessness*.

The solution of the one involved us in war; the solution of the other will *prevent* war.

To bring this great problem home to the millions of American people J. Stuart Blackton conceived a great idea.

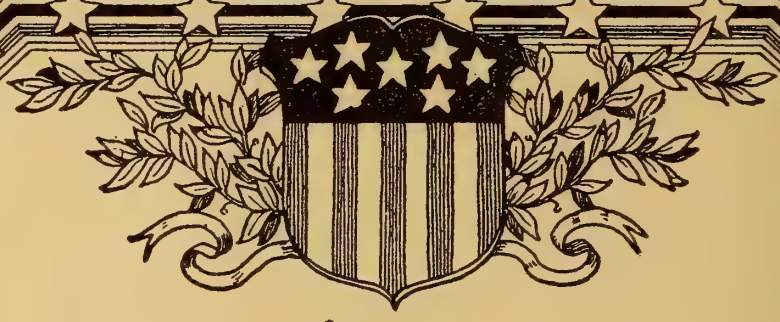
Pioneer in the field of motion pictures, recognized as the great authority on motion pictures, one of the heads of a great motion picture industry—he saw an opportunity to utilize the great and hitherto unused power of motion pictures to help toward the solution of this national problem.

To carry out this idea he produced a wonderful picture; from it he has written a wonderful book.

He took the facts and statistics contained in Hudson Maxim's "Defenseless America" and around them weaved an absorbing story. With the unlimited resources of the Vitagraph Company of America at his command he translated this story into motion pictures. The result is "The Battle Cry of Peace."

"The Battle Cry of Peace" is the first motion picture to be used to exploit an important, nation-wide propaganda. Its object is to bring to the notice of the greatest number of people in the shortest possible time the defenselessness of our country; not only to make the American people realize our condition as a nation, but to show them also the consequences to which this condition may lead, and finally to show them how to remedy this condition.

"The Battle Cry of Peace" is a call to arms—not for war but for PEACE. It will be shown in motion pictures theatres, schools, colleges and churches throughout the length and breadth of this country. It will arouse in the heart of every American citizen *a realization of his strict accountability to his country in time of need.*



Messrs
J. Stuart Blackton & Albert E. Smith
Have the Honor to Present

THE BATTLE CRY OF PEACE

"A Call to Arms against War"

WHICH IS BELIEVED TO BE THE MOST NOTEWORTHY ACHIEVEMENT IN THE HISTORY OF MOTION PICTURES

Written and Vitagraphed under the personal supervision of

J. Stuart Blackton

with acknowledgments to
Hudson Maxim
for facts contained in "DEFENSELESS AMERICA"

Notable among its sponsors are the foremost names in current American history. Personages of National and International importance appear personally in the production together with CHARLES RICHMAN *and distinguished Vitagraph cast; 25,000 National Guardsmen; 800 members of the G.A.R.; 5,000 horses and 8,000 supernumeraries.*

VITAGRAPH BLUE RIBBON FEATURE



Thomas A Edison presents



The Little Broadway Star

Viola Dana

In a photoplay in which she is at her best—happy, innocent girlhood

3-ACT FEATURE COMEDY-DRAMA

Written especially for this charming artist by the celebrated playwright, Lee Arthur

"The Slavey Student"

In this play, vibrant with the sweet, wholesome life and love of school days, Viola Dana's own winsome personality and ability were never better evidenced. It is such a play that lingers like a pleasant memory, delightfully refreshing to your patrons who have wearied of this procession of morbid and "blood and thunder" stuff.

The slavey student is none other than the gentle artist, Viola Dana, and if we may believe what a great many Exhibitors are telling us of their own accord, that "little" is a lot. Ably supported by the popular Pat O'Malley. Yet there is plenty of plot heart interest to bind the attention. Directed by John H. Collins who directs so well the drama of the home. Friday, August 27th.

Raymond McKee in the funny comedy, "Clothes Make the Man." 1,000 feet. Direction, Will Louis. Desperate deeds to regain some missing pants.

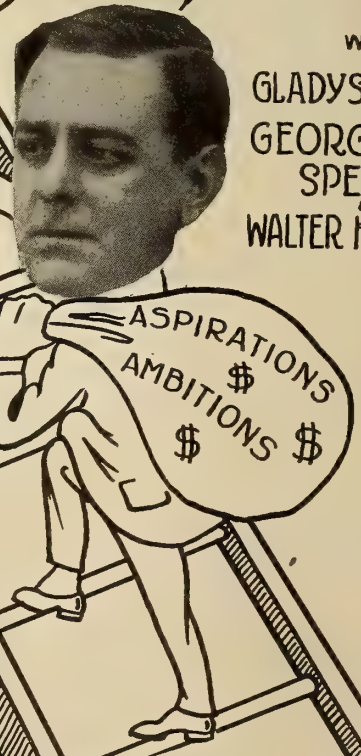
Jessie Stevens and Raymond McKee in the comedy-drama, "Matilda's Fling." 1,000 feet. Direction, Will Louis.

GENERAL FILM COMPANY'S *REGULAR SERVICE*

THE CLIMBERS







Photoplay in 5 Acts based upon the famous Comedy Drama by Clyde Fitch

WITH
GLADYS HANSON
GEORGE SOULE SPENCER
&
WALTER HITCHCOCK

OTHER LUBIN RELEASES

·THE DISTRICT ATTORNEY·
FROM THE FAMOUS PLAY OF THE SAME NAME, BY CHARLES KLEIN, FEATURING ~ DOROTHY BERNARD & GEORGE SOULE SPENCER

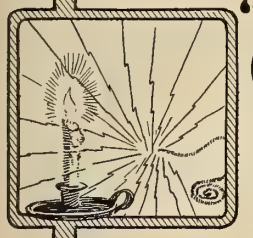
·THE EAGLE'S NEST·
FEATURING EDWIN ARDEN & ROMAINE FIELDING, A THRILLING PHOTOPLAY OF WESTERN LIFE... MADE IN THE FAMOUS "GARDEN OF THE GODS" IN THE COLORADO ROCKIES.....6 ACTS

·THE COLLEGE WIDOW·
GEORGE ADE'S FAMOUS COMEDY FEATURING ETHEL CLAYTON & GEORGE SOULE SPENCER

·THE SPORTING DUCHESS·
FROM THE NOTED PLAY OF THE SAME NAME FEATURING ROSE COGHLAN & ETHEL CLAYTON

Lubin

COMING RELEASES



"The SPARK & THE FLAME" — A ONE ACT-COMEDY DRAMA WITH GEORGE ROUTH & DOROTHY BARRETT — RELEASED AUGUST 23d



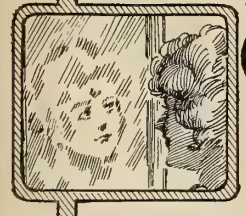
"DOGGONE LUCK" AND "THE VICTORIOUS JOCKEY" — THE LATTER A CARTOON COMEDY — RELEASED AUGUST 24th



"A SPECIES of MEXICAN MAN" — A THREE-ACT DRAMA, FEATURING ROMAINE FIELDING & VINNIE BURNS — RELEASED AUGUST 25th



"UNDER THE FIDDLER'S ELM" — DRAMA IN ONE ACT, WITH EDGAR JONES JUSTINA HUFF — RELEASED AUGUST 26th



"THE MIRROR" — DRAMA IN ONE ACT, FEATURING ETHEL CLAYTON, CRANE WILBUR, & THURSTON HALL, LATE STAR OF THE ONLY GIRL CO. — RELEASED AUGUST 27th



"BILLIE JOINS THE NAVY" — AN UPROARIOUS FARCE IN 1 ACT, FEATURING BILLIE REEVES AND THE OFFICERS AND CREW OF THE UNITED STATES BATTLESHIP ALABAMA, TAKEN AT LEAGUE IS. NAVY YARD, PHILA. — RELEASED AUGUST 28th

Were you ever numbered among the "Pajama Thief's" victims?

For years this man robbed guests of the country's best hotels, entering their rooms in the dead of night and clad only in pajamas.

This criminal, the most elusive that ever engaged the attention of hotel authorities, was finally captured by E. J. Noonan, of the Hotel Jefferson, St. Louis, Mo. Mr. Noonan's story of the thief's career was so extraordinary that we made it the basis of



A DOUBLE IDENTITY

Released in Regular Service, Wednesday, Aug. 25th

One of the Twelve Weekly Two-Act

MYSTERIES of the GRAND HOTEL

Some of the most prominent hotels in the country helped us create the "Mysteries of the Grand Hotel." Among them are, the McAlpin and Buckingham, of New York City; Auditorium Hotel, Chicago; Hotel Mason Jacksonville; Hotel Savoy, Kansas City; Hotel St. Francis, San Francisco, etc. Tell your nearest rental exchange to put you down for every one of the twelve episodes!

Special 1, 3 and 6-Sheet, 4-Color Lithographs

This Series obtainable at all General Film Company Branch Offices and Greater New York Film Rental Company

KALEM COMPANY

235-39 WEST TWENTY-THIRD STREET NEW YORK CITY



MYRTLE TANNEHILL

"The actress who scored on two Continents"

In the Four-Act BROADWAY FAVORITES Feature Production

THE BARNSTORMERS

A Story of Theatrical Life

Released in Regular Service, Monday, August 23d

Miss Tannehill is one of the few American actresses whose fame is international. As the result of her work in "Broadway Jones," at George M. Cohan's Theatre, this star was sent to London, where she repeated her American success when the play was presented at the Theatre Royal. Her other London vehicles included "The Fortune Hunter," at the Queen's Theatre, and "Sealed Orders," at the Drury Lane. Returning to this country, Miss Tannehill scored in "Snobs," presented at the Hudson Theatre, and in "A Pair of Sixes," the play which nightly filled the Longacre Theatre last season. The charming star enacts the role of Nell Lavelle, a soubrette, in this powerful drama of the stage.

Special 1, 3 and 6-Sheet, 4-Color Lithographs

This feature obtainable at all General Film Company Branch Offices and Greater New York Film Rental Company

KALEM COMPANY

235-39 West 23d Street, New York City, N. Y.


SELIG SELECTS
"THE STRANGE CASE of TALMAI LIND"
Written by and Featuring KATHLYN WILLIAMS
A Selig Diamond Special in Three Intensely Exciting Reels
Written by and featuring
KATHLYN WILLIAMS
THE WORLD'S MOST POPULAR ACTRESS
A Selig Jungle Zoo drama in which Kathlyn again plays with wild beasts. Released in regular program on Thursday, August 26th.
SELIG POLYSCOPE CO.
CHICAGO

*"There are more stars used in one Vitagraph feature than in most other producing companies' entire programs."....*Critic.

Broadway Star Features
Are the best
Three reel pictures
You can procure.
They are consistently good.
"THE TIGRESS"
Features
Julia Swayne Gordon
Leo Delaney
Zena Keefe
Garry McGarry
Catherine Franek
George Stevens *and*
Bobby Connelly.
These names themselves
Insure an excellent attendance
When you advertise
That you are showing
"THE TIGRESS".
Book through the General Film Company.
Released August 28th.

THE VITAGRAPH COMPANY OF AMERICA
EXECUTIVE OFFICES
EAST 15TH ST. & LOCUST AVE., BROOKLYN, N.Y.
NEW YORK CHICAGO LONDON PARIS

VITAGRAPH

"Mr. Jarr and Circumstantial Evidence"

Comedy.....MONDAY, AUG. 16

"The Grass Widow," a saddle horse, a broken-down Ford, a bullfrog and a camera fiend all help to get Jarr and his boss into trouble. When things straighten out, the camera fiend "gets his." HARRY DAVENPORT and ROSE TAPLEY are the principals.

"My Lost One"

Three-Part Drama. Broadway Star Feature
TUESDAY, AUG. 17

Unable to resist Opera Director's vivid promises of a brilliant operatic career, a former chorus girl leaves her husband. Months later he finds her starring in a beautiful opera which had been stolen from him. Presenting DOROTHY KELLY and WILLIAM DUNN.

"She Took a Chance"

Comedy.....WEDNESDAY, AUG. 18

Mrs. Luckey takes a chance on a prize pig. She wins it and her family makes it the prize goat. Piggie's strenuous career ends up in the sausage factory. KATE PRICE and WILLIAM SHEA in the leads.

"The Quest of the Widow"

Comedy.....THURSDAY, AUG. 19

In his quest for the widow's hand, Perkins finds the road anything but smooth. In the end he only gets the laugh. An all-star cast of Western Vitagraph players.

"Cutey's Awakening"

Comedy.....FRIDAY, AUG. 20

Cutey is frivolous, but wideawake, and his Big Business Talks convert a business rival into his father's friend and partner. Cutey strengthens the combination by marrying the partner's daughter. WALLY VAN, NITRA FRAZER, ALBERT ROCCARDI and TEMPLAR SAXE are the cast.

"The Dawn of Understanding"

Two-Part Drama.....SATURDAY, AUG. 21

Memories of happier days, awakened by a baby's photo, and the knowledge that Love is not dead, reunite long-separated couple. MAURICE COSTELLO and LEAH BAIRD are the leads.

Six a Week, Including a Three-Part Broadway Star Feature

"THE CUB AND THE DAISY CHAIN"
Comedy.....MONDAY, AUG. 23

"FROM THE DREGS"
Two-Part Drama.....TUESDAY, AUG. 24

"A CITY RUBE"
Comedy.....WEDNESDAY, AUG. 25
and
"PEARLS OF THE BALTIC"—Educational

"THE GOOD IN THE WORST OF US"
Drama .....THURSDAY, AUG. 26

"THE WARDROBE WOMAN"
Drama.....FRIDAY, AUG. 27

"THE TIGRESS"
Three-Part Drama. Broadway Star Feature
SATURDAY, AUG. 28

VITAGRAPH ONE, THREE AND SIX-SHEET POSTERS

Always Consistently Good

Try Them

THE VITAGRAPH CO. OF AMERICA

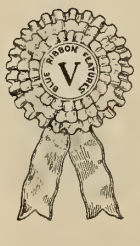
EAST 15TH STREET AND LOCUST AVENUE, BROOKLYN, N. Y.

THE GODDESS

Will outlive
Any continued photoplay
In the minds of your patrons.
BECAUSE .....
From the standpoint of literature
It may be classified
With the works of CHARLES DICKENS.
From the standpoint of artistry
It may be compared
With the works of SIR JOSHUA REYNOLDS.
From the standpoint of continued photoplays
IT IS IN A CLASS BY ITSELF.
Written by the best of authors,
Enacted by the cleverest people,
Produced by the brainiest director.
Released by The Vitagraph Company of America
Through The General Film Company.

A screen inspection of
"THE CHALICE OF COURAGE."
Will do more to convince you
That this picture
Will meet the approval
Of your audiences
Than all the advertising we can place.
CYRUS TOWNSEND BRADY,
Author of
"The Island of Regeneration"
Also wrote
"THE CHALICE OF COURAGE."
His name alone
Means packed theatres.
"THE CHALICE OF COURAGE"
Is one of his best works.
Directed by ROLLIN S. STURGEON.

THE VITAGRAPH COMPANY OF AMERICA
EXECUTIVE OFFICES
EAST 15TH ST. & LOCUST AVE., BROOKLYN, N.Y.
NEW YORK CHICAGO LONDON PARIS



It is not
only possible to secure
Blue Ribbon Features
of five or more parts,
But commencing with

"the WHEELS of JUSTICE"

You can get Four Part
Blue Ribbon Features.
In quality, in cost of production,
in intensity of dramatic action
and in popularity

"the WHEELS of JUSTICE"

Will come up to and prove to be
the equal of previous
Blue Ribbon Features
Released Aug. 22ND



THE VITAGRAPH COMPANY OF AMERICA
EXECUTIVE OFFICES
EAST 15TH ST. & LOCUST AVE., BROOKLYN, N.Y.
NEW YORK CHICAGO LONDON PARIS

LUBIN

ANNOUNCES

THE DEBUT IN PHOTOPLAY
OF THE FAMOUS COMEDIAN

RAYMOND HITCHCOCK

IN

THE RINGTAILED RHINOCEROS

Reginald Lubin

SUPPORTED BY
FLORA ZABELLE
HERBERT FORTIER
RAYMOND HACKETT
EDWARD METCALFE
IDA WATERMAN
ARTHUR MATTHEWS
&
WILLIAM BOYD



A FANCIFUL COMEDY
IN FOUR ACTS

"ALICE IN WONDERLAND"
OUTDONE

FOR GROWN-UPS
FOR CHILDREN
FOR PESSIMISTS
FOR OPTIMISTS

FOR EVERYBODY
WHO
LIKES TO LAUGH





RELEASED
AUGUST 16TH



THROUGH THE
V.L.S.E. OFFICES

Reginald Lubin

"A Bunch of Keys" Provokes Explosive Laughter, Says Critic

Here is what a leading photoplay critic says of Essanay's five-act comedy, "A Bunch of Keys," written by Charles Hoyt.

"'A Bunch of Keys' had a prolonged stage success.

"Its humorous incidents made ardent admirers yell themselves hoarse.

"Hoyt never permitted vulgarity or indelicacies in his plays.

"Essanay's film adaptation has the true Hoyt atmosphere.

"For me the five reels evoked explosive laughter.

"It will keep the spectator in a mirthful state of mind.

"It will provoke boisterous merriment.

"To the excellent assignment of the characters in the cast is attributed much of the mirth.

"William Burress, John Slavin, June Keith and William Castelet, in the leads, form a strong quartet.

"Another strong point that will commend this Essanay production to favor is the care devoted to settings."

Book this comedy through any of the branch offices of the V. L. S. E. Inc. Produced by Richard Foster Baker.



Trademark Reg.
U. S. Pat. 1907.

ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE ST. CHICAGO

Most Manufacturers
Look upon the picture business
As a gamble
The success of their releases
Is a matter of chance.
With
Vitagraph
Lubin
Selig
Essanay
It is not a gamble
Because
They have
The experience
To select the best scenarios,
The money
To pay the best actors and
The brains
To produce the best results
From the best material.

V.L.S.E. INC.
1600 BROADWAY, N.Y.CITY.


Edna Mayo

Book Photoplays Stamped With Public Approval


Bryant Washburn

"THE BLINDNESS OF VIRTUE"

In 6 acts
By Cosmo Hamilton
Featuring

EDNA MAYO

and

BRYANT WASHBURN

★ ★ ★ ★

VIOLA ALLEN

and

RICHARD C. TRAVERS

are presented in

"The White Sister"


Viola Allen

In 6 acts
By F. Marion Crawford
Produced by Fred E. Wright

★ ★ ★ ★


Richard C. Travers

"THE SLIM PRINCESS"

In 4 acts
By George Ade
Featuring

Ruth Stonehouse

★ ★ ★ ★

"GRAUSTARK"

In 6 acts
By George Barr McCutcheon
Produced by Fred E. Wright

Book these features through the
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Trademark Reg. U. S. Pat. Off.

ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE STREET, CHICAGO, ILL.


Ruth Stonehouse

WORDS MEAN NOTHING

to the exhibitor who is trying to find a program for his theatre

BUT

EXPERIENCE PROVES

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* * * * * * * * * * *

HENRY B. WALTHALL



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The fascinating comedy drama

"The Woman Hater"

(In 3 acts)

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Produced by Charles Brabin. Released August 21.



CHARLES CHAPLIN

is seen at his funniest in the latest

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in 2 acts

G. M. Anderson and Marguerite Clayton

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"Broncho Billy's Marriage" Released August 20

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"The Fable of the Roystering Blades" By George Ade. Released August 25.	**"THE DRUG CLERK"** A breezy Western comedy full of fun and humor. Released August 26.	**"RULE SIXTY THREE"** In 2 acts. By P. G. Wodehouse. Released August 28.

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A 50-foot scene strip of "A Bunch of Keys," "The Blindness of Virtue," "The White Sister," "The Slim Princess" or "Graustark" is the best way to advertise these photoplays in your theatre. $2.50, Essanay Publicity Dept., or at the V. L. S. E. branch offices.

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ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE ST. CHICAGO

The more YOU read these advertisements the more useful to YOU we can make the "News."

AUG 13 1915

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"When You See It In 'The News' It's NEWS"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

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TWO HUNDRED AND TWENTY WEST FORTY-SECOND STREET

CHICAGO, ILLINOIS
110 SO. DEARBORN STREET

Volume XII AUGUST 21, 1915 No. 7

The Swivel Chair in New York

THERE is a good deal of talk of co-operation with the exhibitor these days.

On the surface this doesn't mean anything. There has been a lot of such talk in the past.

* * *

THE present statements, however, ring true; and they indicate action, not mere talk. They come directly from prominent producers. They follow investigative trips by the producers into the exhibition field; and they give as a reason for co-operation the plain logical fact that manufacturing success can come only through exhibitor success.

* * *

IT is an excellent idea for the manufacturer to get out into the field—the exhibitor field.

The oftener the better—for him and for the exhibitor. If he cannot go, and often that is impossible, he should send a man as good as himself.

* * *

NEW YORK is a very bad point from which to view the big and little avenues of the picture industry. In fact, it is no point at all. The oftener one can get out of New York the better his knowledge of picture conditions.

Out in Los Angeles they say: "We have production here; in New York you have politics." Which is quite largely true.

And still true is the exhibitors' insistent statement: "You cannot make and book pictures and map policies from a swivel chair in New York."

* * *

THE exhibitor has a good many complaints, some of which are unintelligent and some unjust—depending, of course, upon what kind of an exhibitor he is. But most exhibitor complaints are just and intelligent, and practically all of these may be reduced to a single basis, namely, lack of co-operation and of understanding upon the part of the manufacturer.

* * *

TO begin with, there are scarcely two picture theatres in this country quite the same from every standpoint. Just as every town and city differ one from another, so do the theatre audiences differ everywhere.

You cannot therefore, with New York as a vantage point, theorize and form rules for picture theatres as a body. Far from it.

You cannot even group them by territories and by populations and by other theoretical divisions. There is only one way you can deal with them fairly and successfully, and that is, individually.

TWO towns or two city districts may be the same in population, yet the theatre-going people in one for various reasons may outnumber the other ten to one. The price the exhibitor can charge for admission and the price he can pay for pictures and the kind of pictures he can best run are determined and only determined by the diverse local conditions he is up against.

These conditions should be known by the manufacturers. They can be known through an efficient field force. They must be known if a genuine understanding between manufacturers and exhibitor is to exist.

* * *

AS to the business value of close co-operation between manufacturer and exhibitor, there is no argument.

It isn't a matter for essays, preachments, interviews. It isn't subject-matter for the manufacturer to cajole the exhibitor with—with promises and sweet words.

* * *

IT'S plain business—*money-making business*. The more the manufacturer helps the exhibitor the more the manufacturer helps himself.

It is merely a matter of helping the exhibitor to sell more pictures to the public, so that the exhibitor will buy more pictures from the manufacturer. It is merely an extension of the manufacturer's selling effort through the exhibitor and to the public.

* * *

CO-OPERATION with the retailer—in this industry the exhibitor is the retailer—is the very foundation of *every* business.

It is one of the big business laws which *rule* every merchandising industry and which will *rule* the picture industry as certainly as day follows night.

* * *

CO-OPERATION means, mostly, two things: Good pictures and good service. The latter is just as important as good pictures.

Good service means largely advertising help. The basis of the exhibition business is his advertising to the public, and in this advertising he is and always will be dependent upon the maker and distributor of pictures.

It is only natural that he will identify himself with the firm that not only gives him good pictures, *but helps him resell these pictures to the public.*

And it is also only natural the firm which gives this service will be successful where others fail.

WILLIAM A. JOHNSTON.

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES
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Vol. XII August 21, 1915 No. 7

How the Ohio Press Regards the Ohio Censors

BEHIND the movement for a referendum vote on the state censorship law which the exhibitors of Ohio have set in motion, the newspapers of the state are lining up with encouraging promptitude.

On the opposite page we have reproduced the appeal to the people which is appearing in newspapers all over Ohio. This is in the form of an advertisement, the expense being pooled by the united theatres of each city.

* * *

BELOW we give an editorial which the Canton, Ohio, Daily News has devoted to the all too-familiar question of censorship.

There is a lesson in this campaign for the exhibitors of Pennsylvania and Kansas. It will pay them to watch developments in Ohio and prepare to profit by the outcome.

This is the able "Censoring of The Censors" rendered by the Canton News:

* * *

"NOTHING about the moving picture business today needs censorship so much as the state board of censors itself. It ought to be censored out of existence, if it can not be censored into some form which will give it some real value and prevent it from being a nuisance.

"Ohio has no state censorship of any other form of art. It does not censor paintings, or statuary, or books or the spoken drama. Why should it censor the silent drama?

* * *

"JONES writes a novel. It is frank and daring. It sells in the hundreds of thousands. Smith dramatizes it. The play runs a thousand and one nights in New York and then five or six traveling companies spread it over the entire country. Brown films it and the state board of censors cuts out the climaxes and makes the moving picture taste like oyster soup made out of peas, with the oysters left out.

"Why?

"THIS is why. The moving picture has been a new thing, has been an infant. Novels and the spoken drama are adults. Children have to be corrected, the world seems to think, and perhaps they often deserve it. Perhaps the moving picture in its infancy deserved sometimes to be spanked or sent to bed supperless.

"But—the moving picture is grown up, now. It is a big business. It is conducted upon as high a plane as any other business. There is no reason for censoring moving pictures that can not be applied to books or plays. The melodrama villain can do his worst and the state of Ohio keeps mum. Not so the moving picture.

* * *

"CENSORS are a mistake as a general thing, anyway; for example, the war censors of Europe.

"The public is the real censor. Does the moving picture business now need any other? Can not the national board of censorship and the cities themselves through their police power, handle the moving picture as well as they can handle any other agency, and compel it to conform to the requirements of public good and public morality?

* * *

"THE state board of censorship's chief value is its value to politicians as a branch of the big plum tree. People, chosen not for any supernatural fitness but because they have a political pull, tell you what you shall and shall not see on the moving picture screen. You never saw them, and perhaps you would not think much of their judgment. Yet they have a power over one of your most important recreations that no other body has over any other recreation. It will be worth Ohio's while to ask herself whether the need for them has not passed.

"The revolver and the cowboy and the thug have almost disappeared from moving pictures. The moving picture is on as high a plane today as any other form of stage art.

* * *

"NO one will plead for objectionable pictures. The public performance of anything objectionable ought to be and must be prohibited. Objectionable moving pictures must be prohibited. But the point is that the producers themselves are leading in this censorship, and that the right results in all likelihood can be obtained without a state board, which does not seem properly to fit into the scheme of things."

The Turning-Point In the Fight Against Censorship

THAT the "Secret Orchard" decision of the Court of Common Pleas in Philadelphia marks the turning point in the motion picture's fight to rid itself of the censorship incubus, is a conclusion hard to resist.

It may be premature to say this with assurance. But, at all events, the date of the decision deserves recognition as the "Independence Day" of the motion picture industry.

If the producers themselves had been allowed to pick the picture upon which the censors should dash themselves to pieces, no film better constructed to expose their censorial stupidity and utter ignorance of even their own business could have been found than "The Secret Orchard."

Some of the testimony given by members of the censor board verged upon the ridiculous. Had there even been a standard of fitness by which a censor could be appointed to office, they would have been convinced of incompetency out of their own mouths.

This sort of censorship needs little or no opposition. It is killing itself by its own excesses and extravagances. As long as the censors are what they are, the industry can afford to watch, wait and, at the proper time, strike—and strike hard!

THIS IS THE WAY IN WHICH THE BEST OHIO EXHIBITORS ARE FIGHTING CENSORSHIP—WHAT WOULD HAPPEN IF YOU DID THE SAME THING?

Utter Ignorance Marks the Man or Woman Who Believes that He or She Believes in the Censorship of Motion Pictures

Thousands have signed the Motion Picture Referendum Petition -- Have You?

The censorship of Photo Plays is a new variety of legislative persecution which if permitted to continue by the public will deprive the 2,000,000 or more motion picture devotees in Ohio of the pleasure of seeing some of the most wonderful and stupendous Photo-play productions ever conceived.

Many of the finest Photo-play Dramas produced in the past decade have been and are being shown in other cities in other states—but the people of Canton and the entire state of Ohio will not have the opportunity of seeing them.
Why?

Because—the arrogant, narrow-minded and suspicious prejudiced methods of the Ohio State Board of Censors have made it impossible for any theater in Ohio to exhibit these superb Photo-plays.

"But these masterpieces are suggestive," say the Ohio State Board of Censors.
Not So.

If they were do you believe the Censor Boards in other states would allow them exhibited?

No indeed they are not suggestive.

But—the Ohio State Board of Motion Picture Censors in their total disregard of the wishes, the rights, of the millions who want to see the best Photo-plays produced and which Ohio Exhibitors want to show

ABSOLUTELY REFUSE TO PERMIT THESE BEAUTIFUL PICTURES TO BE SHOWN IN ANY THEATER IN OHIO.

No Motion Picture Exhibitor in Canton Would Insult His Patrons by Exhibiting a Suggestive Film.

He Knows his patrons would resent it as a wanton insult to their intelligence.

He Knows his patrons would resent it as a wanton insult to more nor less than Business Suicide.

Being human he does not want to commit suicide—business or any other kind.

But—

He does want to give his patrons the best Photo-plays obtainable and is constantly straining every nerve to obtain the latest and most successful motion picture dramas.

But—

His hands are tied—figuratively speaking—by the narrow-minded who are attempting to dictate which Photo-plays shall or shall not be seen and enjoyed by Canton Movie Fans.

If you are willing to permit others to think for you don't sign this petition,

But—

If you desire to exercise your rights as a free born and free thinking American Citizen then sign the Petition when presented.

The following theaters will have copies of this Petition for your convenience.

How Much Longer are You Going to Permit This Injustice to Continue

Would you allow three people (The Ohio Censor Board for instance) to dictate to you—

The school to which you should send your child;
The books which you should read;
The newspaper for which you should subscribe;
The pattern of the suit you should wear;
Those whom you should choose as friends?

NO.
Most emphatically no.
Well then—why permit an impertinent nuisance, drunk with power, masquerading as a Board of Censors to continue to cut, slash and mutilate beautiful picture dramas and eliminate the most interesting and vital parts; thereby destroying the entire effect of the master mind which conceived the scenario?

You Can Help Abolish This Evil by Signing the Motion Picture Censor Referendum Petition

Petitions are being circulated among the lovers of the Silent Drama in every county, city and town in the state of Ohio. Representative newspapers and magazines in every section of the country ridicule the idea of Motion Picture Censorship by State and Local Censor Boards.

The Saturday Evening Post, one of the most conservative and certainly the most widely known and influential magazine published in its issue of July 24 editorially condemns the idea of State and Local Censor Boards.

ALHAMBRA GRAND LYCEUM
ODEON ORPHEUM VALENTINE

A SPECIMEN OF THE APPEAL THE THEATRES OF THE BUCKEYE STATE ARE MAKING TO THE VOTERS THROUGH THE DAILY NEWSPAPERS

DESMOND AND JANE GREY CAST FOR INCE FEATURE "WAIFS"

William Desmond and Jane Grey, "legitimate" favorites, have been cast to appear in an Ince slum feature entitled, "Waifs." The two have been having considerable trouble during the week because of the kind of clothes it was necessary for them to wear for these parts.

Miss Grey is a "moll" of the Bowery, and matinee idol, Desmond, is interpreting the part of a tough of the underworld.



WILLIAM DESMOND

The pair look like beggars, and they get a laugh whenever they are seen by any of the players who recognize them, but the best joke of it all is that Miss Grey brought all of her elaborate wardrobe to Inceville to be used in pictures, and as yet it has not been unpacked.

Plimpton Leaves Edison; Succeeded by McChesney

New Manager Has Been With the Company Nearly Thirteen Years, Beginning With the Company in a Minor Capacity—Takes Charge of Bedford Park Branch at Once

THE surprise of the week in film circles was the announcement of the resignation of Horace G. Plimpton as studio manager, Edison, a position which he had held for about six years.

When Mr. Plimpton tendered his resignation to C. H. Wilson, vice-president and general manager of Thomas A. Edison, Inc., Mr. Wilson was greatly surprised and accepted it very reluctantly.



LEONARD McCHESNEY

Since Mr. Plimpton's connection with the Edison company, the advancement of motion pictures has been quite as wonderful as an Arabian Nights' story.

As his resignation was to take effect as early as possible, Leonard W. McChesney, manager of the Edison motion picture division, who has been stationed at Orange, N. J., will take charge of the Edison studio in Bedford Park, New York City, immediately.

Mr. McChesney contemplates no radical changes of studio policy during his regime, and, except for the change of head, the studio promises to go on as usual, the company devoting itself to its present three reels, alternating with a four-reel weekly; with a one-reel Wednesday and Saturday —all released through the General Film Company, and the production of special longer plays, to be released soon under the name of Kleine-Edison Features, the first of which will be Mrs. Fiske in her famous "Vanity Fair."

There is every indication that the stock stars, who have so long been with Edison, and who alone have figured in the features which lately have been exciting such favorable comment, will be retained.

Mr. McChesney's career is quite remarkable and is in itself a reflection of the rapid growth of the motion picture. For though still a young man, he has in thirteen years worked himself up from a minor position to manager.



HORACE G. PLIMPTON

Except for a comparatively short time spent as advertising manager of the General Film Company, his entire experience has been with the Edison organization, dating from the time he was in the advertising department, then stationed in Chambers street, New York City.

He rose steadily till he became assistant advertising manager of the Thomas A. Edison, Inc. His next promotion was to that of sales manager of the motion picture department, in July, 1913. Recently the vast Edison enterprises were divided into "divisions" so as to give each more of a separate organization and individual management.

It was then that Mr. McChesney became manager of the motion picture division which he has held ever since.

J. N. Naulty Is Made General Manager of Triangle

Joins Griffith, Ince and Sennett Forces, in Charge of "Marketing of the Product"—Move Is Considered Significant by Film Men

THE most important change in the line-up of the Mutual Film Corporation since the annual election came this week when J. N. Naulty, formerly vice-president and general manager of the Mutual, and a vital factor in the great success of that organization, resigned to become general manager of the Triangle, the new giant among the feature companies.

When it became known that Mr. Naulty would have authority in the conduct of the Triangle organization second only to its president, Harry E. Aitken, the men intimately acquainted with film conditions were willing to concede that the Triangle had taken an important step toward sure success.

With David W. Griffith, Thomas H. Ince and Mack Sennett producing pictures for the Triangle, and with J. N. Naulty in charge of the marketing of the product, the combination impresses the film world as strong and a tribute to the organizing ability of H. E. Aitken.

Mr. Naulty, during his regime at the Mutual, was in active charge of the chain of branch offices maintained by that organization, and his branch managers gave him their unqualified support. His successful experience, capacity for management and his ability to inspire loyalty in his subordinates will undoubtedly mean much to the future success of Triangle Film Corporation.

Mr. Naulty left on a brief motor trip on Tuesday and will begin his duties on next Monday with temporary headquarters at 71 West Twenty-third street, New York City.

Court Overrules Censors in Pennsylvania

State Board Refuses to Pass "The Secret Orchard" and Lasky Appeals Case to Court of Common Pleas, Where Judge Paterson Sustains Contention of the Company's Attorney That Picture Should Be Allowed an Unhampered Showing—First Instance of an Appeal Taken to the Courts in the History of the State

Special to Motion Picture News

Philadelphia, Aug. 11.

UNDOUBTEDLY the most important ruling as regards the official censorship of motion picture films and photoplays within the history of the industry in the past year was that which was rendered last Monday in Philadelphia by Judge Paterson, of the Court of Common Pleas in an action of appeal over a decision of the Pennsylvania Board of Motion Picture exhibitors in the "Secret Orchard" case.

The picture, of which Blanche Sweet is the star and the Jesse L. Lasky Feature Play Company, Inc., the producers, was passed and approved without any suggestion of correction by the National Board of Censors. It was announced for release through the Paramount Picture Corporation on August 9.

In the previous week at the regular private showing for the Pennsylvania Censors, the picture was rejected. Under the law of 1915 the re-exhibition was ordered and again the "Secret Orchard" was barred from Pennsylvania. Judge Paterson reversed their decision.

For the first time in the history of the Pennsylvania Board of the State, an appeal was taken to the courts. Morris Wolf, of Messrs. Stern and Wolf, of Philadelphia, counsel for the Famous Players Exchange of Philadelphia, and Arthur S. Friend, of Wise and Lichtenstein, New York, counsel for the Lasky Feature Play Company, appeared for the appelants in the appeal hearing.

Film in Court as Evidence

Not least of the unusual features of the case and one which attracted great interest in Philadelphia, was the fact that the photoplay was brought to court as a witness in its own behalf.

Judge Paterson moved his court room to the Common Counsel Chamber in the City Hall, where a screen was erected and a camera installed. More than fifty employees of the City Hall, Philadelphia newspaper men and the Philadelphia censors were present. Those of the Pennsylvania board who attended were the chairman, J. Lewis Breitinger, Dr. Ellis Oberholtzer, Secretary of the Board and Mrs. Edward F. Nivers. The board is appointed by the governor.

In the darkened room, a long thin ray of light flashed the "Secret Orchard" on the screen. Judge Paterson in a chair sat apart from the rest of the gathering. At the conclusion of the picture, by William C. De Mille, from the play by Channing Pollock, based on the novel by Alice and Egerton Castle, there was a smothered effort to applaud the beautiful presentation. Judge Paterson thereupon called the court to order and heard testimony.

It was the contention of Mr. Wolf, as attorney for the exchange, that under the moving picture law of Pennsylvania, 1915, his clients were justified in seeking an appeal from what they believe to be an unjust ruling of the censors.

The law, he said, placed the power of appeal with the court of Common Pleas, but did not specifically state in what manner the appeals should be taken. Opposed to this was the attorney for the censors, Special Deputy Attorney General Smyth, who argued that the case be dismissed, first, on the grounds of improper form of appeal, and, second, that the appeal was not taken in the proper court. Both these requests were overruled by the court.

Channing Pollock a Witness

Mr. Wolf thereupon introduced as witnesses Channing Pollock, the author of the play, which had a long run at the Lyric theatre, Philadelphia, in 1907, from which the picturization was made. After considerable opposition the attorney introduced into the record the full story of the photoplay as he had seen it on the screen; John C. Ashurst, assistant librarian of the Philadelphia Public Library, who declared that the book, "The Secret Orchard," was on the shelf at the main library at Thirteenth and Locust streets and in four of the branches and that it had had popular circulation since 1901, when it was first published.

The argument quickly narrowed itself to the consideration only of the film and the story it told as shown in the court room. Judge Paterson agreed that his jurisdiction in the case was similar to that of the Board of Censors under the law. This was highly important. Substantially, the story on the film as told by Mr. Pollock and a part of the record is as follows:

"Diane, whose mother was a favorite of the Parisian underworld, was taken by her mother to a convent when a child to escape the environment of her parent. Later she gets the invitation of a school girl friend, to visit her at the seashore, where she succumbs to the fascinations of the Duke of Cluny, a married man, whose wife believes explicitly in his faithfulness.

"Diane later is adopted by the Duchess of Cluny, neither being aware of the relationship of the one-time lover and the Duke. Recognition follows and the girl in refusing marriage to a young man whom she really loves, exposes the Duke's deception.

"The Duke is killed in a duel which follows and the story ends with the hope that some day Diane and her sweetheart will be married." As Mr. Pollock explained, the whole story may be summed up in the few words "The Wages of Sin Are Death."

At the previous exhibitions of the film before the censors they had not objected in series of specific scenes, but to the story of the picture itself; their right to pass upon the entire theme of a production was questioned by Judge Paterson, who declared that so far as he could interpret the law, their power rested only in the regulation of the actual scenes shown on the screen.

Asked If Taboo Was Put on Classics

The censors' point of view was more clearly brought out when Dr. Oberholtzer took the stand and said that the board had seen so many pictures with the theme of abduction that the board believed the time had come to put the hawk on these things. Judge Paterson asked him if he would taboo "David Copperfield," "Oliver Twist," "Faust," the story of which, Judge Paterson said, was practically identical with that of the "Secret Orchard," whether also he would allow the picturization of "Les Miserables," in fact, some of the greatest works of literature in the world's history.

Dr. Oberholtzer replied that in these cases, no doubt, some leniency would be shown by the board, to which the judge replied: "By what means have you to know but what great genius may be found in youth instead of proved in old age." Dr. Oberholtzer had no reply to make to this argument. He said, further, that the "Secret Orchard" picture throughout was so beautifully shown that to the spectator the theme of seduction never left one's mind. On this account, he said, its possible harm to young girls of Pennsylvania was the more probable. He said also that in the first scene there was a picture of a house of prostitution and that he strenuously objected to a child seeing such a scene. Mr. Pollock, on the contrary, denied any intention on the part of either Mr. and Mrs. Castle or himself, as dramatist, to portray any such scene.

The court asked Dr. Oberholtzer if he saw any other part of the photoplay other than the first scene to which he could object and the censor was forced to reply that he could not. One of the amazing statements of the censor was that they were not concerned with literature or the stage, because neither literature nor the stage came under the statutes of Pennsylvania, whereas motion pictures were regulated by state act.

Praises "Secret Orchard"

As the photoplay was announced for release on the very day of the hearing, Judge Paterson asked the parties concerned if they were willing to receive an immediate opinion. Both sides agreed. He therefore said:

"On the whole, I think 'The Secret Orchard' is beautifully done. Certainly we can take no exception to the splendid acting. I will permit 'The Secret Orchard' to be shown in the State of Pennsylvania if the producers will eliminate the first scene showing the revels in the home of Diane's mother. This elimination will in no way harm the story, which

is, on the whole, a very wholesome one and I believe teaches a good moral truth.

"That is my opinion of 'Secret Orchard.' Furthermore, I do not believe it is within the power of the Pennsylvania Board of Censors to pass upon a theme of a play, as that would involve them in intricate difficulties. I think their duties should rest solely in passing on the actual picture shown."

Picture To Be Shown At Once

The picture, "The Secret Orchard," will be shown at the Stanley theatre, Philadelphia, next Monday for the whole week. This week the Paramount release there is the Lasky production, Fanny Ward in the "Marriage of Kitty."

Stanley V. Mastbaum, proprietor of the Stanley theatre, issued a statement in which he said:

"Judge Paterson brought this point out today. He asked a member of the board what he objected to in the picture. The member replied that he disapproved of the story. But Judge Paterson held that was not enough to condemn the whole film.

"The judge found only the one scene, 'the flash,' as it is known in the theatrical parlance, objectionable. Therefore he ordered its elimination. This was perfectly fair and proper. It is not fair to condemn an entire photoplay because one film is believed objectionable or because the trend of the story displeases the censors."

Other Resorts to Court Are Likely

Now that the film interests have demonstrated that an appeal to the courts will help their cause, much speculation is rife as to the course to be taken by "Essanay," who are also suffering from a rejected film.

The picture in question is "The Blindness of Virtue," released on the V-L-S-E program for July 19. This picture has been passed by the National Board of Censors and played all over the country with great success, but the Pennsylvania censors said it was a sex play and as such was tabooed.

Mr. Hebrew, local manager of V-L-S-E, said he had received no information as yet if any action would be taken.

One serious objection of the censors to this picture was that in their opinion a mother should not tell her daughters about questions of sex and life.

37 THEATRES IN NEW ORLEANS TAKE LOCAL NEWS FILM

Thirty-seven suburban houses in New Orleans have bid for the opening film of the "Times-Picayune-World Weekly," which will show five hundred feet of local news and a like number of feet of news from all over the world. It is said that strong competition has developed among Canal street houses for the film.

The first film will be shown next Sunday, and it's a safe prediction that it will be a pronounced success. Last year an amateur company endeavored to give New Orleans a local film weekly, but the photography was so poor that the project was soon abandoned.

Broadway Sky Yields Bright Star to Thanhouser

New Rochelle Stock Company Gets Winifred Kingston, English Actress, Leading Woman with William Hawtry—Made a Hit in This Country in Frohman's "Hypocrites"

WITH the addition of another reel a week to the output of the New Rochelle organization, Edwin Thanhouser has once more shot an arrow at the Broadway sky and brought down a star of magnitude to add to his stock company. This time it is Winnifred Kingston. She will be best remembered in America for her work in "The Servant in the House," and in the all star production of "Thais"; then as the leading woman with William Hawtry and Cyril Scott.



WINIFRED KINGSTON

Miss Kingston has been in this country only six years, but her triumphs in London won her quick favor with American managers. There she held forth in leading roles at the Scala theatre for several seasons and it was about then that she created her sensation by her work in "Hypocrites" under Charles Frohman. When the management of Hilda Trevelyan, known as "The Maude Adams of England" searched Europe for an understudy for her, they signed Miss Kingston up for the honor as soon as they saw her.

In the films her work is not new to picture lovers. Under the Paramount trade mark she has played the leads in "Elixir of Youth," "Soldiers of Fortune," "Squaw Man," "Brewster's Millions," "Trail Divides," "Call of the North," "Capt. Courtesy," "Love Route."

Miss Kingston still retains some of the broad accent which we here call "Londonish." Though born in England and trained in Scotland and France she loves America and Americans. In joining the Thanhouser organization Miss Kingston takes up an association which she describes as the "Nearest to the legitimate atmosphere that the films afford."

Ohio Holds Fate of Pictures, Says Herrington

Head of the National Association Declares If the People of That State Decide Against Censorship the Exhibitors' Fight There and Elsewhere Will Be Won

Special to MOTION PICTURE NEWS

Cleveland, August 11.

OHIO is to decide the fate of state boards of censors, according to Fred. J. Herrington, national president of the Motion Picture Exhibitors League of America, who stopped off here on his way to his home in Pittsburgh from the exhibitors' convention at San Francisco. Mr. Herrington's views are as follows:

"State censorship would be a joke if it were not so tragic and so directly in conflict with American ideas of democracy and independence.

"Through the referendum the exhibitors are to make their national fight against ludicrous interference with personal liberty and against a system which assuredly will lead to serious political graft unless nipped in the bud.

"Ohio is the birthplace and hotbed of the most objectionable features of motion picture censorship. Ohio also is the state which produced the leaders for the national fight against a system which is making our pictures puny and threatens to make censorship a means to political ends.

"If the people of Ohio say they will not have a board of censors the national fight will be won. Other states soon will find means to follow the lead of Ohio."

Mr. Herrington pointed out that the general code gives the authorities all the protection needed against improper pictures.

Cleveland Local No. 1 has issued a circular setting forth all the arguments used for and against censorship, which says: "The law we ask to be repealed openly confesses the fact that the censors play politics, for they wrote into the law that they have the power to revoke the license of any film, even after they have passed the same."

Copies of the circular will go to every motion picture theatre in Ohio.

Local members of the referendum committee assert that feeling against the censors is running so high against the censors' attitude there would be no difficulty in securing ten times the required number of signatures to the petitions. A notice is flashed on the screens of all Cleveland motion picture theatres at every show, in which the audience is asked to express its stand either for or against censorship. The request that the petition at the door be signed finds response at every show.

The Cleveland "Press" has just awarded ten prizes to its readers. They were asked to state why they favored or were against censorship, and hundreds of letters poured in on the newspaper. About 99 per cent. of the writers were against censorship, most of the writers maintaining that the motion picture theatre patrons were intelligent enough to do their own censoring and did not need three persons at Columbus to say what they should see on the screen.

PAUL ALWYN PLATZ.

Censor Vandals Active in Kansas Terror Reign

State Board Threatens to Close Theatres Showing Uncensored Pictures—Doubtful if Small Number of Censors Could Find Time to Pass on the Thousands of Feet Daily Shipped from Other Localities—Attorney General Declares He Will Have, if Necessary, Houses in All Counties Watched

Special to Motion Picture News

Kansas City, August 11.

S. M. BREWSTER, attorney general of Kansas, on August 15, is expected to issue instructions to the various county attorneys to close those motion picture theatres that show films that have not been passed by the Kansas State Censor Board, according to W. D. Ross, state moving picture censor. It is also threatened that if the shows continue to show uncensored films men will be employed by the state to cover the different counties and keep watch on the theatres so that there will be no chance for an uncensored film to get by.

It is strictly up to the exhibitor to have his films censored, for the law is directed against him and not against the exchanges or distributors of films.

If all of the exchanges in Kansas City stand pat and throw the burden of the censorship onto the exhibitor, he is going to feel the burden of this extra ten cents a reel and work out a way for the burden to be thrown onto the public by increasing the admission price. When the overloaded public feels this they are going to vote out or have an amendment passed that will reduce this heavy expense.

This law never received the proper thought before its passage. If it had it would never have been passed because no right-minded legislator is going to pass a measure that is going to put a heavy unnecessary tax upon his constituents.

Old Film Censored

The big talk now by Censor Ross is that the exchanges and distributors have been since April 12, compelled to have all their old films censored. That is the films that were in use in the state before the law went into effect.

It has been shown that he and his two assistants would have something like 2,200 reels of old films to censor in addition to the new ones that are going into the state each week.

He says that he will add to his force of censors so that he can rush this work through. If all these films were sent in to be censored it would enrich the state of Kansas about $5,000, in addition to giving the express companies a big business transporting films from Kansas City to Topeka and return. In addition to all this the hiring of theatres in Topeka in which to show the films to the censors. Then again it would mean that some theatres would have to close if these 2,200 reels were taken out of service.

The papers of Kansas are taking up the question of censorship as it is done in Kansas, and they are finding that it is but another step until the newspaper publishers will have to submit their papers to censors before they can be sent out, just the same as the film people are compelled to do. This may be a little far fetched, but looking at it straight in the face, it looks that way.

Where the morals of a state are placed in the hands of two or three people there is going to be a great deal of agitation against it because the people will not stand for it. Our forefathers never knew of such a thing as censorship and their morals were pretty good without it, or this country today would not be one of the greatest in the world.

There is no doubt but that when the public is aroused over this censorship question as they surely will be, there will not be much of the censorship law left after the next election.

Copy of Notice

The following is a copy of the notice sent to the exhibitors, by State Moving Picture Censor W. D. Ross, and which is going to cause some of the picture shows in the state to close their doors, because there are some exhibitors in the State of Kansas who are going to fight this unjust tax and fight it hard.

Topeka, August 3, 1915.

To Moving Picture Exhibitors:

I have been advised, indeed have been furnished with letters showing that certain film distributors are claiming that they cannot furnish censored films and are defending themselves on the alleged grounds that all films in the state cannot be censored at once and on the claim that the censorship board is not able to censor even the films now being presented to it.

In this connection I wish to say that it has been and is now the fault of the distributors if they are unable to furnish censored films. As a matter of fact, the film exchanges have had since April 12 to get their films censored; but, as you yourself have doubtless had evidence, most of the exchanges have been presenting only their new films for censorship. Not only is this true, but the statement that the censorship board is not able to censor all films now being presented is absolutely false; for the board has thus far not only been able to censor all films the same day they are presented, but could handle more. Furthermore, additional help is available whenever needed.

Moreover, at the time the censorship law was begun on April 12, the film exchanges were warned to send in as rapidly as possible their old as well as their new films. From this you will observe that they have had more than three months in which to get into position to furnish exhibitors censored films. During this time exhibitors have not been interfered with, because the state realized that all films could not be censored at once.

But it would seem three months' time should have been sufficient for the exchanges to have gotten into a position where they could furnish censored films. There are, however, some distributors who have been sending in their old as well as their new stuff, and I would suggest that if you are unable to get satisfactory assurance and service in the matter of censorship from the firm with which you are doing business you try to find some exchange that is in a position to enable you to comply with the law without having even temporarily to close your place of business.

Complete lists of censored pictures will be sent from this office on request.

Cordially yours,

W. D. ROSS,
State Supt. of Public Instruction,
State Moving Picture Censor.

After reading this letter it can readily be seen that if all the exchanges would refuse to send in their old films for censor and ship them to the exhibitor with the statement that it was strictly up to him to have them censored, it would cause that exhibitor to protest because he would know that he could not get censored films from any exchange that serves Kansas.

This is not the only tax that will have to be borne by the exhibitor in Kansas. He has state and city license which amounts to something like $200 a year and when an additional $200 or $300 is thrown on his shoulders he is going to find some way out. And the way out in this case seems to be by way of public opinion and the legislators.

J. E. Foland.

TWO "BEAUTY" RELEASES A WEEK FROM NOW ON

Hereafter the American Film Company will release two of its American "Beauty" films each week. Heretofore one release has been made weekly. The decision to make two releases each week has just been reached. "Love and Labor" is the title of the extra film, which will be released August 14.

"Love and Labor" is a comedy drama, featuring John Steppling and Beatrice Van. It is highly amusing.

Exhibitors will hail with delight the announcement that hereafter there are to be two "Beauty" releases each week. This brand of the American Film Company output always has enjoyed wide popularity.

NEILAN LEAVES WEST COAST FOR FAMOUS PLAYERS IN EAST

Marshall Neilan, who has been directing the series of comedies entitled "The Chronicles of Bloom Center" for Selig release, has resigned and his week departed for New York City where he will be affiliated with the Famous Players Company in the capacity of director and leading man.

Mr. Neilan during his stay with Selig completed five two-reel comedy subjects of the series.

LANG ELECTED VICE PRESIDENT OF KALEM

Phil Lang, chief scenario editor of the Kalem Company, was elected vice-president of that company at a recent election.

DESIGNER OF WOMEN'S CLOTHES TO PASS ON NYMP GOWNS

Special to Motion Picture News

Los Angeles, August 9.

Thomas H. Ince started something new this week when he engaged Melville Ellis, a well known designer of women's fashionable wearing apparel, to give expert advice with regard to styles of the future in order that actresses in NYMP productions be gowned to perfection.

Mr. Ellis will be stationed in New York, and from that point he will forward to the Inceville studio daily reports of his findings, giving descriptions of designs and patterns that will be most popular.

It is the intention of Mr. Ince to prevent any unfavorable criticism on the part of the public with regard to the gowns worn by his actresses. This is an entirely new department for a motion picture company, and no doubt one that will be followed by other companies.

Annette Kellerman Rests Before Work in Fox Film

Actress Prefers Screen Drama to Stage—Outdoor Life Gives More Variety—Pictures Give Her Broader Scope Than the "Legitimate"

ANNETTE KELLERMANN, who is shortly to appear in a tremendous spectacular production which is to be produced by William Fox, declares that she has become fascinated with moving picture work and hopes to continue in it.

In an interview she says that she prefers to work in one big and really worth while picture every year or so, than to attempt to do a lot of short ones.

"So many stage stars have suffered in pictures because they were being paid by the week, and the managers were obliged to economize and rush the picture through in three or four weeks," said Miss Kellermann.

Continuing she said: "About my new picture in which I am to appear for Mr. Fox, I was sure when I agreed to make it that everything would be all right, because I worked with Herbert Brenon before, and I think that there is no one quite like him for taking pains and getting results. Then, too, I talked with Mr. Fox and I feel assured that the work is going to be a pleasure."



ANNETTE KELLERMANN

Referring to her liking for pictures Miss Kellermann said: "I love picture work. It's outdoor work means a change of atmosphere and there is little rehearsing. Moving pictures have given me a broader scope than anything I have yet done on the stage. On the stage I appear for a few minutes and do a few stunts, but in the pictures I have all out doors to work in, and plenty of chance to do my best work. I used to go to a theatre and watch myself in my first picture. It was a strange and interesting sensation to think that I was entertaining a big audience, yet could get up and go home whenever I pleased and not stop the performance."

Miss Kellermann is a very domesticated young woman. The interviewer found her in her Long Island home baking bread and cake.

"I love to cook," said she. "Why, one evening last week I prepared dinner for eight people."

Miss Kellermann is resting preparatory to starting work on the big Fox Feature production that will be produced by Herbert Brenon. More than two hundred persons will take part in it and the cost will be tremendous, as it will take from three to five months to film it—perhaps longer.

The entire party will cruise in tropical seas about the Island of Jamaica in order to find the proper setting and secure the atmosphere that Mr. Brenon desires to interpolate in the finished production. It is expected that the work will start within the next three weeks.

Irene Fenwick Comes to Rescue of Kleine Director

Picks the "Most Suitable" Stage Door as Local Color for a Scene in "The Woman Next Door," with Regular Attendant of the Sacred Portal in Action

"DEAR ME," signed pretty little Miss Fenwick, during a conference with George Kleine and her director relative to the making of a scene in "The Woman Next Door." "There seems to be an awful lot of bother about a little scene showing me walk out of a stage door."

"It's not so unimportant as you think," admonished the director. "Remember that you're supposed to be a famous actress leaving the stage door of the theatre where you are starring. This fellow Lake comes up to the doorkeeper, tips him and asks that he take in his card. In your dressing room you refuse to see him and later you exit from the stage door with Lake in the background observing you intently. And," added the director, "I'll be switched if I can think of a stage door in New York where we can get the sun and all the rest of it."



RITCHIE LING IN "THE WOMAN NEXT DOOR" (KLEINE)

The blue eyes of the star of "The Song of Songs" widened with inspiration.

"Am I or am I not the leading woman of 'The Song of Songs' at the Eltinge theatre?"

This was readily agreed.

"Then," continued Miss Fenwick, "why not use the Eltinge stage door? I am an actress in real life as well as in the film play and there's nothing like good local color."

The director blushed sufficiently to appease Miss Fenwick's wrath. "By jove, you're right," he confessed. "I never thought of it."

So accordingly it was arranged to make the scene during the last week of Miss Fenwick's engagement in "The Song of Songs." A banner was made bearing her film-play name which replaced the correct one on the iron canopy of the theatre. Crowds leaving an afternoon performance were taken, after which Miss Fenwick herself was photographed leaving the stage door just as she has done in real life since the opening of the Eltinge engagement.

"TIPPERARY" COMPOSER TO PREPARE MUSIC FOR TRIANGLE SUBJECTS

Special to Motion Picture News

Los Angeles, Aug. 9.

Jean Swartz and Harry Williams, well known song composers whose hits include, "It's a Long Way to Tipperary," "In the Shade of the Old Apple Tree" and others, have been engaged by Mack Sennett, managing director of the Keystone corner of the Triangle Film Corporation, and they will prepare special music for each film.

The engagement of these two is to be permanent, and they will prepare the music as the scenes are made, working in cooperation with Hampton Del Ruth, scenario editor, and his assistants, William Campbell and Clarence Badger.

"Selling Advertising to Sell Film" Is V-L-S-E Slogan

Greater Returns in Patronage Is Possible Only by Wide Use of Impressive Publicity—Object Now Is to Attract People from Far and Near Instead of Depending Upon Those Who Pass the Door of the Theatre—Public Is Willing to Pay More for Good Features

THE principal feature in the selling plans of the Big Four, draws attention to a really remarkable condition that exists in the exhibition end of the motion picture industry. This condition is pointed out in the V-L-S-E advice to its representatives in the field, in the slogan—"Sell advertising to sell film."

A comparatively small percentage of the exhibitors of the country, yet realize the value to them in the proper publicizing of the features exhibited in their theatres.

In most cases exhibitors book a feature and are then content with the display of a few posters outside of the theatre, and the arrangement of a few frames in the lobby, entirely overlooking the fact that if they book strong features, they can attract many patrons that do not pass the theatre.

The Big Four point out that during the eighteen odd years of progress, the bulk of the improvement in the art, has been made by them. Practically all the advancement in pictures, is in the productions themselves. They have grown better in story, photography, motif, and motion, and with each forward step, they have grown more expensive to produce.

This latter item: the cost of production, must be taken into consideration by the exhibitors. The public has been educated to expect great things of the silent drama, and if the manufacturer is to continue to produce high class picture plays, he must be reimbursed for his investments by receiving a fair rental for his films.

In other words, exhibitors, if they want the best the market affords, must pay a fitting price for their features; and, to do this, they must adopt more advanced methods of conducting their theatres.

Need of Attracting Greater Patronage

The advancement in exhibiting circles, has been confined almost entirely to the building of better theatres, with better appointments, and greater conveniences for the patrons; but the matter of attracting greater patronage has been almost entirely overlooked.

The day has gone by when a theatre may depend upon the people who pass its doors or who live in its immediate neighborhood. At that time, a few banners and a couple of lobby stands were all sufficient. Today the exhibitor must advertise his shows more extensively if he expects to continue to run a profitable business.

Through the newspapers he can advise every prospective patron of his film offerings, and if he has the class of pictures they want, people will come from far and near to view them. Every theatre will find newspapers and billboard advertising very profitable investments, provided only, the program they offer is of such quality that the people attracted will not be disappointed.

The motion picture art, has reached a state of great dignity, and in offering their productions to the exhibitor, the Big Four state that they will stand on their merits alone, but advise their exhibitors, almost to the point of insistency, that the V-L-S-E productions must be advertised in order to attract the maximum amount of business.

They point out, that meritorious features will bring increased patronage at increased prices if the public knows where and when they are being exhibited. They claim that the people attracted through this advertising will become part of a wonderful advertising force working gratis in the interest of the theatre showing their subjects.

Proper Display Important

The V-L-S-E points out, that it is neither profitable to the exhibitor, nor the manufacturer, to expend large sums of money producing big, forceful picture plays, if they are to be presented in the same inconspicuous manner as the less important one and two reel subjects. It does not pay either the exhibitor or the manufacturer to take a big powerful picture and put it in the theatre, merely for the passerby or the regular patron of the theatre to see.

The claim is made, and it has already been demonstrated by the Big Four in many sections of the country, that patrons will not only be attracted from distant points to a theatre showing the V-L-S-E subjects, but that these patrons are willing to pay an increase in admission prices.

The life of any business depends upon the new customers it creates, and the big, meritorious feature is vital to the industry in that it creates new patronage. If the big feature is used merely in the nature of a souvenir to the regular patrons of a theatre, it is not serving its mission or returning the proper financial reward to the exhibitor.

The big feature has a distinct duty to perform. That duty is the promotion of new business, and while it is promoting that new business, it will return increased profits to the theatre where it is properly advertised and presented.

The film manufacturer, to continue to produce the high-grade, expensive picture plays now demanded by the public, must receive rentals commensurate with their increased cost. This money must come from the exhibitor, and the exhibitor in turn must receive it from the public, and to do this, he must attract greater patronage at better prices, through advertising the superior features offered in his theatre.

The public demands good pictures, and the public has always been found willing to pay for what it demands. It is with this in mind that the Big Four have adopted the selling slogan—"Sell advertising to sell film."

Every exhibitor who takes the Big Four service, is urged for the mutual good of himself and the V-L-S-E to advertise to the limit, each and every one of his Big Four offerings.

Essanay Adds Another 3-Reeler to Weekly Program

Quality Will Not Be Sacrificed in This Increased Production, Declares President Spoor, Whose Company Is Striving for a Well Balanced List of Successes

ESSANAY has again boosted its program by adding another three-reel drama each week. Beginning with September 1, it discontinues its one-act drama, released on Monday, and substitutes the three-reel photoplay.

The weekly program thus consists of two three-reel dramas, a two-reel drama, a George Ade Fable alternating with an animated cartoon and scenic release, a one-reel Western drama, featuring G. M. Anderson and Marguerite Clayton and a one-reel Western comedy. This makes a total of eleven reels each week, exclusive of the Chaplin comedies and the multiple reel features on the V-L-S-E program.

Essanay has steadily been growing away from the one reel photoplay in its Eastern productions, it being President George K. Spoor's aim, in this class of play, to get more finished productions.

"While we are increasing the number of reels," said Mr. Spoor, "it is because the kind of plays we now are producing demand it. I am absolutely opposed to any padding and would not for a moment permit the presentation of a play in two or more reels that could be presented in one.

"I have found that in line with our policy of buying only stories and books of well-known authors there is an intrinsic worth in these works that makes more than one reel necessary. We are making a specialty of producing works of high literary merit, plays with a vital issue at stake, with more intricate action and well-rounded plots.

"We are continuing our Western dramas in one reel because these plays are in a distinct class of themselves and original with G. M. Anderson. They contain the breezy style of the great out-of-doors with rapid and thrilling action. They have been found specially adapted to the present footage as Mr. Anderson created them, and are so satisfactory that no change is contemplated.

"We are striving for a well-balanced and varied program and in the Eastern plays there is another characteristic that enters into the productions. In these we are presenting problems or vital issues of a complicated life. I do not necessarily mean they are all problem plays in the common use of the term, but plays that carry issues that human beings are constantly called upon to face.

"The public now is demanding better photoplays, plays that while highly entertaining have a truly artistic value, and it is our aim to keep in step with the advanced demands."

CHARACTERISTIC MOMENTS IN THREE OF THE MOST RECENT PRODUCTIONS OF THE LASKY STUDIOS



"THE MARRIAGE OF KITTY" THE FIGHT SCENE IN "CARMEN" "THE SECRET ORCHARD"

RAINBOW IS NEW BRAND FOR STANDARD PROGRAM

O. E. Goebels, Santa Paula studio in Southern California, is to be the home of a new company of players appearing weekly in the Standard program in two part dramas.

Willis Robards, who recently made a hurried trip from Santa Paula to New York, has returned to the former city and will oversee the staging of the new brand which is to be known as the Rainbow. Through Mr. Robards, President and General Manager O. E. Goebel, of the producing company, has organized a group of screen players which includes Lillian Hamilton and Frederick Church.

John of the Ince Trio Begins Equitable Subject

"The Cowardly Way," Five Reels, Which He Recently Started, Will Be Released Through the World Film—Took Technical Staff With Him to New Position

JOHN INCE, the second of the trio of famous Ince brothers, arrived at the Equitable studio last week from Philadelphia, where he has been associated with Lubin for several years, and began directing "The Cowardly Way," the first five-reel picture which will produce for the Equitable, to be released on the World Film program.

Mr. Ince brought with him his own technical staff, the members of which have been with him at Lubin for the past three years and upon whom Mr. Ince declares he has come to rely for absolute co-operation in his work.

They are Ed. Hopins, manager of the old Arch street theatre in Philadelphia, technical director; William Black, photographer, and Joe Boyle, Mr. Ince's assistant. When Isadore Bernstein, general director of the Equitable Company, leaves for California in several months, when the company opens up its Western studio, Mr. Ince will be the head director of the New York studio.

John Ince, like his brothers, Tom and Ralph Ince, was on the stage all his life before going into the pictures. He started in 1888 with Henry E. Dixey, beginning at the very bottom of the theatrical ladder and working up—just as he believes every real actor has to do. His wide experience in life as well as on the stage makes him a motion picture director of unusual insight into human nature and into life.

He believes that it is only the people who have struggled and suffered and have met life's problems can really act, so in the psychological and sociological pictures he will produce for the Equitable, he will take great care in choosing his casts.

Mr. Ince is not a believer in "types"—that is, he does not believe that experienced people can succeed in a picture just because they are of a particular type. He thinks that they become self-conscious because of their inexperience and therefore kill their "type" before the camera.

The cast of "The Cowardly Way" will be as follows: Florence Reed, Ben Southard, Orlo Lea, William Cahill, Fred Tidmarsch and Ben Hendricks. The drama was written by Marc Edmund Jones.

Selig Claims Screen's Youngest Leading Lady

Little Grace Darmond, on Visit to Studios in Chicago Two Years Ago Out of Curiosity, Has Made An Enviable Reputation for Screen Work

THE Selig Polyscope Company claims the possession of the youngest leading lady in the world. Less than two years ago, Little Grace Darmond with girl friends from Chicago's North Side visited the Selig studios in curiosity. Miss Darmond remained to score world-wide success as leading lady for such stage artists as Tyrone Power, Otis Harlan and Harry Mestayer.

Today, Miss Darmond has not yet reached her eighteenth milestone, but she is known in all parts of the world where the motion pictures are enjoyed.

She starred in "The Millionaire Baby," "The House of a Thousand Candles," "A Black Sheep," and other Selig Red Seal Plays.

Miss Darmond is as clever with the pen as she is in the motion pictures. She recently completed a story entitled "How I Became a Movie Star." The Selig company will soon release this feature, illustrated with late portraits of Miss Darmond, as the fourth article in "Filmland Experiences."

The other articles in this series were written by Kathlyn Williams, Harry Mestayer and Tyrone Power.

Thousands of newspapers and magazines have published these articles. Tyrone Power's assertion that "motion picture screens will ultimately be stretched between the pillars of every church" has used argumentation pro and con, some agreeing with Mr. Power and others taking exceptions to his statement.

These feature articles, devoid of exaggeration and faithfully produced as written by the Selig stars, are issued free to newspapers either in mats, plates, or proofs. Exhibitors are appreciating the worth of these feature stories and are urging their home editors to use them. It is said that little urging is necessary after live newspapermen have once read the stories.

Grace Darmond's story will have a particular appeal to women and girls, as she gives some good advice to "movie struck" damsels.

POLICY OF MAJESTIC IN DETROIT OUTLINED IN "BIG FOUR FAMILY"

The policy of the Majestic Theatre, in Detroit, is cited in the latest issue of the "Big Four Family," as a keen testimonial to the merits of the V-L-S-E program. "The Confidence of Men of Millions," is the title of the leading article, by Charles J. Giegerich, setting forth that this treatre, established and operated by a group of millionaires, confines itself to the Big Four features.

There is also a page illustrations of the Dallas branch office of the exchange, and a night photograph, showing the crowds attracted to a showing of "Graustark" at the Modern Theatre, in Boston.

EASTERN FILM GETS RIGHTS TO 3 CAPE COD STORIES

The Eastern Film Corporation, of Providence, R. I., has closed a contract with the A. S. Barnes Company for three of Joseph C. Lincoln's celebrated Cape Cod stories: "Mr. Pratt," "The Old Home House" and "Partners of the Tide."

The producing company plans to erect a special studio in a picturesque location on Cape Cod and to make three feature films of unusual quality.

FILM NEWS FROM EUROPEAN CAPITALS

"Photoplay Without Words," a Universal, Draws Patronage by Prize Offer for Title—"The Great Sarah" Will Be Seen in "Jeanne Dore," a Success of the "Legitimate" Stage Last Year—Charles Chaplin Subjects Make Big Hit with French Audiences—Italian Professor Invents Revolutionary Projection Machine

Special to MOTION PICTURE NEWS

Paris, Aug. 2.

AN enormous business has been done at a great many Kinema theatres in Paris in the last three weeks with a film called "Photoplay Without Words." The reason of the special attraction of this film lies in the offer made by the Universal Film Company to give fifty dollars to the person who will find the appropriate title for this film, and of course Kinema managers are booming the offer of fifty dollars. I feel sure the Universal will never have to pay the price, not in France in any case, as the people watch the film, and forget all about the title.

I have had the pleasure of seeing and have had a long chat with Madame Sarah Bernhardt since her operation. She looks wonderfully well and is beginning to take short walks to get used to her wooden leg. Madame received me most cordially and told me of her future arrangements:

She is to come to Paris at the beginning of August to be filmed in her last production "Jeanne Doré," which made a big success in Paris. The world's rights of this film have been secured by Mr. Tippett for the Universal Film Company in New York.

In September she is to appear again for two weeks at Stoll's Coliseum in London, and from there she sails for the States, where she is booked again for an extensive tour. Madame Sarah Bernhardt presented me with a photograph taken a fortnight ago at Bordeaux.

The great Kay Bee film called "The Wrath of the Gods," was bought last week by a wealthy gentleman in Paris who is going to show it at one of the finest Paris theatres. Arrangements are also made to show this great picture at all the leading theatres in France and the colonies.

Genuine War Topicals Obtainable

I was surprised to hear from an American gentleman who came over on business, that he had great difficulties in securing "genuine and official war topicals." This, as I was in position to show him, was the easiest and simplest thing to do. Any American firm wishing to get the original and official war topicals which are published every week with the permission of the French military authorities, can get them at 65c. the meter (over 3 feet).

The biggest success ever obtained by an American comic film in France is no doubt the one published of Charles Chaplin by the Western Import Company. Nearly every Kinema theatre in Paris shows this clever artist and the audiences get a real good laugh.

I met the Russian representative of the Trans-Atlantic Film Company in Paris the other day. As he is an Italian, I would not have been surprised to see him on his way home to his native country to take up arms against Germany. "No," he said, "I was not called away from Moscow by my country, but by Mr. Tippett, the manager of the firm."

As in France last year, Kinema business in Italy has come to an absolute standstill within the last three weeks. All film manufactories have closed their doors, as nearly every man between 19 and 38 years of age has had to leave for the front.

Here are a few I know who went



THE LATEST PORTRAIT OF MME. SARAH BERNHARDT

the first day of the mobilization: Alberto Fassini, directeur général de la Cinès officier de la Marine royale, de la Polifilm, le Comte Giulio Antamoro, directeur général, comte G. G. Trissino, metteur en scène, M. Guido Trento, artiste de talent, De la Milano Film, le comte Palo Airoldi di Robbiate, le comte M. Inischalchi Erizzo, Président et Vice-Président, le marquis Ramiro Rosales d' Ardogo, le prince Urbando del Drago, MM. Guido, Artom, Pierg, Venino, MM. Ruggiero Renato de Venise, Giovani Seyta, F. Grauss de Naples, Piou de Milan, Bonnard de la Bonnardfilm, Gaetano de la Noce, G. C. Giulani, de la Psichefilm Plinio Regiani, Prévost, Orlando, Ricci, Ignace, Alonzo de l'Etnafilm, etc.

Italian Professor Invents Projector

I hear that Nelson Viganego, a celebrated professor of Genoa, has invented a new apparatus called "Kinospectre," which is to revolutionize the present system of projection.

Good films are still in great demand just now in France. French production is very small, and the Italian films have not been available during the past fortnight.

The big serial film of the Universal "Black Box" is soon to be shown in Paris. I hear that this picture has created quite a sensation in London. G. KACZKA.

WAR FAILS TO HOLD BACK ENGLISH FILM TRADE

London, August 2.

ENGLISH film producers, renters and exhibitors are congratulating themselves on the fact that although the war has been in progress now twelve months, the cinematograph industry has suffered none of the adverse effects which at first were contemplated.

Another producing company has made its debut—M. L. B. (Michaelson Lloyd British) Productions—and they intend to manufacture multiple reel dramas of society life. From the Motograph Company, of London, may in the future be expected some good modern dramas, sentimental comedies and child plays, manuscripts for which are being asked. Now that the English film producing firms have successfully established themselves there are opportunities for enterprising American agents to secure the rights for America.

Only this week the Yorkshire Cine Company, Ltd., of 30 Gerrard street, London, W., states that they were open to offers of representation in America, and would be pleased to give the best attention to any responsible firms. Arthur Bridger, formerly of the Selig Polyscope Company and the Trans-Atlantic Film Company, Ltd., has joined the staff of the Yorkshire Cine Company.

The demand for farce comedy, such as that of the standard of the Chaplin productions, continues unabated, and it has been computed that Chaplin's screen performances in Great Britain number 4,500 a day, giving an idea of the irresistible funmaker's popularity. The craze for war drama has subsided considerably, and lurid productions no longer find a place in the programs of the better class houses. Pathe Freres, who are retiring from the renting side of the business at an early date, are hoping to achieve for their new serial, "The Exploits of Elaine," success such as has never been attained by any other production in the same category.

Kinema Interviews

A. E. Wagner, of Thomas A. Edison, Ltd., for the States, in order to discuss with his firm arrangements concerning future activities of the English branch, and G. U. Stephenson, of the advertising department of the Trans-Atlantic Company, have returned to America.

"Kinema Interviews with Popular People" is a series of films which is a novelty, and no doubt will excite considerable interest both in England and abroad. The first introduces us to Ella Retford at

home, and the second will enable cinemagoers to make the acquaintance of Vesta Tilley. The experiment is being watched with interest.

A resolution has been passed by the General Council of the Cinematograph Exhibitors Association, expressing the opinion that it is essential to the existence of the exhibitor that the open market for films be maintained, and further that manufacturers and renters on their part should assist the exhibitor to the extent of their power in order to maintain the open market.

There has been a slight manifestation of feeling against the increasing number of exclusives which are being put on the market, and it has been remarked to me only a few days ago that "exclusives are exclusive only in price."

Among the most recent productions of the English studios which are ready for export at the present writing are the following:

"The Beggar Girl's Wedding" (British Empire Films). A five-reel drama recapitulating the well-known stage play. The intense dramatic situations are enhanced by the realistic settings which include scenes on the Thames Embankment and in the shade of St. Paul's Cathedral.

"One on Ikey" (Bamfoth). Four hundred and twenty-three feet of drollery, being a mimic highway robbery.

"A Midnight Fantasy" (Yorkshire Cine Company). Drama of 855 feet featuring an exciting duel scene, and showing how a dream turned a young man from his gambling habits.

"His Little Lordship" (Regal Film Co.). Drama. Round the plot which centres on the designs of poachers on the estate of the lord of the manor, there are some excellent scenes of life in a gipsy encampment.

"Grip" (B. & C.). A charming romance revealing original incident. The hero endures years of suffering to execute a cruel revenge, only to find when the opportunity comes he has not the heart to take advantage of it.

"The Man Who Stayed at Home" (Hepworth drama). A skillfully handled subject dealing with a theme such as the title suggests, and affording scope for satirical and comic situations.

"Her One Redeeming Feature" (M. L. B.). One thousand and thirteen feet of melodrama, showing how a young man is ensnared by a daring adventuress.

"Asphyxiating Gases" (Kineto). A 570-foot topical demonstrating the uses of the latest horror of modern warfare.

"Miss Vesta Tilley" (Yorkshire Cine Company, Ltd.). One of the Kinema Interviews with popular people series exhibiting the vaudeville star among the flowers in her garden, aboard her motor launch and at her beautiful villa on the River Thames.

HARRIS WRITES SONGS FOR "SCHOOL BELLS"

Charles K. Harris has written a new song, "School Bells," to go with the five reel feature motion picture by the same name, which is being produced at the Kinemacolor studios in Whitestone, by Perry N. Vekroff, and which will be released through the World Film.

Waves "Old Glory" to Rally Public for Preparedness

Rudolph, in Discussing Pictures of F. O. Neilsen, States That General Wood at Private Showing Expressed Enthusiasm Over Its Possibilities for Arousing Sentiment

ARMED with testimonials from such men as Secretary Garrison, Secretary Daniels, Rear Admiral Benson, U. S. N., General Leonard Wood and General Hugh Scott, U. S. A., F. O. Nielsen of Chicago, and W. H. Rudolph, his Eastern representative, have commenced the exploitation of "Guarding Old Glory," as a tremendous film argument for preparedness on the part of the United States. The five reels of scenes in the navy and army, showing all branches of both services at work, and comparing them with those of foreign nations, greatly to the disadvantage of this country, have called forth the commendation of the highest officials of the army and navy, and all have urged the public exhibition of the pictures as the best means of waking the people up to actual conditions.

"In fact," said Mr. Rudolph in discussing the film at his New York office, 220 West Forty-second street, this week, "it was at the suggestion of General Wood that the pictures are being brought out in this form now. General Wood had a private view of 'Old Glory' at Governor's Island and was enthusiastic over their possibilities in bringing about a sentiment for greater preparedness.

"The pictures were Mr. Neilsen's own idea, and were taken under his direction from the patriotic motive of showing Americans just what their army and navy are. Views of artillery, infantry, cavalry, coast defense artillery, engineering work were taken at the various army posts, and scenes on board ship, showing the manning and firing of the big guns, target practice work, steaming drills and manoeuvres have been made while the battleships were in action.

"There is no play or story, or anything of a dramatic nature woven about these pictures. They are merely the army and navy as they are, with titles to explain everything and enable the public to make a comparison and see just where we would stand in case trouble came. For instance, there are only twelve of the standard three-inch field pieces in the hands of the regular army east of the Mississippi River.

"There are not enough torpedoes on hand to provide one round for the tubes on destroyers, submarines and battleships. These facts are not known to the public. People don't realize just what shape we are in.

"We show a fine specimen of a United States battleship. It is well-manned, and no doubt could destroy any foreign battleship of its own class, but it is sixteen years old, and an enemy ship to be in its own class must be at least sixteen years old. Our artillery parades bravely through the streets, drawn by fine teams of horses, and cheered by the thousands, but we show that the modern efficient artillery corps does not use horses, but motor tractors. Germany taught the world that autos must be used and we must wake up to the necessity of improving the branch of our service.

"These pictures have been finished just at the psychological moment. The talk of preparedness is growing as the war clouds thicken, and we are glad to be able to help along the work in this manner."

Brewers Pull Long Faces Over Inroads of Pictures

Thirst Quenching Purveyors of San Francisco Take Alarm at Ebbing Saloon Statistics, Attributed to Healthful Amusement of Film Houses

Special to MOTION PICTURE NEWS

San Francisco, August 9.

BREWERY interests have been complaining for a long time that moving pictures have been making serious inroads in their business, by affording attractive gathering places outside of saloons, and the idea was recently conceived at San Francisco of installing moving picture equipment in saloons and giving patrons free entertainments with drinks.

Backed by one of the leading breweries of the city a Greek saloon man applied to the local board of police commissioners for a permit to conduct a combined saloon and moving picture theater in the Howard and Third street district, a section of the city much frequented by those seeking employment, and the home of many foreigners.

One of the exhibitors who has a house in this section, and who is a loyal member of the Exhibitors' League of San Francisco heard of the proposition, and when the matter was brought up before the police commissioners many of the leading exhibitors of the city were on hand to protest against the granting of such a license.

The matter was put over for a week, and then was postponed again and again, evidently with the idea of tiring the exhibitors out. Finally, however, Mayor Rolph expressed his disapproval of such a combination of interests, and, frightened by the threat of exhibitors to make the liquor question a leading one from their standpoint at the coming State-wide election, the brewers decided to withdraw their support from the proposition and a liquor and restaurant license was awarded instead of a liquor and moving picture permit.

Exhibitors are unanimous in their belief that such a combination of interests as this would prove to be a serious detriment to their business and would undo much of the good work that has been accomplished during the past few years in placing moving pictures on a high plane.

BORDERMAN'S DESCENDANT IN "BLUE GRASS" WORLD FILM

John Boone, who is playing the role of Kelly in "Blue Grass," which is being produced by the Equitable for the World Film, is a great grandson of Daniel Boone, having been brought up in the South.

He is of course familiar with the race track, and in this Southern photodrama, taken from Paul Armstrong's play, he does excellent work as a character of the tracks.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 220 West Forty-second Street, New York City

SPECIAL ORGAN AND SOLOIST FOR "ROSARY"

AFTER heralding the coming of the V-L-S-E feature, "The Rosary," with a large amount of advanced advertising in the newspapers and on the billboards, Manager O'Neil, of the Palace theatre, in Manchester, N. H., caused a special set of scenery to be built, representing a choir chancel, and engaged Mme. Eckert, soloist from the Boston Opera House, and John Foley, another well-known singer, in addition to the "sanctuary" choir of twenty voices.

For the musical accompaniment, Mr. O'Neil installed a special organ.

This proper staging of the feature photoplay caused a furor that resulted in most gratifying financial returns to the Palace theatre.

PUBLIC WILL PAY FOR GOOD PICTURES

"JUST to show that the public is ready to pay for good pictures," said V. P. Whitaker, assistant to George Mann of the Paramount program, "one needs only to glance at the Columbia threatre, Washington, D. C. During the very hottest season, when the musical comedy closed because it could not pay, we put in a Paramount program and have been able to make money on prices ranging from ten cents to a quarter.

"At first we made weekly runs and now we have mid-week changes. The public knows what it wants and the public is discriminating. Some said it was folly to start a new theatre in summer, but we have made good and we are satisfied."

"SCANDAL" INFLUENCES WOMAN TO URGE FORMATION OF ANTI-SCANDAL CLUB

THE feature "Scandal," which will be presented by Manager James H. Jackson at the Savoy, Atlanta, Ga., next week, made such an impression at a recent exhibition that an Atlanta woman has proposed the organization of an Anti-Scandal Club. In a letter to a local newspaper she offers the following pledge:

"I and my household solemnly pledge to speak only the good we hear about people. If we can speak no good, we will speak no evil."

The purpose of her proposed club, she says is "To make the world better and life easier to live."

CHAPLIN CONTEST IS AMATEURS' CHANCE TO IMPERSONATE COMEDIAN

A CHARLIE CHAPLIN Contest, in addition to the regular show, was offered by the management of Keith's theatre, Louisville, Ky., the past week. Many amateur impersonators of the comedian participated, and cash prizes were awarded the winners, who were determined by the audience. The contest drew a good house.

GOOD PICTURES KNOCK THE HOT WEATHER JINX

"WE have been able to keep quality, admission price, and length of program during the hot weather," commented Arthur Robb, house manager of Tom Moore's Garden. "More than this, we have been able to keep a steady patronage.

"The V-L-S-E features have been big drawing cards. The same may be said of Moore's Strand, with its capacity of two thousand. Sometimes I wonder if the population of the city has diminished much. The secret is in standardizing your house, and then your patrons know what to expect and where to go for it."

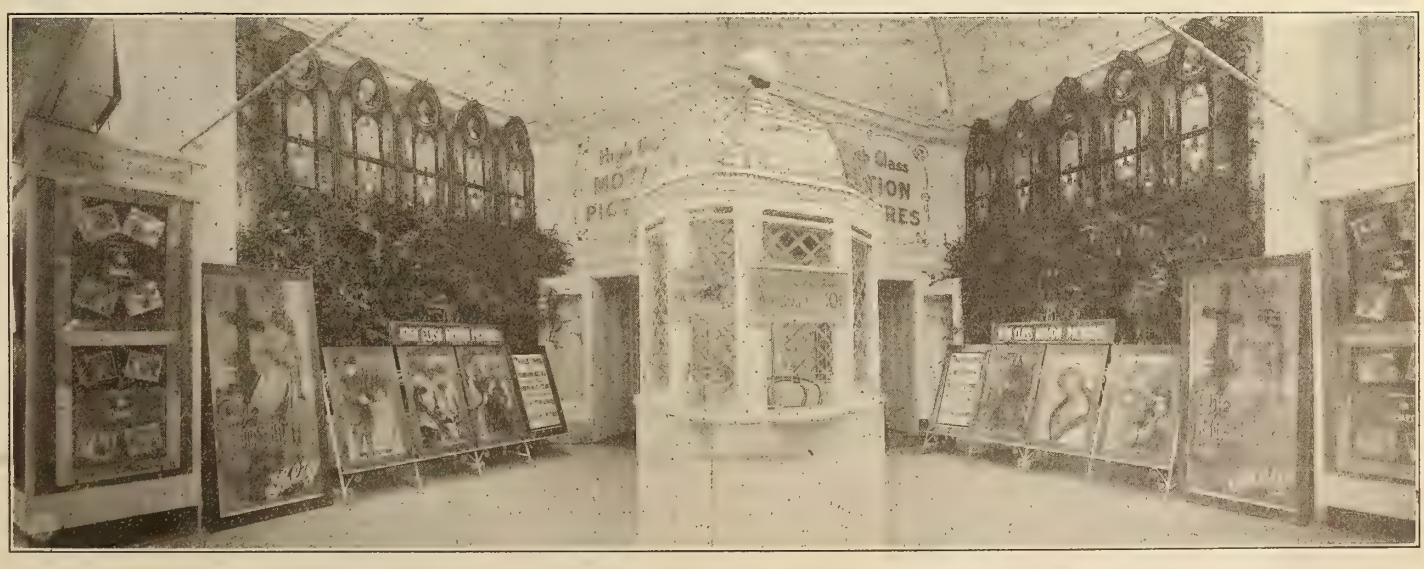
"HAMLET" NEEDS NO ADVERTISING

THE door receipts at the Modern theater on Washington street, Boston, were swelled the last three days of the week by the Knickerbocker Star feature, "Hamlet," recently.

Although no special advertising of the film was done, the second day's showing brought more people than the first.

CHAPLIN BALLOONS FOR CHILDREN

THE Royal theatre, Bellevue, Ohio, recently gave a Chaplin balloon to every child accompanied by an adult. Premiums are given to patrons who buy a dollar's worth of tickets, as the envelopes are classed as coupons for which the premiums are given.



LOBBY DISPLAY OF THE PORTOLA THEATRE, SAN FRANCISCO, CAL., DURING THE SHOWING OF "THE ROSARY" (Selig-V-L-S-E)



GIPSY ABBOTT AND RUTH ROLAND AT THE BALBOA PICNIC AT LONG BEACH, CAL.

Canton Turns Light on Censor Evil to Wake Public

Leading Exhibitors of Ohio City Form Fund to Defray Expenses of Advertising in Daily Papers Calling Attention to Referendum Petitions

Special to Motion Picture News

Canton, O., August 11.

MOTION picture exhibitors of this locality began recently and now are assiduously prosecuting a campaign to acquaint the public generally with the evils of state motion picture censorship.

In connection with this campaign, leading exhibitors of this city banded together to form a fund to defray expenses of advertising in the daily newspapers. Full-page advertisements were designed and run calling attention to the referendum petitions displayed on tables in the lobby of each theatre.

Patrons of the theatres were urged to sign these petitions which will give the voter at large a chance to vote his sentiments on the legislature-made censorship law.

Delegations of exhibitors called on the publishers of the newspapers to which the advertisement had been tendered and asked their editorial co-operation to secure a popular vote on the censorship law.

This work has and is producing satisfying results. Thousands of signatures have been obtained for the petitions and one influential daily newspaper here has editorially taken up the fight while others are handling the campaign of the exhibitors as news matter.

Copies of the recent "Saturday Evening Post" editorial against motion picture censorship have been displayed prominently in theatre lobbies. Leaflets of printed matter discussing the censorship problem have been printed by the joint committee of exhibitors and passed out to theater patrons.

This campaign against censorship has completely eradicated what little lack of co-operation existed here among the exhibitors, and the unity of action has shown conclusively that the public is capable of understanding the motion picture problems and is ready to listen to the exhibitors when they talk together.

Sentiment in this district, brought to the surface by the activities of the exhibitors and the newspapers, is strongly against censorship, and since the inauguration of this anti-censorship campaign, indications point to a large vote here for the repeal of the state censor law.

The "Daily News," of this city, in a recent editorial, assailed the action of Mayor Charles Stolberg and Safety Director Rufus Kunkle in ordering off the local screens of the Eastland pictures. This newspaper advocated the election of Stolberg and has steadfastly supported him during his administration on all other matters.

Crane Wilbur and Mills Enter Ince Fold for NYMP

Studio Will Be Equipped with Larger Electric Plant—This Addition to Its Facilities Will Make Night Production Possible

Special to Motion Picture News

Los Angeles, Aug. 9.

CRANE WILBUR, referred to as the hero of a thousand thrillers, and the Romeo of a thousand romances of motion pictures, and Frank Mills, popular Broadway leading man, are two who have just been contracted by Thomas H. Ince for appearance in NYMP productions. Mr. Mills has already arrived at the studio, and is now appearing in support of Bessie Barriscale in "The Golden Claw," under the direction of Reginald Barker. The heavy for this subject is taken by Wedgewood Newell. For this production a number of artists have been secured to prepare massive oil paintings which will be used in the elaborate sets of the new production.

This is a society drama, and these paintings will be used as a part of the interior decorations of one of New York's Fifth Avenue homes. For this a number of large rugs, tapestries and other expensive adornments have been secured. This set requires half of the new glass studio which is seventy-five by one hundred and twenty-five feet.

Mr. Wilbur will leave the east within a few days coming direct to Inceville to fulfill the long term contract. Just what production he will appear in first has not been announced, but it is understood that the script for this will be written by Mr. Ince and C. Gardner Sullivan.

The NYMP studio is to be equipped with a much larger electric light plant, the company having purchased an entire plant from a nearby city when it was replaced by water power. This will make it possible for production to continue throughout all kinds of weather, and day as well as night.

The power equipment necessary for this will consist of two three-cylinder engines each of one hundred and twenty-five horsepower, two thirty-five kilowatt generators and all accessories. The capacity of the equipment will be two thousand twenty-five watt lamps or twenty twenty-five amps studio lamps of fifty thousand candle power each.

Eight Weeks to a Picture Is California Quality Policy

With Inaugurated Policy of Six Multiples in Next Twelve Months, Western Company Decides Upon Two-Month Period for Avoidance of Slipshod Work Feature Production

FOLLOWING immediately upon their production of "Salvation Nell," just completed and scheduled for release September 1, the California Motion Picture Corporation settled upon a definite policy of issuing six master productions during the coming twelve months.

An official of the corporation recently announced the details of the California Quality plan as follows:

"We feel certain that in 'Salvation Nell' we have nearly reached the acme of producing perfection and have consequently set it as a standard below which none of our future pictures are to fall. We have formulated our policy upon a quality rather than a quantity basis. We contemplate giving on an average of at least eight weeks to each of our future features. This will allow us ample time for careful and studied direction and the most minute attention to the all important item of detail.

"The time has clearly come, we believe when each individual production must stand on its own merit, and the trade mark of either producing or releasing company will not be enough of itself to insure success.

"Our policy henceforward is to produce pictures carefully and with deliberation, our intention being to set a standard rather than to try to live to one already promulgated by some one else in the industry."



BLANCHE RING (Morosco).

AMONG THE EXCHANGES

WASHINGTON, D. C., PLANS TO INAUGURATE RULES FOR EXCHANGE AND EXHIBITORS

THE time has come when the exchangemen must "get together" in Washington, D. C. There has been too much selfishness, too much individual gain, too much "don't care" for the other exchangeman. Just so long as any individual exchange manager was adding theatres to his list he cared little what had happened or what might happen to the other exchangeman.

Co-operation is now found necessary and the cause of this co-operation is financial honesty on the part of careless and unscrupulous managers. Such managers, it must be admitted, are not those who have grown up with the industry nor those who are business men, but chiefly men who, believing that they can reap a quick profit in the motion picture exhibiting business, and that the industry is a gold mine which needs little or no effort to gather in the gold, have leaped into the exhibiting end ill-equipped financially.

Finding themselves soon in a hole and not knowing or caring how to get out they have allowed bills and promises to run to such amounts that the exchangemen must call a halt to such practices.

The only solution to this difficulty seems to be co-operation with a reasonable set of business rules to cover contracts made with exhibitors. This is what some of the Washington exhibitors are endeavoring to accomplish. Some of the suggestions offered is that no exchangeman will take on an exhibitor who is still in debt to the previous exchange; that whenever a protested check is received the next show will be expressed C. O. D. with full bill due; that certain advance charges will be necessary on all contracts; and that the financial standing of an exhibitor will be a known fact to all exchanges.

"The honest business exhibitor will have no objections to keeping business rules, for he will be upholding and raising the standing of his own end of the motion picture industry," remarked an exchangeman.

When inquiring into this condition among the Washington, D. C., exchanges it was not uncommon for the manager of the exchange to say, "Here's a bunch of protested checks now," as he pulled from a pigeonhole a batch of papers. Henry E. Freidman, whose business abilities above all else won him his present position as manager of the World Film Corporation, is thoroughly in favor of co-operative business rules for the exchangemen.

The local office of the Fox Film Corporation has already guarded against the unscrupulous manager by a contract for a certain advance payment for rental of films which must be approved by the home office before the permanent contract is issued.

"I have found no kicking on the part of the desirable exhibitors in signing these contracts in my territory," remarked J. P. Anderson. "It is simply businesslike and just to both parties."

"The exchangeman has been very easy in financial matters with the exhibitor in the past," remarked J. L. Yates, of the Universal. "He must now protect himself and the best way to accomplish this is to pull altogether."

GUZMAN LEAVES BOSTON FOR KLEINE OFFICE IN NEW YORK

A NUMBER of important changes in the personnel of the selling organization of the Kleine forces occurred last week. In the New York territory two additions to the traveling staff, in Edgar Healy and Edward F. Guzman, were made.

Mr. Guzman comes from George Kleine's Boston office to New York. Foster Moore, who was associated with the Kleine selling force during the organization of its offices two years ago, has returned to the fold, taking the vacancy in the New York office made by the promotion of H. A. Bugie, to the Philadelphia office.

FOX'S TRIANGULAR FLYING SQUADRON WEDGES ITS WAY ACROSS COUNTRY TO BIG SALES VICTORY

THE Flying Squadron, consisting of William Alexander, special representative for William Fox, and his two aides, William Bernstein and Jerome Abrams, have spent the past week in Detroit. While there they located new business in all directions and wherever they called they were given a most cordial reception.

Exhibitors have awakened to the great possibilities of Fox films. Managers of Detroit theatres have told the NEWS correspondent that their patrons ask when they are going to show Fox films.

"The Flying Squadron" on a transcontinental trip, is working in conjunction with the various branch offices of the company. Mr. Alexander remains at the office while his assistants work in the immediate territory.

Mr. Alexander told the MOTION PICTURE NEWS representative they have done a phenomenal business since the "brigade of reserves" left New York.

Wherever they called they found exhibitors waiting for the opportunity to sign up for Fox films. He said that Detroit is the only city he knows of where a suburban house (referring to the Majestic theatre at Woodward and Willis avenues) gets the top prices of fifty cents. He also said that Detroit was the only city in the country between New York and Chicago that had five theatres playing weekly attractions. These houses are the Majestic, Washington, Broadway-Strand, Family and Liberty, all playing feature films exclusively.

Asked whether he thought there would ever be a scarcity of stories to be filmed, Mr. Alexander said, "Absolutely not. Didn't people write books and stories centuries ago. Why won't they continue to write them? There will always be writers and there will always be film drama authors. There is no scarcity of plays and no scarcity of musical composers.

Why should there be a scarcity of film scenario writers? If anything, the scenarios of the future will be better than they have ever been.

"Pictures will be better produced; the photography will be better, and the people portraying the different characters will be better suited to their parts. I see a bigger future than ever for the moving picture industry. I don't mean to say that a man can take a camera, a few screen actors, a scenario and go out and produce a subject that will be a success. But concerns, like the Fox Film Corporation, which spare no expense in every department and which are constantly studying and working new things will always remain in the front ranks."

V-L-S-E TRIPLES BRANCHES SINCE APRIL

THE photograps recently taken by the executive offices of the V-L-S-E have already gone into the archives of that company, as records of the past, for with the varnish hardly dry on the office partitions, it has already been necessary to start work on tearing them down to enlarge the quarters.

The business of the Big Four has gone forward with such gigantic strides that almost the entire seventh floor of the Big Mecca Building, New York City, is insufficient to accommodate the working forecs of the main office, and the rearrange now being made is designed to give temporary relief.

Since the inauguration of the V-L-S-E last April, the number of its branches has been more than tripled.

The capacity business being done by each office, indicates that even the present number of branches will have to be increased.

FORM PEERLESS FOR BIG FEATURES IN NEW ORLEANS

PAUL L. FORD, Elmer B. Smith and Meyer Simmonds, three of the best known men in the southern territory, have formed the Peerless Feature Film Company of Louisiana, an independent concern which is going after only big features to market in Louisiana and neighboring states. At present the company has headquarters at 832 Common street, New Orleans, jointly with the United Film Service of Louisiana, of which Mr. Ford, the president of the new concern, is manager.

Mr. Ford is also an officer in the newly organized exchange men's club. Mr. Smith is known as former manager of Mutual in several southern cities, and Mr. Simmonds recently was manager of the New Orleans office of the Apex Feature Film Company. The latter has just returned from a trip to New York, and, as assistant manager for the Peerless, laid in a supply of exceptional features, including some of D. W. Griffith Master-Pictures.

The Peerless will market "Cabiria" throughout Louisiana, Alabama, Georgia, Tennessee, Mississippi and Florida; and "After the Ball," "The Escape" and "The Avenger" in most of the states mentioned.

Merton W. Lawrence, who has successfully handled "Zudora" and "The Million Dollar Mystery," has been named traveling representative of the new company.

"We're independent," Mr. Ford announced, "and we're going to handle anything that looks good to us; but the picture must contain exceptional merit and be a feature. As independents, we can have the pick of the market."

SWEIGERT GETS GOLD ROOSTER FOR PATHE BUSINESS

CARL SWEIGERT, one of the Philadelphia Pathé staff was the recipient the other day of a solid gold rooster from his firm. The handsome trinket is to be used as a watch charm and was sent for the record amount of business obtained through the efforts of Mr. Sweigert in the recent Pathé testimonial contest.

Herbert Given, who manages the Paramount releases for Philadelphia, feels that the Board of Censors acted unjustly in refusing to pass the latest Lasky release "The Secret Orchard" in Pennsylvania. The action of the court is looked for with much interest.

The Metropolitan Booking Office announce some important releases during the next week. Reviews of the best will appear in a future issue of the NEWS.

J. S. Hebrew, manager of V-L-S-E reports a big demand for "The Climbers," the latest Lubin release on the Big Four program. Another Lubin that is being looked forward to with much expectancy is "The Ringtailed Rhinoceros," scheduled for August 16.

MORRIS MADE MANAGER OF WORLD IN CLEVELAND

SAMUEL E. MORRIS, owner of the Home and Crown theaters, and formerly president of Cleveland Local No. 1, of the Motion Picture Exhibitors League of America, has been appointed manager of the Cleveland branch of the World Film Corporation.

Walter H. Kulp, who has been manager of the Cleveland office of the World, has joined the Fox Film Corporation forces as road salesman.

QUIMBY, DENVER MANAGER, HAS BEEN FILM MAN SEVEN YEARS

F. C. Quimby, manager of the Pathé exchange in Denver, Colorado, entered the film business in 1908, when he built the Isis Theatre in Missoula, Montana. In 1910 he went to Spokane to manage the Empire Theatre there, but went back to Missoula in 1911 to build the Empress Theatre at a cost of $12,000.

He sold the Empress in 1912, and from then on until some eight months ago managed offices for the World Film and later with the Mutual. He then became Denver and Salt Lake manager for Pathé. The Pathé business in his territory has increased to such an extent that the offices will soon be moved to 1708 Milton street, where he has rented a ground floor office 125x25 feet.



F. C. QUIMBY

This is in the heart of the business section and has every modern convenience, including a splendid exhibition room and big display windows. Six months ago the Denver Pathé office had four employees, but now has thirteen—a lucky number in this instance. Mr. Quimby is at present installing a large concrete film vault of the most modern type.

The Salt Lake office, which is also under his management, will be moved to 328 East Second street, South, where it will also have all modern improvements. The office force there has also been increased.

WORLD ISSUES LOCAL WEEKLY IN ST. LOUIS

J. W. COTTER, manager of the Kriterion Film Exchange, at 3217 Locust street, announces that his office has contracted to distribute the Standard Photoplay service of New York, in St. Louis and surrounding territory.

As a result of a dinner on August 1, S. W. Hatch, manager of the V-L-S-E Exchange, at 3630 Olive street, St. Louis, was taken seriously ill with ptomaine poisoning. J. A. Noehrn, his assistant in the exchange, was with him at dinner, and ate of the mushrooms, which is supposed to have been the cause of Mr. Hatch's illness, but Mr. Noehrn was not affected. Mr. Hatch is recovering.

The World Film Corporation, 3626 Olive street, is distributing a new local weekly news film. The St. Louis "Times," a daily evening paper, has joined the National "News Weekly" service, which is composed of twenty-five newspapers in twenty-five cities, and the local film will be known as the "St. Louis Times World Weekly," which will be distributed through the World Film office under the management of E. W. Dustin. August 9 is the first release date.

Local films are popular in St. Louis theatres, and should bring good attendance wherever shown.

WILLIAM FOX VISITS WASHINGTON EXCHANGE

WILLIAM FOX, president of the Fox Film Corporation, gave Washington, D. C., the honor of a visit the other day and somewhat surprised the local exchange manager, Col. J. P. Anderson, as visiting an exchangeman is entirely out of the order of things for Mr. Fox.

Taken unawares, there was no time for putting the house in order, so the president met Washington affairs just as they were, and he expressed himself as thoroughly satisfied with the management of things. The coming, visit, and departure of Mr. Fox was all so quiet that Washington film circles were not aware of its visitors until it was all over.

"That's the way I like an official to do," remarked Col. Anderson. "I want him to catch us in our every-day clothes and to see us in the midst of work.

"It is the best way to discover what an office is doing."

STATE RIGHT OWNERS OF "NATION" IN CALIFORNIA BOOK ON COMMISSION BASIS

MIKE ROSENBERG, who recently sold the State rights for "The Spoilers," "The Christian," and other films which he held for Minnesota and adjoining States, is in Los Angeles for a few weeks, investigating productions that are now being made with a view of purchasing State rights on subjects.

"The Birth of a Nation" is now being booked to all the small town theatres in southern California on a commission basis by the State rights owners, and in all instances a part of the contract is that the film is to be shown at twenty-five, fifty and seventy-five cents.

EHRGOTT MAKES TRIP THROUGH WESTERN MAINE

A. L. Ehrgott, manager of the General Film Company's Bangor, Maine, office, has returned from a business trip to the western part of Maine, calling on managers in Lewiston, Rumford, Livermore Falls and Farmington.

He took on two new accounts and increased another one. At Rumford Manager Walters, who gets an admission fee of fifteen cents at his theatre, told him that this is the best summer business he has ever had, and that he had found the same conditions elsewhere. The manager at Farmington had the same good report to make.

$500 Bonus for Balboa-Harvey Director of "Neal"

September 15 Is Date Set for Money-Winning Day—Work on the Eighth Installment Is Now Under Way—First Release Is Fixed for August 23

Special to Motion Picture News

Los Angeles, August 9.

THE Balboa-Harry Harvey Company filming the Balboa-Pathé serial, "Neal of the Navy" is now taking up work on the eighth installment. The first release for this is set for August 23.

Featured in this production are Lillian Lorraine and William Courtleigh, Jr. Primarily the picture shows life in the American Navy, and the company has letters from Secretary of the Navy Josephus Daniels, addressed to all naval officers instructing that the company be permitted to make all scenes on boats and at naval stations that may be desired which do not conflict with the general orders now in force pertaining to pictures that would expose secrets of the navy.

The naval station at Mare Island at San Francisco and such boats as the U. S. S. "Maryland" and "Farragut" have served for settings. At San Francisco during the past week a sham battle was staged in the bay in front of the Exposition grounds for scenes in this picture.

A number of modern army rifles were needed for a scene, and Lieutenant Hodson, of the U. S. S. "Maryland," loaned the Balboa Company a case of the guns taken from the hold of the ship, which heretofore had not been unpacked since coming from the arsenal. In addition all men were fitted with belts, bayonets and knapsacks.

The story for this serial written by William Hamilton Osborne is based upon a grant issued by Joseph Bonaparte, King of Spain in 1809, for the Island of Cinnabar to a man named Illington. In a sea disaster Illington is lost and the grant and map showing the location of the island is now held by the fathers of the Santa Maria Mission in Southern California for Illington's heirs.

The serial opens with Captain Hardin of the tramp steamer "Princess" rescuing people following the Mt. Pelee eruption on Martinique. The "Princess" is wrecked, and the supposed sole survivors are Annette Illington, eight years old, who possesses the grant and map; Neal, the eight-year-old son of Captain Hardin; Welcher, son of the mate on the "Princess," and Mrs. Hardin, who adopts Annette and the Welcher boy. They come to America and reside in a seafaring town, where Neal becomes a member of the life-saving staff.

Inspired by praise from a naval officer, he attempts to pass the Annapolis examination, but by trickery on the part of Welcher, also a candidate for scholarship, he is denied the privilege of entering examination papers.

For a time he aids Federal officers in apprehending smugglers, and ultimately enters the navy as a gunner, from which position he is rapidly advanced.

William Courtleigh appears as Neal, Lillian Lorraine as Annette, Charles Dudley as Welcher, Edward J. Brady as Hernandez, who is set upon securing the grants, Lucy Blake as Inez, and Henry Stanley as Ponto, a Chinese tool of Hernandez. An ape-like man who becomes wild from accident and life on a desert island is taken by William Conklin. Every effort is being made to complete this serial by September 15, and if this is accomplished Director Harry Harvey will receive a bonus of five hundred dollars. He has completed the first half of the serial in six weeks, and has six weeks to film the other seven two-reel releases.

He has the co-operation of everyone of the studio, including President Horkheimer, Business Manager Normand Manning, players and technical people.

Kind Fortune Boosts Stage Struck Girl to Stardom in "The Masked Dancer," Kalem Feature

ANNA ORR, the dainty little danseuse who scored so great a success with Raymond Hitchcock in "The Beauty Doctor," at the Astor theatre, is the latest of the stars of the legitimate stage to appear in Kalem's "Broadway Favorites" features. Miss Orr's vehicle is the powerful three-act drama, "The Masked Dancer."

Humorists have long delighted in poking fun at the stage-struck individuals who shine in local amateur theatricals. The fact remains, however, that some of the foremost stars of the stage first displayed their embryonic talents in amateur performances.

Miss Orr's career furnishes a case in point. When earnestly informed by her friends out in Piqua, Ohio, some seven years ago, that she ought to go on the stage, Miss Orr took them at their word and commenced looking at once for an engagement.

Fortune was kind and the stage-struck girl soon made her appearance as a member of the "Girl at the Helm" company, which played at the La Salle theatre, Chicago. As the charming danseuse laughingly declared recently, her career since that time has been almost monotonously successful.

It is her originality and grace which have made Miss Orr so popular. Her work is utterly unlike that of any other danseuse upon the stage. In fact, her efforts proved so pleasing to New Yorkers, that she remained with "The Beauty Shop" company for two seasons. Two other vehicles in which she scored, were "Mary's Lamb," with Richard Carle, and "Springmaid," with Mizzi Hajos.

In "The Masked Dancer," Miss Orr enacts the role of Hera, the Persian girl who forsakes her home in the Orient to track the American whom she believes to be her father's murderer.

The beautiful dances presented in the course of the story are entirely original with this star. Like previous "Broadway Favorites" productions, "The Masked Dancer" will be released in regular service. The date of issue is Monday, August 30.

Essanay Players Active On and Off the Screen; Walthall Makes First Appearance

HENRY B. WALTHALL, leading man with Essanay, made his first appearance in person before the public, since his advent in photoplay work, when he appeared on the stage at the showing of "The Birth of a Nation," at the Chicago "Tribune's" benefit performance for the victims of the Eastland disaster. Mr. Walthall made a short speech at the intermission in which he expressed his gratification at being able to contribute in any way toward alleviating the sufferings of those bereft by the terrible tragedy.

Lillian Drew, the well-known character actress with Essanay Company, has joined Joseph Byron Totten and his Eastern company of Essanay players taking special photoplays requiring a setting along the Atlantic Coast. Miss Drew is expected to remain with the Eastern company until its return to Chicago in the fall, playing leading character roles.

After a rest of several weeks, Warda Howard, Essanay's new emotional actress, returned to the Chicago studio and is preparing for her next film with Henry B. Walthall. Essanay is receiving letters daily from photoplay enthusiasts, inquiring about the new screen actress. Miss Howard illustrated her ability in "Temper," opposite Walthall.

She has had a long stage experience and is a graduate of the University of California.

JACOB AND WOLF OPEN OFFICE IN BUFFALO

G. P. Jacobs, of Jacobs and Wolf, has returned to his Buffalo offices from an eastern trip, and announces that his firm has organized the Noted Players' Film Company, with headquarters at No. 309 E. S. Morgan Building, Buffalo. The new concern has already obtained the agency for the K. & R. film, "Silver Threads Among the Gold," "Protect Us," the Life Photo products, and other important films which are being distributed on the states rights basis.

ROCHESTER, IND., THEATRE USES CONTRIBUTION PLATE

The Garden, at Rochester, Ind., opened August 1, with a free show. The show started at 8:30 p. m. in order not to conflict with church services. There was a contribution plate at the door. There was no trouble and it is probable that the shows will be continued each Sunday night until cold weather.

There is considerable talk of censorship at Goshen and Elkhart, Ind., as a result of the trouble between the mayor, chief of police, and the matron at Elkhart and Peter Sarantos, of the Family theater, Elkhart.

The mayor, chief of police and matron say they found a picture that Sarantos had advertised to exhibit "not moral" and ordered him not to show it. Sarantos said they visited his show and left without expressing an opinion, and he says he thought this action meant the film was all right.

The city officials say that they had ordered him not to show the film in advance and that the visit had only confirmed the order, this being what they expected Sarantos to understand.

Following the trouble with Sarantos at Elkhart, the Goshen officials have taken up the censorship proposition.

World Companies Drawn Closer to Parent Concern

Selznick Makes Strong Denial of Dissolution Rumors and Shows Why His Corporation Is in Firmer Position with Its Ally Today Than Ever Before

THE World Film Corporation will operate the new Paragon studio at Fort Lee, New Jersey. World Film's control of the Paragon, says Lewis J. Selznick, will be as absolute as that at present exercised over the Peerless Company, whose acting and administrative policies are formulated at World Film headquarters. But there will be no direct connection between the Peerless and Paragon companies.

The Peerless will continue to employ the directors, stars and supporting companies, whose efforts have helped to establish its success. The Paragon staff directors, actors and studio employees will be exclusively engaged in the new studio.

After dissipating the atmosphere of mystery which had begun to envelop around the Paragon studio, Mr. Selznick definitely set at rest the rumors which have been circulated predicting a possible break in the relations of the World Film with other organizations with which it is now allied.

He announced that as the World Film owns the entire capital stock of the Shubert Film Corporation and of the Peerless Feature Picture Company, which in turn owns 50 per cent. of William A. Brady Picture plays, Incorporated, stories of a probable dissolution of the ties which bind together the interests of these concerns are mere vaporings. Instead of facing a limiting of its resources and a restriction of its activities, the World Film, by reason of its control of the Paragon Company and its alliance with the newly-organized Equitable Corporation, is preparing to enlarge its scope. Three feature releases per week will now be the number on the World Film program, with an excellent prospect of increasing this output in the near future.

The superficial dimensions of the Paragon studio are 160 feet. This vast building will enable spectacles of the greatest magnitude to be staged on it.

The designs for the new Paragon studio have been furnished by a well-known architect, who is embodying in the building the most modern ideas of motion picture studio construction. One of the many novel features of the studio will be an enormous revolving stage.

External to the main building will be an extension, giving an extra twenty feet of available space on which seats may be erected. The camera being operated in the studio, exterior sets may be photographed outside, all around the building. Something like a space of 200 feet square will be available for these purposes.

Facilities for camera work of the most diverse character will be provided inside the studio. Camera men will be able to operate at any height or angle, and panoramic effects may be easily obtained, the lateral and horizontal motions of the cameras also giving stereoscopic relief, as well as panoramas, when so desired.

Attached to the Paragon studio will be a positive printing plant of one million and a half feet capacity per week.

Another important feature will be the installation of a special plant for the production of motion picture positives in natural colors, by a process which has been successfully established by practice to give the best and most pleasing results.

Morosco Studio to Increase Floor Space 10,000 Feet

Structure Will Be of Corrugated Iron—Two Sirocco Blowers Will Provide New Ventilation System, Changing Air Every Thirty Minutes—Four Machines Added to Printing Room

OWING to the increased activity of the Oliver Morosco Photoplay Company the studio facilities have had to be enlarged, and Master Mechanic Earl Olin has a force of men at work on a new storehouse and shop which will give over 10,000 square feet of additional floor space. The structure will be of corrugated iron, and of the latest type construction throughout.

The laboratory is also undergoing many important extensions, notably the installation of two powerful Sirocco blowers of the most improved type, which will provide an entire new ventilating system equal to anything known to laboratory hygiene today.

By this system the air the laboratory employees breathe will be completely changed every thirty seconds, and will insure wholesome working conditions even with the night and day work the increased output of the plant has made absolutely necessary.

Another improvement is the installation of a large, new washer and drier. The new unit is about five times the size of the old, and effects a motor-driven air purification whereby heated air is blown through dripping water into the drying room for drying the film after it comes from the developing baths.

Last week the printing room was augmented by the arrival of four new printers. They are equipped with several important improvements, one being a new and better style of light changes, and another a higher rate of speed whereby their capacity is increased.

Vitagraph Establishes Scientific Department

Needs of Accuracy to Heighten Realism of Many Pictures Leads Company to Inaugurate Technical Branch for Medical Subject, in Charge of Competent Hands

IN order to register in a technically correct manner, the scientific and surgical work so essential to the realism of many pictures, now in course of production, and that show scenes requiring the aid of a physician, the Vitagraph Company has decided to establish a scientific department, and has engaged Prof. Sig. Stark to take charge of this important new departure in the field of motion picture production.

Not alone will Prof. Stark have charge of the scientific and surgical work in pictures, but has been commissioned to establish a first aid department and will have a room which will be as perfectly outfitted for first aid and operating surgery that will be found in any hospital.

As Prof. Stark is not a practicing M. D. an attending surgeon will be called in, in case of necessity and will be able to immediately administer necessary aid.

This will give the working people of the Vitagraph plant a new confidence, should any of them be unfortunate enough to meet with an accident and will add materially to the efficiency of those who, from necessity, are compelled to subject themselves to danger. A large room has been given Prof. Stark, which will be lined with white tile and every surgical instrument and appliance known to modern science, kept on hand. The Vitagraph is the only moving picture company to establish such a department.

HEAVY RAINS DAMAGE WIZARD STUDIOS

The rain in the eastern states did serious damage to the new studios of the Wizard Film Corporation at Fifty-second street and Eighth avenue, New York. The building, flat roofed, was a large dancing academy, with one story and a half, open to the top.

The walls of the building are built up several feet above the roof all around, and when the drain pipes got clogged, the water could not escape. The pressure became so great that it broke in one of the skylights, drenching the studio, spoiling one of the sets in readiness for the new comedy featuring "Bobbie," Burns and "Walt" Stull. Louis Burstein, general manager, estimates the damage at $1,000.

The Wizard Company has moved its offices from the Longacre Building to their new studio.

New Laws And Court Decisions

This department is designed to keep the industry informed on all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

Railway Edict Bans Film Carrying on Jersey Trains

A PROTEST is to be made to the Board of Public Utilities, and possibly in other quarters, against a new rule of the railroads operating between New Jersey and New York to the effect that motion picture films will not be allowed on trains unless shipped by express. The Erie is said to be the first to promulgate this rule, and it is said all or most of the other roads will put it into effect by next Wednesday.

Howard Peck, of Van Liew and Peck, lawyers, with offices at 810 Broad street, said today that he would request the Utilities Board this week to pass upon the reasonableness of the rule, in view of the fact that it would not keep the films off the trains, but merely limit the handling of them to express companies. Mr. Peck said he would make his appeal as a representative of a local moving picture playhouse.

Injustice of Ruling

"The injustice of the new rule is obvious," he said today, "when you take into consideration the fact that when the operators or their assistants carry the films with them on the trains they have personal charge of them all the time, and therefore can use constant care to prevent any accident arising by reason of their inflammable nature. As a matter of fact the possibility of such accident is utterly remote, for the films are wound on metal reels and carried in metal cases, absolutely impenetrable and fireproof.

"If the reels are dangerous why allow them on the train at all? If they are allowed on the trains why not let them be carried in the safest possible way?

"The shows at the moving picture houses are changed every day, and that means that exchanges must be made every day in New York. Often it takes hustling to get the films out here in time for the 2 o'clock performance. If we are to fall back on the red tape of the express companies there's no telling when we will get the films and then, too, we shall have to pay the companies for a service we could render much better for ourselves.

Enforced Rule Means Auto Use

"If the rule is enforced it will simply mean that we shall have to use autos to transport the reels back and forth from New York, and this naturally will be an expensive matter, especially for houses which are in the more remote districts."

Mr. Peck said that if the companies insisted on the enforcement of the rule he would endeavor to find the means to bring a test case.

"Some managers of local houses using motion pictures have pooled together for the use of an automobile for the transportation of films in future," said J. B. McNally, manager of Keeney's theatre. "The expense for each house will be three dollars a week. Of course it is much more satisfactory to be able to send our own men and hold them responsible for the prompt and safe delivery of the films.

"We have been bringing the films for our theatres by way of the Hudson tubes. One of the guards on the train notified our man some days ago that after next Tuesday the films would have to be sent by express, or not carried at all. My understanding is that the railroads are to make the rule universal in this section.

"I don't want any quarrel with the railroads, in fact I understand they themselves are not directly responsible for the new regulation, but I don't quite see how films could be carried any safer by express than in the care of a man who has them personally in charge and is experienced in handling them.

Emergency Reels Possible

"Under the new conditions it may be necessary for a house to have emergency reels for use in case the reels it has ordered fail to arrive in time. Nearly all the films put out by the exchanges are ready by nine or nine thirty in the morning, with the exception of occasional news films or special release films. All of the local theatres showing movies change their pictures every day. The exchange people have already arranged to take the films away at night, but it is up to us to get new films here the next day, and that is where we are going to suffer the inconvenience and added expense. If we were to receive the films by express it would cost from fifty to sixty cents daily, and there would be no certainty of delivery at the proper time."

It was hinted today by some of the theatrical men that a general move might be made to disregard the rule, with the idea of making an arrest the basis of a test case.

Censor Board Has No Standing in Eyes of the Law, Rules Texas Court

THE Houston, Texas, Board of Censors made unreasonable demands, according to A. J. Xydias, proprietor and manager of the Rex and Star motion picture houses in Houston. "The Seventh Commandment" was shown at another theatre in Houston as a first-run, and the censor board passed it. It was to be shown by Xydias as a second-run, and they said "no."

But Xydias ran the picture anyway, even after the censor board had especially forbidden it. They tried to close him up and stop the showing, but found they could not do it. So they had him arrested for "showing an indecent film."

The case came up in the police court, and it was found there was no city laws regarding the matter, so his case was transferred to the County Court, where he was acquitted by the jury in ten or fifteen minutes. *The court held that a member of a censor board has no more authority than any ordinary citizen.* Just as any citizen may file a complaint with a county attorney, if he believe an exhibitor is showing an indecent picture, so also may the censor board members; but their say-so does not mean that the exhibitor will be convicted. It remains for the jury to say whether or not they believe the picture is indecent. *The censor has no authority to make the exhibitor eliminate any scene from the picture, nor can a censor prevent the showing of a picture,* according to the law brought out in this case.

The Houston censor board has seemingly been after Xydias for some time. When he had "The Devil's Daughter" booked, the censors looked it over and said: "It is an indecent film—we prohibit the showing of it in Houston." *But a few days later "The Devil's Daughter" was shown at one of the largest theatres in Houston,* after being passed by the Houston censors.

PROMOTIONS IN LAEMMLE OMAHA OFFICES

A. J. Jackson, formerly bookkeeper of the Laemmle Film Service at Omaha, Neb., has been promoted to the office of auditor and general correspondent. Eva Silkey has been appointed cashier.

ATTEMPT TO PREVENT SUNDAY OPENING IN ALABAMA DEFEATED

Senator J. M. Bonner's attempt to abolish Sunday motion pictures throughout Alabama, met with ignominious defeat at the hands of the Senate at Montgomery, which voted 24 to 7 on the "blue law" measure. A special night session was held, at which the Senate considered the united voice of 40,000 Alabamians who protested against the measure in immense petitions.

The bill not only provided for the closing of motion picture houses on Sunday, but likewise tabooed baseball, football and all other amusements, except golf. Why golf should have been left in is not quite clear. An amendment was adopted just before voting on the bill which gave cities over 35,000 the power to regulate Sabbath amusements through city commissions. When the amended bill was passed, the author withdrew the original, and after a long fight the slate was cleaned of all restrictions as to Sunday amusements.

Senator Bonner agitated throughout Alabama a proposition of Sabbath restrictions at the very time when the people and press were agitating Sabbath relaxation. He therefore met with short shrift at the hands of the newspapers, and the present victory is credited in a large measure to them.

Montgomery, for instance, is one of the best film cities in the whole South; supports one of the largest motion picture palaces in the South; and exhibitors there have always succeeded in giving the city the very best of programs and features. That the people appreciate all this is shown by the stand they took in helping the exhibitors out in their fight against adverse and ridiculous legislation.

Senator Bonner offered as one of his reasons for puritanical observance of the Sabbath that "in the kitchen of his grandfather no Sunday fire burned throughout a period of half a century."

ST. LOUIS JUDGE RESTRAINS CENSORS IN "REGENERATION" CASE

Having successfully jumped several consorious hurdles, "The Island of Regeneration," is attracting overwhelming crowds to the New Central theatre in St. Louis. The Censor Board in that city ordered several of the beautiful bathing scenes eliminated and the police threatened to stop its exhibition when it was decided to run the feature without making any of the eliminations.

Application was made to Judge Rassieur of the Circuit Court for an injunction restraining the police. This injunction was granted and made permanent after his honor had witnessed an exhibition of the film.

Judging from the tone of the press and the applause of the audience at its showing, all sympathies were on the side of the production.

Judge Rassieur's decision will undoubtedly have considerable effect on the censorship situation in Missouri. This situation is rapidly becoming intolerable. The picture patrons in the Kansas City territory are becoming aroused to a full realization of the implication, that they are not competent to be their own judges of what they should, and what they should not see.

Michigan Fire Marshal Promulgates Regulation Forbidding Use of Cloth Signs

IN line with its policy to take every precaution that will tend to reduce the fire loss in the state of Michigan, the state fire marshall has revised his rules and regulations under the provisions of Section No. 5 of Act No. 99 of the Public Acts of 1915. The new regulations are printed in vest-pocket size and have been mailed to the leading exchanges and exhibitors of Michigan.

Two paragraphs refer to the moving picture industry. One is headed "Clothing Advertising Signs" and the other is "Obstruction of Aisles and Exits."

The clause pertaining to cloth advertising signs will mean a drastic change in the advertising of the front of theatres. It will mean that the exhibitors will not be able to put up any cloth signs, either on billboards, bulletin boards, or any banners or streamers. They will be permitted of course to use paper.

Heretofore the exhibitors have been renting their cloth advertising paper from the exchanges, but under the new regulations, exchanges will not do any mounting, hence the theatres will have to buy outright whatever paper they care to use.

The paragraph pertaining to obstruction of aisles and exits is as follows:

Section 17. The use of chairs or seats in the aisles of any theatre, opera house, church, school, auditorium or hall where the public is allowed to congregate, is hereby prohibited, and all aisles and exits in any theatre, opera house, church, school, auditorium or hall where the public is allowed to congregate, must be kept clear and unobstructed during entertainments, lectures or other exercises.

Section 18. These regulations shall take effect and be in force from and after the first day of July, nineteen hundred and fifteen, in accordance with Act 99 of the Public Acts of 1915.

Section 19. A violation of these regulations is hereby declared to constitute a nuisance and any person, firm, board or corporation violating such regulations shall be deemed guilty of a misdemeanor and on conviction thereof shall be punished by a fine of not more than one hundred ($100) dollars, or by imprisonment in the county jail not more than ninety (90) days, or both such fine and imprisonment, in the discretion of the court.

Albany Theatres Closed on Sunday While Awaiting Decision in Courts

A TRUCE has been declared in the fight to open moving picture houses in Albany until such time as Justice G. D. B. Hasbrouck of Kingston has an opportunity to read over the briefs which are to be submitted to him and his decision is filed. This is expected within a few days. Meanwhile the theatres will not be open Sundays until the right to do so is either upheld or upset.

LeRoy H. Bender, manager of the Silent theatre at the corner of Lark street and Sheridan avenue, went with the proprietors, Messrs. Emmett Weakley and James L. Rose, to the office of Mayor Joseph W. Stevens and applied for a license. It was issued with the proviso that the theatre would not open on Sundays. Then it was that the truce was made. As a result no attempt was made to do business Sunday.

There has been an understanding with the film men that no matter what the outcome of the fight may be before Justice Hasbrouck, the case will be carried to the highest court before it is settled definitely. Talk is in Albany that some of the goody-goody people are talking of a boycott on the houses that do keep open Sunday, if they are permitted.

But the more thoughtful ones say that it is far too early to even talk of any such thing, even though those who are circulating the talk were really in earnest. They assert that the time for a boycott, if one is to be made, is when the courts have determined the rights of the parties in interest.

An effort is to be made to get the matter before the Third Appellate Division when it meets in Saratoga on September 7.

Kansas City Censors Pass Picture—Then Reverse Judgment—Same with "Devil's Daughter"

"GHOSTS," killed by the Kansas State Censorship Board, last Tuesday afternoon after it had been officially passed in the morning, will be shown throughout the State, according to F. L. Kiltz, manager of the Mutual Exchange in Kansas City.

The dispute over this picture arose in the morning. One of the censors after eliminating several parts, passed it officially and issued a permit for it to be shown. The writer saw this permit. Another censor late in the afternoon saw the film and suggested several more cuts. The two censors, Carrie Simpson and the Rev. Festus Foster, finally decided to eliminate the picture.

On account of the fact that the picture had once been officially passed it is understood that the picture theatres in the State are going to run the film.

Here is another case. It is the Fox Film Corporation's "Devil's Daughter." This picture was passed on June 25, and the fact published in the bulletin of censored films that is issued by the Censor Board. Then on July 19, a letter sent to Manager Charles W. Harden, asserted that the picture could not be shown in the State. The picture had been booked in about twenty-five theatres and Harden says that he is going to show it.

Is this fair censorship?

BICKEL AND WATSON AS THEY WILL APPEAR IN THE FROLICSOME KLEINE-EDISON "HELLO, BILL!"



FINAL HEARING ON FIGHT PICTURES

The final attempt of the Kalisthenic Company of New York to secure admission into the United States of the negative film of the Johnson-Willard fight took place a few days ago, when a hearing was held before Judge Hale in the United States District Court at Portland, Maine.

At the conclusion of arguments for the company and the government attorneys were notified by the court to file briefs before August 7.

The witnesses for the exhibition company were Harry H. Frazee, of New York, manager for the company and prominently identified with the theatrical business, I. W. Ullman, of New York, an expert on moving picture films, and F. F. Adams, a Maine photographer.

Their testimony was of a technical nature and dwelt mainly on development of negatives and use of films for exhibition purposes. The film which is in controversy was used as an exhibit and in illustrating the points involved during the progress of the hearing.

Mr. Frazee placed a valuation of $1,000,000 on the films and held that this valuation would greatly depreciate as time elapsed between the time of the fight and the using of the films for exhibition purposes. He declared that the films were intended for private exhibitions only.

HEVENER JOINS WIZARD AS DIRECTOR

Jerold Hevener, formerly with Lubin, Scarlet, Mittenthal Brothers and Colonial, has joined the Wizard Film Corporation as a director of a company which will make comedies featuring well-known comedy stars.

Mr. Hevener has already finished one picture, "The Crazy Clock Maker," in which Sliding Billy Watson played the lead, supported by Betty Holton, Mabel Paige, Beatrice Miller, Nan Egleson, Myrtle Gilbert, Ray Ford, Myra Brooke, Bab Hardy, Billy Bowers, Charlie Ritchie, Clay Grant, Hod Weston and Walter Schimpf. He is now making a second picture which will feature Ed. Lee Wrothe.

Betty Holton, Alma Mamay, Billy Fletcher and Billy Rouge have been engaged to play regularly with Mr. Hevener.

Religious Societies in Omaha Agitating for Strict Sunday Closing Ordinance

THE Christian Endeavor societies, at a mass meeting in one of the Council Bluffs, Ia., churches last Sunday evening, pledged themselves to begin activities at once to get a Sunday closing ordinance passed through the council. Several hundred young people were in attendance.

The societies, working together, recently secured an ordinance forbidding minors in the dance halls of the city. Flushed with this success, they planned at once the move against the motion picture theatres. They have asked an attorney to draw up an ordinance and will present it within several weeks.

Heretofore the Council Bluffs exhibitors, working in perfect harmony, have been enabled to ward off any such movement. They have shown the Young Men's Christian Association and the Ministerial Union of the city the useful means accomplished by the theatres and have, by judicious selection of films on Sunday, made themselves solid with these factions.

In Omaha, where Evangelist Billy Sunday will begin two months of meetings early in September, many exhibitors are discussing the feasibility of the plan of voluntarily closing on Sunday and in this way warding off any criticism that might be aimed at them at this time.

In so doing, some of them contend, they will also avoid the presentation of a Sunday closing ordinance in Omaha, a move that is deemed almost certain as a result of the revival meetings.

Throughout a large section of Iowa the motion picture theatre business has suffered because of the Sunday closing movement, but in the eastern section of the state several towns have waged successful fights against it.

Only a few parts of Nebraska have Sunday closing at present.

Ashtabula, Ohio, Test Case Goes Against Sunday Opening; Police Judge Is Firm

ASHTABULA, O., is not to have Sunday motion picture shows, as Police Judge D. V. Parker has so decreed. Manager A. A. Lins, of the Airdome, tested the law by opening that picture house on August 1. Lins was fined $25 and costs, although he produced an agreement, showing that he had contributed the net proceeds of the show to the Children's Home. The court maintained that it merely was a scheme to evade the law.

Lins has announced that he will appeal the case.

On cross-examination Mr. Lins testified that the gross receipts for the Sunday afternoon show amounted to $51.60 and net receipts were $21.44. The expense of the performance was divided thus: Rent of film, $15; express charges on film, 80 cents; employees' salaries, $7.50; advertising, $4.86, and electricity, $2.

The affadavit in the case charged that the show was operated "not for charity or necessity." Counsel for Lins was overruled in the contention that Lins be dismissed because the affadavit did not charge that the defendant committed a crime "knowingly and criminally," as provided in Supreme Court decisions.

Henry H. Hall, superintendent of the Children's Home, signed an agreement the night before the Sunday show whereby the receipts were to be contributed to that institution.

The inhabitants of Ashtabula are siding with the theatre managers in their attempt to run shows on Sunday. Threats to enforce "blue laws" and close every place of business in the city are being made in earnest.

LEE SMITH JOINS V-L-S-E BRANCH

B. Lee Smith, formerly manager of the Strand theatre, Atlanta, and widely known as editor of the motion picture department of Hearst's Sunday "American," has accepted a position as Atlanta publicity manager for the Vitgraph-Lubin-Selig-Essanay, Inc., being associated with W. C. Brandon, manager of the southern branch.

The CAUSE of

Winterset, Iowa, July 2, 1915.

Dear Sir: I can truthfully say that the NEWS is the only real magazine for the motion picture exhibitor, as well as for advertising purposes. I am a subscriber of all the leading photoplay papers and I give your publication first place among them all.

Very truly yours,
GAILE CREYER.

Alton, Iowa, July 3, 1915.

Dear Sir: Am very much pleased that I receive the NEWS here on Saturday, two days ahead of any other picture magazine, but the news is just as complete.

Respectfully yours,
JOHN J. HOMAN.

ASHLAND THEATRE.
St. Louis, Mo., July 2, 1915.

Gentlemen: I have been taking another trade journal for three years and now find that I do not like it nearly as well as MOTION PICTURE NEWS.

Respectfully,
D. T. WILLIAMS.

Vandergrift, Pa., July 26, 1915.

Dear Sir: Your paper is without a doubt the best motion picture magazine in circulation today.

Yours truly,
MULLEN AND McFARLAND,
Per I. F. McFarland, Manager,

RUBY THEATRE
Philadelphia, Pa., June 28, 1915.

Dear Sir: I wish to state that MOTION PICTURE NEWS is a very good trade paper and I think it is the best published.

Yours very truly,
RALPH MARLOWE, Manager.

KENTLAND THEATRE.
Kentland, Ind., June 26, 1915.

Dear Sir: Can say that the NEWS is the best all round motion picture magazine I have ever been able to get.

Yours very respectfully,
R. A. SHOBE, Manager.

Norfolk, Va., June 25, 1915.

Dear Sir: I consider your magazine most valuable, as it furnishes me with just such information as I desire, I am

Very respectfully,
J. D. HOFHEIMER, General Manager.

Winthrop, Mass., July 4, 1915.

Dear Sir: I am much pleased with the NEWS. I think it is the best trade paper I have yet seen, and would not care to be without it.

Yours truly,
CHARLES W. DORR.

C. & M. AMUSEMENT CO.
Marietta, Ohio, July 20, 1915.

Gentlemen: We all like the NEWS and must congratulate you on the progress that it is making in getting the news to the exhibitor while its news and reviews of feature films are very profitable to the exhibitor.

Wishing you added success.

Yours very truly
O. J. SYBERT, Treasurer.

CRANE THEATRE.
Monticello, Iowa, July 22, 1915.

Dear Sir: I am taking several motion picture magazines and I believe the NEWS covers the news better than any other I have seen.

Very sincerely,
O. B. CRANE, Manager.

Boise, Idaho, July 2, 1915.

Dear Sir: For the exhibitor, producer and operator I know of no other paper along its lines that could be of so much value to each in his line as MOTION PICTURE NEWS.

At your command,
E. B. AVERILL.

GAIETY THEATRE.
Providence, R. I., July 6, 1915.

Dear Sir: I can not speak too highly about your MOTION PICTURE NEWS.

Yours truly,
THOS D. SORIERO, Manager.

NORTH SIDE THEATRE.
Denver, Colo., June 30, 1915.

Dear Sir: I find that the NEWS is the most complete of the picture trade papers.

Yours truly,
H. B. BARZHOF, Assistant Manager.

Universal City, California, May 5, 1915.

Editor, Motion Picture News,
New York City.

Enclosed find my personal check for $2, for which kindly place my name on the mailing list for the Motion Picture News for one year beginning with the current issue.

In this connection beg to state that I believe you have one of the newsiest publications among the Motion Picture Trade Journals. I have heard nothing but praise from all sides.

Thanking you for past courtesies and with best personal regards, I am,

BEVERLY H. GRIFFITH.

Editor, Motion Picture News,
New York City.

I think you are working along the right track and I wish to commend you in your fight against the censorship evil.

Wishing you continued success, I remain,
CENTRAL AMUSEMENT COMPANY,
Per H. S. Graham.

GRAND OPERA HOUSE
El Paso, Ill.

Editor, Motion Picture News,
New York City.

I can and will say that it is the most up-to-the-minute motion picture paper on the market, and I read and take them all. I am an old man at the business, and have never found any of them that will take the place of the "News."

Keep the good work up. E. W. SHAW.

THE HIPPODROME
Gloversville, N. Y.

Editor, Motion Picture News,
New York City.

Permit me to say that I consider your paper to be far in advance of any other periodical dealing with the motion picture trade, and I subscribe to six others.

C. J. ROSE.

The RESULT



THE FINEST FILM LABORATORIES AND STUDIO IN THE WORLD

AMERICAN FILM LABORATORIES INC.

LOUIS B. JENNINGS, President
EDWIN S. PORTER, Vice President

69-71 WEST 90TH STREET
NEW YORK CITY

CABLE "AMFILAB N.Y."
TELEPHONE RIVERSIDE 1410

July 28, 1915

Mr. E. Kendall Gillett, Secy.,
Motion Picture News,
220 West 422nd Street,
New York City.

Dear Sir:-

We beg to acknowledge receipt of your favor of the 26th instant and thank you for the suggested leads.

Up to date we have received good business through the advertisements we run in your paper. From nearly every inquiry we received we have been able to get actual business.

Yours very truly,

AMERICAN FILM LABORATORIES INC.
BY
President

LBJ-RE

TWO FIRST CUB COMEDIES SHOWN AT MUTUAL EXCHANGES

The first two of the new Horsley Cub comedies have been completed, and were shown at Mutual exchanges last week. The first: "The Little Hero," will be released August 19, and the second: "Jerry's Busy Day," on August 26. It is safe to say that these films will arouse great interest on the part of both exhibitors and the public. In originality of treatment, the work of the cast and the director, and in photography, they are excellent, and are up to anything in the comedy line which has ever appeared on the Mutual program.

George Ovey, who is featured as Jerry is unique and distinctive in his methods. His work is exceptionally fast—one almost suspects that the camera man is putting a little extra energy into his work, until he sees by comparison that Jerry is naturally much quicker than his associates in the cast.

The locations have been carefully selected, and no trouble seems to be too great to be tackled by the director in arranging striking and surprising effects. Certainly nothing is too much trouble for Jerry, and if he lives through the first few releases he is destined to become known in every town and village which is lucky enough to have a picture theatre, between the Golden Gate and Avenue A.

David Horsley and his manager, Chester Beecroft, are to be congratulated on the first samples of their product. They have set themselves a standard, and they will have to hustle to keep up to the mark.

MINUSA LEAFLET IS BRIGHT HOUSE ORGAN

The third number of the "Minusa Minstrel," the snappy little house organ which the Minusa Cine Products Company issues to keep the blood circulating in the arteries of its sales force, has appeared in unique formation. It consists of one small sheet of deckle-edged heavy linen stock, "Sent from St. Louis to Salesmen who Sell the Screen," and featuring Nat Brown, whose confession of faith appears on the "Minusa Cine Board" at the close of the short "spiel." In this third issue he closes with this confidential information:

"Salesmen who sell Minusa screens
Have money and homes and Limousines."

The "spiel" is witty and clever, and the fortnightly releases of the "Minstrel" should be bright spots in the lives of the salesmen.

PHOTOPLAYS PRODUCING GETTING OUT EIGHT-COLOR WORK

Special to MOTION PICTURE NEWS

Chicago, August 11.

The Photoplays Producing Company is to be congratulated on the very attractive paper which it is getting out, to be used by the exhibitor in advertising the "Sarah Bernhardt at Home" picture.

All the posters are in eight colors, and the art work is of a quality that will be appreciated by the class of people for whom this high type feature is designed.

President A. M. Gollos says that the bookings for this picture are surpassing his most optimistic hopes. It will be ready to be released the first part of September.

James and Crawford Go Over to Metro Pictures

Corporation Secures Services of Two Men Widely Known in Newspaper and Magazine Circles and in the Film Industry—James Will Be in Charge of Publicity and Scenarios

THE Metro Pictures Corporation, which has repeatedly stirred the film industry with a series of star conquests and big picture offerings during the past three months, announced Tuesday that it completed negotiations for and had secured Arthur James as head of its publicity, advertising and scenario departments.



ARTHUR JAMES

Mr. James at the same time announced his resignation from the Mutual Film Corporation, where he has directed the publicity and publication departments, which included "Reel Life," "The Mutual Girl Weekly," and "The Film." Mr. James for the Mutual set a new high water mark in general publicity with a record of more than 500,000 columns of newspaper space.

He directed an organization of twenty-two people and dealt direct each week with 2,300 newspapers throughout the United States, Canada and Europe. His was the largest publicity group in the film industry. Associated with him have been his brother, Henry James, as business and advertising manager of "Reel Life," "The Mutual Girl Weekly, and "The Film," Merritt Crawford as editor of "Reel Life," and a staff recruited from the newspaper and magazine field.

Mr. Crawford resigned the editorship of "Reel Life" to accompany Mr. James to his new field, and will be actively engaged in the several departments his chief will direct. Mr. Crawford is a man of wide experience in newspaper and magazine work, and was associated with Mr. James prior to his entry into the motion picture field, when the latter was Sunday editor of the "Morning Telegraph." Mr. Crawford was managing editor of the MOTION PICTURE NEWS before he became editor of "Reel Life."

Mr. James had already organized the scenario department with George D. Proctor and Captain Leslie T. Peacocke as film dramatists, and Edfrid A. Bingham, formerly dramatic critic of the New York "Evening Mail" and later managing editor of the Paris edition of the New York "Herald," as chief reader. A suite has been set aside for the scenario department at the Rolfe studios, 3 West Sixty-first street, one of the manufacturing companies contributing extraordinary feature pictures to the Metro program.

The Metro, which has grown rapidly in size and importance in the feature industry, has newer and still greater plans for the immediate future, and President Rowland is gathering about him men of successful experience for the carrying out of his big program.



MERRITT CRAWFORD

Mr. James is succeeded at the Mutual by Terence Ramsay, a Chicago newspaper man, and Harry Reichenbach leaves the publicity department of the Metro to take charge of the publicity of the Equitable. Mr. James will have his headquarters at the Metro offices in the Heidelburg Building at Forty-second street and Broadway.

PATHE'S "THE GALLOPER" SHOWN TO OFFICIALS OF THE COMPANY

Pathé officials had their first look at Donald Mackenzie's production of "The Galloper," by Richard Harding Davis, this week, and the prevailing opinion expressed by them was that it easily is the best comedy-drama they have ever seen.

Clifton Crawford as the war correspondent does some magnificent work and dominates every scene in which he appears with the pure comedy, which is expressed in his every action. He is ably supported by Melville Stewart, Fania Marinoff, Jessie Ralph and Rhys Alexander.

Looking Ahead With The Producers

FANNIE WARD IS CAST FOR "THE MARRIAGE OF KITTY," LASKY RELEASE

Internationally famous as a comedienne, Miss Fannie Ward will make her debut as a photodramatic star in the Jesse L. Lasky Feature Play Company's production, "The Marriage of Kitty," by Francis de Croisset and Fred de Gresac, which will be released August 16 through Paramount Pictures Corporation.



FANNIE WARD (Lasky)

In this production, which will abound in comedy of the highest type, the Lasky Company, therefore, introduces to photoplay enthusiasts another noted star of the legitimate stage in a play that has been acted in all European countries throughout the United States and Canada, and in Australia and South Africa.

"The Marriage of Kitty" is a comedy of continental and American society and manners, replete with humorous characterizations and amusing scenes. Miss Ward's role of Kitty in the photoplay version will offer her opportunities for her delightful and wholesome personality that not even the stage version provided.

Kitty in the play is a young woman who suddenly is thrown on her own resources for a livelihood. Through a lawyer friend she quite willingly undertakes marriage to Lord Reginald Belsize, a young English peer, whom she never has met. The necessity of Lord Reginald's marriage was brought about through a provision in the will of his wealthy American uncle that unless he married within a year from the date of the uncle's death, he would lose the fortune.

Furthermore, he must not marry an actress. It happened that he was, in fact, infatuated with Mme. Helen, an actress, so the marriage to Kitty is a legal subterfuge, it being agreed that within six months the couple would be divorced and Kitty would receive a handsome sum for her trouble.

Not even lawyers can lead young hearts and the play concludes with a surprising series of situations in which the resourceful Kitty finds her way to ultimate happiness.

Miss Ward will have the support of a company that includes Miss Cleo Ridgley, Mrs. Lewis McCord, Richard Morris, Jack Dean and Tom Forman.

MARY MINTER RETURNS AUGUST 24 FOR NEW METRO FILMS

The Metro Pictures Corporation for its next Mary Miles Minter vehicle will offer her in a cinematization of the recent fictional success, "Stork's Nest" which, as a novel, enjoyed universal and international vogue.

Miss Minter is at present sojourning in a newly purchased house in the wilds of Long Island, but returns to New York August 24 for immediate work before the camera in her next Metro subject.

Word was received this week from Sir James M. Barrie through Harry J. Cohen, Metro's European representative, that Sir James had under advisement the possibility of writing a vehicle for little Miss Minter. Nothing in the form of definiteness has materialized as yet, but General Manager Rowland is looking forward with keen anticipation to something substantial from Mr. Cohen in the way of procuring the play for the new and dainty star.

"IRON STRAIN," INCE, MAY BE FIRST TRIANGLE

The NYMP subject which will in all probability be the first contribution of Thomas H. Ince to the newly organized Triangle Company"s program, a forty-five hundred foot subject, entitled "The Iron Strain," featuring Dustin Farnum, was given its final examination by Mr. Ince and principal members of the cast, at the Woodley theatre, Los Angeles. Incidental music arranged by Prof J. E. Nurnberger, who aided in selection of music for "The Birth of a Nation," was played by a twelve-piece orchestra during this showing of the film.

It is understood Prof. Nurnberger has been engaged to arrange incidental music for a number of productions made under the direction of Mr. Ince, and that all subjects of this program will be provided with full orchestrations.

MOLLIE KING AND COMPANY, WORLD, OFF FOR UPPER NEW YORK

Conducted by Director F. H. Thornby, Mollie King and her acting associates who will appear in the World Film feature "The Code of the Mountains," have journeyed to Lake Placid, N. Y., in the neighborhood of which woodland resort Mr. Thornby has discovered a number of locations that promise to give the settings of the picture an atmosphere of impressive actuality.

ESSANAY SIGNS DARWIN KARR

Essanay has engaged another popular leading man, and one of the best known photoplay actors in the country—Darwin Karr.

Mr. Karr has joined Essanay's Eastern company, headed by Joseph Byron Totten, to take leading parts. His first photoplay for Essanay is "Hearts and Roses," a fascinating three act love romance in which he plays the leading character.

Mr. Karr started his stage career with a small part in "The Missouri Girl," later taking the part of the heavy on the sudden departure of the regular villain. He later



DARWIN KARR

went into repertoire work for four seasons as leading man, and afterwards appeared in stock.

His advent in motion pictures was in 1911, when he joined the Edison company. He climbed rapidly, and was finally leading man with Mary Fuller. He also was featured by the Solax Company, and took leading parts with Vitagraph before joining the Essanay Company.

He is especially proficient in military plays and in romantic dramas.

ANNA ORR, KALEM'S NEW STAR, IN THE THREE-ACT BROADWAY FAVORITE FEATURE, "THE MASKED DANCER"



DATES SET FOR LASKY RELEASES FOR NEXT 3 MONTHS

Definite release dates of the Lasky Feature Play Company's productions through the Paramount Pictures Corporation during September, October and November have been announced by Samuel Goldfish, executive head of the Lasky Company.

There will be nine Lasky productions in the next quarterly program of the Paramount Program, distributed equally through the three months. The dates as arranged are:

Thursday, September 9, Charlotte Walker in "Out of Darkness;" Monday, September 13, Blanche Sweet in "The Case of Becky;" Monday, September 27, Lou Tellegen in "The Explorer."

Thursday, October 14, Donald Brian in "The Voice in the Fog;" Thursday, October 21, Laura Hope Crews in "Blackbirds;" Monday, October 25, all star cast in "The Chorus Lady."

Monday, November 1, Geraldine Farrar in "Carmen;" Thursday, November 11, Blanche Sweet in "The Cheat" and Monday, November 22, Victor Moore in "Chimmie Fadden Out West."

A WOMAN'S KEEN EYE FOR DETAIL TO SCRUTINIZE EQUITABLE PICTURES

Mrs. Robert T. Haines, the wife of the actor, has been appointed the "social mentor" of the Equitable studio at Flushing. This means that she will act as sponsor for the social correctness of the pictures which are made at the Flushing studio.

She will not only advise the individual actors as to the correct clothes they should wear, but she will see that proper social observances are not neglected. Mrs. Haines will also supervise the stage settings, and will see that the little artistic niceties, which are so often overlooked by men in their less careful regard for detail, will not be neglected.

A woman of social experience, and possessing a knowledge of human life, Mrs. Haines will be consulted on all matters of importance, and will bring her knowledge of the woman's point of view to the assistance of the directors of the Equitable Company.

Interior Set in Kleine's Comedy, "Hello Bill," Featuring Bickel and Watson, Is Unusual

ONE of the most exquisite interiors ever designed for motion pictures was conceived and built in the Kleine studios last week, attracting much comment not only from casual visitors, newspaper men and several well known and experienced film men, but from the seasoned veterans who built it themselves and whose enthusiasm is hard to arouse.

The interior is a boudoir scene from "Hello Bill," featuring Bickel and Watson. The bed, dressing table, writing desk, footstool, chairs, lamp and similar articles are of yellow ivory, blending delightfully with the pink and old rose hangings and decorations.

Even the pictures on the walls are seventeenth century prints obtained from one of New York's fashionable art galleries and, in quiet sepia tones, harmonize pleasingly with their surroundings.

Another innovation is the oval shape of the boudoir, whose graceful, gently sloping lines convey a sense of symmetry, harmony and proportion.

The set was designed after a Parisian style much in vogue just now throughout the fashionable circles of the great European capitals.

In addition to an all star cast, the feature is conspicuous and unusual in many ways, one of which is the abundance of elaborate interiors similar to the boudoir set. "Hello Bill" will be released through the Kleine-Edison Feature Film Service, September 15.



THE OVAL BOUDOIR SET FROM "HELLO BILL," FEATURING BICKEL AND WATSON

FOX BRANCH IN 'FRISCO TO ERECT VAULT

The Fox Film Corporation will shortly award contracts for the erection of a large fireproof vault in its quarters at 107 Golden Gate avenue, San Francisco, California.

While there are no municipal regulations making this step necessary the concern is going to this heavy expense to safeguard its interests.

The results, they believe, will justify the action.

PRATT BEGINS WAR PLAY FOR LUBIN

John Pratt, the new Lubin director, who filmed such famous plays as "Shore Acres," "The Garden of Lies," "The Fighting Chance," "The Nightingale," "Paid in Full," "Arizona," and "Soldiers of Fortune," has begun work on the war play, in which Rosetta Brice, Richard Buhler, Francis Joyner and Charles Brandt play the leading roles.

Mr. Pratt, who belongs to the famous Pratt family of Massachusetts, was in the days gone by one of the best known baritones on the American light opera stage. He appeared with Eddie Foy in "Hamlet on Broadway;" with Blanche Ring; with Lena Abarbanell in "The Balkan Princess," "The Girl Behind the Counter," and other Broadway successes.

Three years ago he decided that there was more scope for his ability in the motion picture world, and he began his career as a director.

In the new Lubin war play, which is as yet unnamed, Mr. Pratt promises many surprises for the photoplay goer, both in photography and in acting. The play itself, written by Louis Reeves Harrison, while a war play, depicts only the effects of war



ROSETTA BRICE

—burning villages, scenes in hospitals, and the like.

During the entire five acts, only one shot is fired. It is expected that this very unusual and stirringly powerful play will be released for the public before the end of September.

LASKY'S "CARMEN" BOOKED FOR STRAND IN OCTOBER

"Carmen," in which Jesse L. Lasky will present Geraldine Farrar, the famous Grand Opera star, will have its premiere presentation at the Strand theatre Sunday, October 31.

Mitchel H. Mark, president of the Mark Strand Theatre Company, owners of the Strand theatre, New York, who has been ill and for some time recuperating in Atlantic City, is in New York looking after his various interests.

Realistic Fight in Fox Excursion Scene Brings People to River Bank to See Panic on Barge

THE big river excursion scene in "The Regeneration," the picturization of Owen Kildare's famous story, "My Mamie Rose," which is being produced by William Fox, was made Monday on the Hudson River near Nyack. Nearly five hundred strong, the party left the foot of Eighty-first street and the Hudson River at eight-thirty o'clock in the morning and the big excursion barge was towed up the river by a tug.



BOAT WHICH WAS "BURNED" FOR "REGENERATION" (FOX FILM); (INSERT) ANNA Q. NILSSON

A more picturesque outfit could hardly be imagined. There were prize fighters, Bowery toughs, pretty girls, mothers and children, a band, and everything else imaginable that would make a typical excursion. R. A. Walsh, who is directing the picture, together with a large force from the Fox Executive offices, had charge of the arrangements.

John Henry Goldfrap, director general of publicity, wearing a new cane and a bright smile, entertained the large number of metropolitan newspaper men who were on hand to take part in the excitement.

Because of a heavy storm that blew out of the west and enveloped the Tappan Zee in black clouds, lightning and blankets of rain, the work of taking the biggest scene had to be delayed until another day.

So great was the commotion aboard when the big fight scene was made, and also the fire and panic scenes, that persons ashore in several places dropped their work and rushed to the river bank, believing that a tragedy was being enacted before their eyes.

The party was accompanied by thirty professional diving girls who were to dive from the uppermost decks when the big fire was started, but this part of the scene will be made later. By means of smoke pots and blazing torches many of the scenes were made exceptionally thrilling and realistic. During the afternoon, Peggy Barn, a fourteen-year-old girl, went overboard and there was a thrilling rescue by one of the girl swimmers, who jumped into the river with all her clothes on.

This is one of the most expensive scenes attempted by any picture company since the big mob scenes in "The Witch." Because of the storm and general excitement caused thereby, it was nearly 11 o'clock at night before the party returned to New York. Among some of the exciting scenes taken on the barge was the fight between the Bowery characters that started a big panic aboard. Then several fire scenes were taken.

Rockcliffe Fellowes and Anna Q. Nilsson, who are playing the leading parts, were the central figures of the big scenes. Miss Nilsson is cast as Mamie Rose, and she fits the part perfectly.

It is she, a young school teacher, who meets Kildare while he is hanging out in front of one of his Bowery haunts, and it is love for her that leads to his regeneration. The part is that of a modest, sweet character. In the scenes with the little children during the excursion, she appeared to excellent advantage.

The barge has been chartered for another day, when the big diving and panic scenes will be made.

GETTING READY FOR "LITTLE CHURCH AROUND THE CORNER"

World Film Director Emile Chautard having finished the production of "The Little Dutch Girl," of which Vivian Martin is the star, is making ready for the filming of "The Little Church Around the Corner."

The play was one of Charles E. Blaney's productions and its popular success is a matter of easy and pleasant recollection.

"RIGHT OFF THE BAT" NEARLY READY FOR A HOME RUN

"Right Off the Bat," the five-reel comedy drama in which the Arrow Film Corporation of 71 West Twenty-third street, New York, is starring Mike Donlin, the former New York Giant, is rapidly nearing completion. The company, under the direction of Hugh Reticker, is working this week in the Centaur plant in Bayonne, completing the few interior scenes there are in "Right Off the Bat." When these are finished the company will return to Winstead, Conn., to film the prologue.

"Right Off the Bat" is—and yet it isn't—



MIKE DONLIN AND CLAIRE MERSEREAU IN "RIGHT OFF THE BAT" (Arrow Film Corp.)

a baseball play. Of course, with Mike Donlin the star of the photoplay, the story by Albert S. LeVino, secretary and treasurer of the Arrow Film Corporation, naturally covers the big incidents in Donlin's career. These are indelibly associated with the national game. But the baseball scenes are so worked out that every woman in the country can follow the action easily.

It is expected that "Right Off the Bat" will be ready for release about September 1. W. E. Shallenberger, president of the Arrow Film Corporation, is now at work on the play which will follow it.



TWO VIVID GLIMPSES OF THE EASTLAND EXCURSION STEAMER DISASTER, CHICAGO, AS CAUGHT BY THE HEARST-SELIG CAMERAMEN

"A Game of Three," Sterling Camera, Is Good Vehicle for Talents of Gilmore and Niederaur

The Sterling Camera and Film Company announces in this issue the release, September 1, of the five-part detective story "A Game of Three," in which is featured Barney Gilmore and Lillian Niederaur, two stage stars, assisted by the following cast: E. F. Roseman, Roy Gahris, John Sharkey, George Stone, Richard Lysle, Roy Applegate, George Henry, Violet Stuart, Grace Norman and Mabel Wright, in addition to which one hundred others appear in most every variety of familiar character of metropolitan life.

"A Game of Three" is a New York detective story, said to be founded upon a recent sensational jewel mystery, many details of which are accurately visualized. Barney Gilmore in the character of Detective O'Bryan, while trailing his quarry, is seen in many exciting adventures and daring escapades. Lillian Niederaur, in the role of the adventuress, shows marked ability and character expression.

The photography throughout is deserving of special mention. Efforts to get street atmosphere were highly successful for there appears a number of street and exterior scenes actually taken at midnight in the streets of New York in which faces and foreground appear clear and distinct; at the same time street lamps, electric signs and automobile lights appear natural in the background and distance.

The feature, it is announced, will be released September 1, on a unique state rights plan that should interest every state rights exchange man and film exploiter in every part of the country. A fine line of advertising material for this production is now ready. The next release, a well known stage play, will be announced shortly by the Sterling Camera and Film Company.

"Who Is Guilty?" Is Pathé Sequel to "Who Pays?" Series Probably Ready in Autumn

IT is announced that Pathe is contemplating a novel series to be called "Who Is Guilty?" or "The Struggle for Life," which will be along lines somewhat similar to the very successful "Who Pays?" series recently released.

"Who Pays?" a series of twelve three-part dramas founded on social crimes and problems of everyday existence, enjoyed country wide publicity and there was an insistent demand for another such feature.

The new series will deal with actual problems of modern life presenting them in a forcible and graphic way. Each chapter will be complete in itself, and the Pathe name is assurance of the quality of the pictures.

Louis J. Gasnier, general manager of the Pathe Exchange, is now making the necessary arrangements for this great series, and it is probable that the pictures will be released in the fall. They will be put out in conjunction with a strong chain of newspapers which will carry the story simultaneously with the showing of the pictures. Balboa is being considered as the producer because of the success with the "Who Pays?" pictures.



LAUGHABLE MOMENTS IN "LOVE AND LABOR," THE FIRST OF THE NEW EXTRA "BEAUTY" COMEDIES (Released August 14)

WILLIAMS FORMS EXCHANGE IN SAN FRANCISCO

The firm of C. L. Williams and Company has been formed to engage in the feature film business at San Francisco. Mr. Williams is well known there, having been the manager of the Blinkhorn interests during the time that the Blinkhorn Photoplays Corporation was soliciting business in that territory.

The offices formerly occupied by this concern have been taken over by the new company.

In and Out of Los Angeles Studios

By J. C. Jessen

Special to Motion Picture News

Los Angeles, August 9.

THE metropolitan success, "A Message from Reno," produced on the legitimate stage three years ago by H. M. Horkheimer has been adapted to the screen, and is now being filmed by the Sherwood MacDonald Company at the Balboa studio. The production will be in five reels and features Ruth Rowland and Andrew Arbuckle, brother of the famous Maclyn. Miss Rowland appears in the part in which Violet Dale was starred.

All of the Balboa companies are busy. Bertram Brackin is making a three-reel society drama featuring Jackie Saunders, Lewis Codey and Frank Mayo. Director Frank Cooley, late of the American studios, is making a drama with scenes laid in the Latin quarter of Paris. Conspicuous in this cast are Paul Gilmore, Alma Ruben and Ethel Fleming.

H. O. Stechhan, well known West coast newspaper man and author, has been engaged by President H. M. Horkheimer to have charge of the publicity department of the Balboa Company.

Climatic conditions at Long Beach have made it necessary that the Balboa Company perfect a way of keeping water at a given temperature for use in their laboratories, and a sixty thousand gallon refrigerating tank has been constructed. By this it will be possible to keep the water at the same temperature at all times, and filter the same so that it is in the best of condition for laboratory use.

L-Ko Filming Bath Burlesque

Abe Stearn, business manger of the L-Ko Universal, is in Chicago on a two weeks' business trip. The Jack Blystone L-Ko Company is filming a one reel subject, "The Bath House Tragedy" in which scenes in a Turkish bath are burlesque. Hank Mann, Peggy Pearce, and Kitty Howell appear in the principal parts.

Director Harry Edwards, who has just completed a comedy about scenes in the Elks National Convention parade, in which all the national officers took part together with Billie Ritchie and Louise Orth entitled, "Hello Bill," is now engaged in making a trick photography picture which has hypnotism for its basis. Billie Ritchie and Alice Howell appear in this, and the subject is such that it required a number of special sets.

A travesty on the entertainments of wealthy, entitled "The Idle Rich" is being made by David Kirkland and company, which includes Harry Gribben and Mae Emory.

By the end of this week, "The Silent Voice" the second Francis X. Bushman Quality release for the Metro program will be finished. In this Mr. Bushman plays the part of a man who loses his sense of hearing, and feeling that all the pleasures of life have been lost, seeks solace in the mountains where he becomes a hermit.

One of the thrilling scenes is that in which workmen blasting a road through the mountains are unable to warn him that he is standing on a cliff that will soon crumble away because of an explosion, and he is badly injured in the fall. A society girl from the city ridiing through the mountains aids in recovering him and a pretty love story follows. Supporting Mr. Bushman and Miss Snow are Lester Cuneo, Frank Bacon and W. C. Clifford. The picture abounds with beautiful interior and exterior sets.

African Villages at Lasky Studio

The big ranch of the Lasky Company in the San Fernando Valley is being transformed into southern African villages, and similar scenes for use in "The Explorers" in which Lou Tellegan will be featured, supported by Dorathy Davenport, Tom Frohman, Ernest Joy and James Neil.

One village will have more than a thousand population and consist of more than one hundred and fifty thatched huts. The technical department is now making hundreds of granaries similar to those the natives make by hollowing out trunks of large trees. They are used for the storage of food.

The stage, orchestra pit, and boxes of the Metropolitan Opera House of New York City is being duplicated on the Lasky stage for use in the third and last Geraldine Farrar subject, which portrays the struggles of a young opera singer to gain success. Miss Farrar is supported by Theodore Roberts, Pedro de Cordoba, Elsie Jane Wilson, Tom Frohman, H. B. Carpenter and others. A replica of the interior of the Ritz-Carlton cafe in New York City is being built for scenes in this picture. This set will be sixty feet wide by 200 in length.

In this picture Mr. de Cordoba appears in the role of a rising young composer, and it has brought out the fact that he is a violinist and has always had a desire to become a composer. Miss Farrar learning of this has been in collaboration with the actor in composing his first selection. It is stated that the composition will have a screen motive, and other players have named it "The Geraldine Gavotte."

Miss Farrar has taken a most keen interest in motion pictures, and during the week she has been at the Lasky studio has entered upon her work heart and soul. The making of the death scene in "Carmen" which required a number of retakes would have tried the patience of the usual star or leading woman, in that it required lying in the dirt and dust of the entrance to the bull ring for more than an hour. Miss Farrar withstood the ordeal in a most pleasant manner, jesting with the other members of the company when the camera was not operating, despite the torrid rays of the California sun in her face.

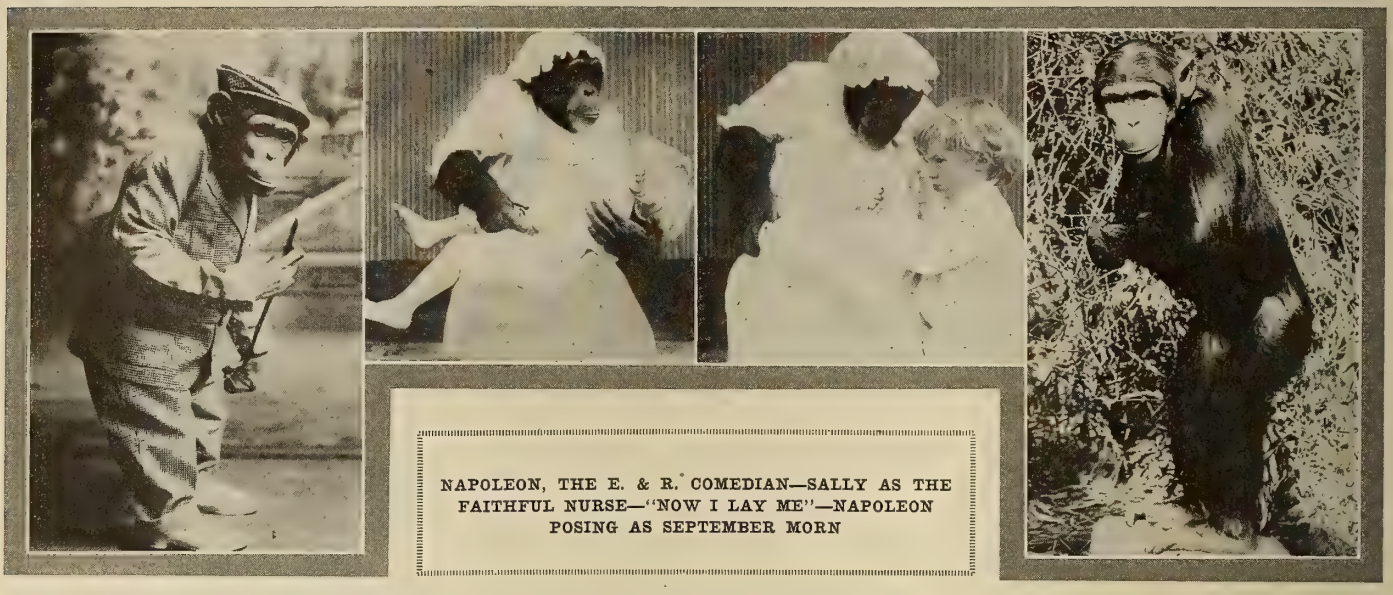
Geraldine Farrar Likes Pictures

Since coming to California the opera singer has developed a very keen interest in pictures, and at the suburban theatre in Hollywood has witnessed a number of episodes of the "Perils of Pauline," "Exploits of Elaine" and the "Hazards of Helen," and now suggests to the Lasky management that a serial be produced entitled "The Gyrations of Geraldine."



CHARLES KESSEL, ADAM KESSEL, JR., C. O. BAUMANN AND MACK SENNETT, WHO RECENTLY TOOK PART IN THE FORMATION OF THE $5,000,000 TRIANGLE FILM CORPORATION

THE "STARS" OF THE E. AND R. JUNGLE FILM COMPANY, RELEASING ON THE KRITERION PROGRAM



NAPOLEON, THE E. & R. COMEDIAN—SALLY AS THE FAITHFUL NURSE—"NOW I LAY ME"—NAPOLEON POSING AS SEPTEMBER MORN

She has advised Director General DeMille that her greatest ambition is to ride a balloon and an airship, and her work in the two subjects now completed shows that she fully enjoys and insists upon making all hazardous scenes as realistic as possible, regardless of results. This is most clearly demonstrated in the fight scenes of "Carmen."

Members of the stock company and technical staff of the Lasky studio are at a loss to know how to show their appreciation of the many kindnesses of the opera star during her short stay at the studio, and a prize will be offered to the member making the best suggestion.

The equipment necessary for the filming of "The Case of Becky" at the Lasky studio was very elaborate, and consisted of all the appliances used in three forms of hypnotism. The play itself will contain demonstrations of the Charleton method by Theodore Roberts, the mechanical method in which an electric pipe organ, Lark's Mirrors, and other devices by James Neil; and personal or mental hypnotism by Carlyle Blackwell. In all instances it is the endeavor of the three practitioners of mental sciences to kill the unpleasant mental state of the girl, Blanche Sweet, who has a dual personality. The play can be described as a battle between minds, and in the climax Becky is killed mentally and Dorothy survives. The photoplay is adapted from the Edward Locke stage production in which Frances Starr was starred.

That another large studio will soon be built in Hollywood is the information given out by President "Bill" Parsons of the National Film corporation. The present quarters at the Oz studio are too small to accommodate the five companies that are now at work. No location has been decided upon, but it is understood the company has options on several very desirable tracts which will give them sufficient studio, laboratory, and exterior building space.

If a new plant is built it has been decided that it should be modern in every respect and contain sufficient laboratory equipment to make all prints of the releases of the company.

During the past week there has been a number of additions to the producing staff including Louis Chaudet, late animal producer of the Selig forces, who is now engaged in filming "Can You Beat It," a tale of a night at the club which causes domestic unpleasantness, all of which is straightened out by hubby returning at the psychological moment and capturing the burglar who is taking away the family silverware.

Additions to Producing Staff

The principals in this are Bill Parsons, the magnetic comedian, Miss Constance Talmadge who appears as the wife, and James T. O'Shea, assistant to Director Chaudet appears in the straight lead.

"The Accident" is the title given a two-reel dramatic subject being produced by William Seiter with a cast which includes Lamar Johnstone, late of Selig's, as the author, Bob Chandler the artist, and Edward Sloman, of Universal "Trey o' Hearts" fame, and Jill Woodward. This story portrays life in the Paris Latin quarter and depicts the struggles of a young author in his fight for success.

Ernest Garcia, formerly with the Sterling and Selig companies is another director of the National staff, who now has the filming of a two-reel underworld story, "The Scar" in charge. Eugene Paulette is appearing as a crippled Italian with Constance Johnston, Page Peters and Frank Bonn in the straight leads. This is a story of the New York Eastside which opens with an Italian picnic and accident scene in which a girl is rescued by a millionaire who later becomes a reform worker.

The girl's brother, the crippled Italian, several years later becomes the tool of a gang of lawbreakers and is assigned to the task of killing the millionaire and attempts to do so, but recognizes the scar on his face which was caused by his sister when the millionaire reform worker saved her life.

"A Simple Country Girl" is the title given a one-reel comedy in which Rena Rogers appears in the name part supported by Russ Powell. This is a burlesque on the white slave traffic pictures which have been shown, and the production is in charge of Ernest Van Pelt, late director of the Charles Chaplin-Essanay comedies.

Director General Bruce Mitchell and company have spent the past week on a launch near Los Angeles harbor making the kidnapping scenes for "Captivating Mary Carstars," adapted from the novel of the same title by Henry Sydnor Harrison. The kidnapping is done at the behest of Mary's father, who has not seen her since a separation of himself and his wife, and the young man he employes to secure the girl, played by Alan Forrest, falls head over heels in love with her, with the result that a wedding takes place on the yacht before Mary is taken to her father. Norma Talmadge, late of Vitagraph company appears in the name part.

Harold Ostrum, formerly business manager for the Oz Company, has taken up the duties of assistant to Managing Director Bruce Mitchell. The National Film Corporation is justly proud of its force of cameramen, which consists of Gus Peterson with Managing Director Bruce Mitchell.

Allen Davey with Louis Chaudet, M. S. Mouler for the Ernest Garcia Company, Chester Lyons, late of the Pathe, with the Seiter organization; and Victor Scheurich with the Van Pelt comedy company. The assistant directors are Jack O'Brien, James T. O'Shea, Vernon S. Jones, Howard Knoth and W. W. Wood. Ben Lee is stage manager and Fred Newmeyer, master of properties.

While the technical staff is preparing props necessary for the coming big V-L-S-E production, S. Sturgeon, feature director of the Vitagraph company, is making a number of small subjects.

The script was by Mr. Duncan and is entitled "Love and Law." Two rivals for the hand of a fair widow resort to seeing who can entertain her best by automobile rides. One having a "tin wagon" succeeds in having his friends on the city council prohibit a faster speed than fifteen miles an hour, and thus he is kept in the running. This is Mr. Sturgeon's first comedy.

A Vitagraph comedy drama of two reels, "Her Last Flirtation," is being made by

Ulysses Davis. Myrtle Gonzalez, Alfred Vosburg, George Kunkel and Carleton Wetherby appear in this. Miss Gonzalez takes the name part, that of a girl who claims having received nine proposals and broken as many hearts, but when she meets a Westerner while on a visit to her father's ranch, he takes matters in his own hands and takes her to the parson.

The filming of four feature productions for the new Triangle program has been taken up at the Griffith studio, Hollywood. "Blood Will Tell" is the title of a five-reel comedy drama in which Douglas Fairbanks is featured. This is being made under the direction of William Christie Cabanne, and is the first picture in which the new armoured automobiles of the United States Army will be used.

Array of Armoured Automobiles

Learning that these were to pass through Los Angeles on their way from an Eastern fort to the San Francisco Exposition, Mr. Cabanne secured permission from the Secretary of War to use them. All are mounted with machine guns, one auto having a balloon destroyer, another an airship destroyer. Others are a hospital, kitchen, wireless station, and the sixth is a private car belonging to Capt. Dixon. Scenes with these autos were made at San Diego. The company including Signe Auen, Monroe Salisbury, Lillian Langdon, Olive Adair, Edward Warren, and cameraman Billie Tildeu spent the past week at San Diego. A mammoth set consisting of an Indian-Mexican village is being constructed in the San Fernando Valley for scenes in this subject.

Roszika Dolly, the celebrated dancer of "Hello Broadway" fame, supported by Lillian Gish, Wilfred Lucas, and Mary Alden is appearing in a dramatic part in the five-reel subject entitled, "Mrs. Billie."

The third feature now being filmed is an adaptation by Chester B. Clapp from the Horace Hazeltine novel, "The Sable Lorcha." In this, Tully Marshall appears in the character part of Soy, a half-breed Chinaman. He is supported by Thomas Jefferson and Elmer Clifton in the principal parts. The production is in charge of Lloyd Ingraham.

The fourth feature is entitled "The Scarlet Band," and features John Emerson.

DeWolfe Hopper is due to arrive in Los Angeles in the near future to appear in Griffith features.

"Hearts and Flowers" is the title of a one-reel Majestic release made by George Seigmann. William E. Lawrence plays the part of a musician whose clothes are stolen by a tramp. The tramp is killed in a railway accident, and the wife is misled by the instance. Francelia Billington, Francis Carpenter, Walter Long and Howard Gay appear in this.

The Komic of the week is entitled, "Shocking Stockings" which certainly means striped ones for Fay Tincher. The majority of exterior scenes of this were made at one of the local beaches. The scenario is by Chester Withey, who with Eddie Dillon, Max Davidson and Frank Darion complete the cast.

"Right to Live" by Majestic

The Majestic Kid Company is making "The Right to Live," a one-reel subject with the usual cast which includes Violet Radcliffe, George Stone and Carmen Derue. This company has just returned from San Diego, the trip being made to secure sea scenes aboard ship for the one-reel subject, "The Little Cupids." All of the miniature film players retained their good health during the trip, and are now boasting that they are immune from sea-sickness.

For the first time I. W. Hellman, Los Angeles millionaire, has permitted a motion picture company to make scenes at his palatial mansion in the millionaire colony at Pasadena. These will be used in the two-reel Reliance drama "The Bold Impersonation," being made under the direction of F. A. Kelsey. Mr. Hellman was so delighted with the film people that following their work he gave a luncheon at his home for them.

Irene Hunt, Reliance actress, recently was awarded first prize at a dancing contest at Venice. A beautiful silver loving cup was presented. This is the third trophy she has won.

Further preparations are being made for the making of Griffith releases for the Triangle program at the Griffith studios, Hollywood, in the construction of a number of additional buildings. G. W. Bitser, chief photographer, found the laboratory space insufficient, and a third large building, 26 feet x 125 feet, which consists of two floors, is now being erected. This will be used for film drving room. All positive prints for Griffith subjects will be made in Los Angeles. A carpenter shop 42 feet x 70 feet and 18 feet high is now under construction, and when finished the carpenter shop force, now consisting of ten men will be doubled. Additional property has been secured for use in building big exterior sets, and already a big swiming pool is nearing completion. Ten more dressing rooms are being built, and soon will be assigned to principal members of the Griffith Company.

Don Meaney Gets a Boost

Don Meaney, who has been serving as one of the business managers in charge of eight companies at Universal City, and later was assistant to Director General Henry McRae, this week took up his new position at the Quality Pictures studio where he will be manager of production. Arrangements are being made to begin work immediately on the next Quality Pictures release, "The Silent Voice" having been completed.

Mr. Meaney since coming to the coast has been allied with the production department, and in this capacity has been very successful. He was formerly advertising manager for the Essanay, and it was there that he was closely associated with Francis X. Bushman, the Quality Pictures star.

Work has been taken up on the next Bosworth Universal subject, "Big Bill Brandt," which will consist of four reels. Hobart Bosworth plays the leading part, that of a man who was convicted of a crime on purely circumstantial evidence and sent to prison for twenty years. At the end of fifteen years he and others escape, and he goes to Canada where he lives a wild Western life for a number of years, but the strong desire to see his aged mother causes him to return to the States, and it is while on this mission that he is recognized and an attempt made to capture him.

In this he is shot and dies shortly after learning that his mother has passed away. The story is built around a gift gun which is given him when a young man, and all the misfortunes of his life can be attributed to this, he having been convicted on the evidence introduced relative to this gun, and it was by this that he was shot and killed. Mr. Bosworth will be supported by Jane Novak, Lloyd George, Anna Lehr, and Albert MacQuarrie.

Giblyn Goes to Triangle

A number of changes have been made at the Universal studio in the past few days, and among the important changes is that of Charles B. Henkel, who was assistant to H. P. Caulfield, being selected as scenario editor. Marshall Stedman is made manager of production. Charles Giblyn, who has been directing for the Universal for the past year and a half, leaves upon the completion of his present production, and will be associated with the NYMP studio, where he will direct for Thomas H. Ince.

Mr. Giblyn has been considered one of the most successful directors on the Universal lot, and will make a valuable addition to the Triangle producing staff. Lee Lawson, technical director, has resigned, and it is understood he will be affiliated



MADAME NAZIMOVA VISITS GRIFFITH STUDIOS IN HOLLYWOOD, CAL. RIGHT TO LEFT, D. W. GRIFFITH, RALPH LEWIS, WILFRED LUCAS AND MADAME NAZIMOVA

with the Triangle organizations. Mr. Lawson is succeeded by Frank D. Ormiston, who arrived at Universal City from Chicago, after serving as technical director for the Weber-Smalley company, making the Anna Pavlowa feature, "The Little Dumb Girl of Portici."

Scenario is being prepared for the Universal Broadway Feature starring Henrietta Crossman. The title of this is "Tongues of Men," an adaptation from a well-known play which is being done by Harvey Gates. This will be completed in four reels.

A young millionaire masquerading as a farmer at the beach in order to avoid the stares of the inquisitive is the cause for much fun in the Joker subject, "At the Beach Incognito," being made by the Allan Curtis Universal company. The sensations of this are caused by the changing of carpet bags with a farmer who is there to see all the beauties. The usual Curtis cast, including Max Asher, Milburn Moranti, Lillian Peacock, Gale Henry and William Farney appear in this. The company will next take up "He Couldn't Fool His Mother-in-law," depicting the attempts of a lover of the white lights to retain tranquility at his own fire side, and also enjoy the company of a number of fair ones.

A one-reel underworld story, "The Eagle" is being made this week by the Hobart Henley-Leon Kent Universal Company. The scenario is by Harry Mann, a member of the cast. Hobart Henley appears in the name part, that of a crook, supported by Grace Thompson and Ray Hanford.

"The Cry of the First-Born" is a three-reel drama depicting life in the Hawaiian Islands where an English rice plantation owner becomes infatuated with a native girl and weds her. Through the perfidy of an English army officer who covets the woman, the husband is falsely advised that the woman is dead after he has been called to his native country because of the illness of his father.

The husband learning this information is heart broken. After years have past and he has wed another he returns to the Island to find his wife and child. His half-breed son learning of the presence of the father attempts revenge by stealing the baby child, but is foiled in his attempt to commit murder. In the cast are W. L. Rogers, R. C. Ryles, Yona Landowska, Peggy Norris, and the direction is in charge of Norman McDonald.

"The Last Thirty" a News Story

The subject featuring Daddy Manly entitled, "The Last Thirty," being produced by H. G. Stafford, will soon be finished. This is a news association story with the aged actor appearing as a telegraph operator who is stricken when he learns of the kindness shown him by the boys at the office, who rebuke the retirement of their old friend by the new general manager. Supporting Mr. Manly are Walter Belasco and Gladys Applebee. The scenario is by Ben Cohan.

A Western two-reel drama from scenario by Bess Meredith is being made under the direction of Joseph Franz. This is entitled "The Ghost Wagon." This is an early day Western picture and will contain a number of big Indian warfare scenes wherein the tribe induced by a half breed attempt to kill all the settlers of a small Western settlement. Through this is a pretty love story, and shows the attempts of two impostors to gain possession of a silver mine. The cast includes Edythe Sterling, A. Edmundson, Sherman Bainbridge, Warren Ellsworth and Rex Roselli.



VICTORIA FORDE, THE POPULAR LITTLE COMEDIENNE, WHO HAS JUST JOINED THE SELIG FORCES IN THE WEST

Among the prominent people to visit Universal City during the past week were Madame Schumann-Heink, famous singer, and Governor Arthur Capper, of Kansas. The opera singer was posed for a motion picture while in the cage of the big Sumatra tiger "Princess."

The filming of the French tragedy, "Business Is Business," featuring Nat. C. Goodwin, was finished last week at Universal City.

For more than two hours seven hundred men representing the principalities of Gretzhoffen and Grahaffen, battled on the beach before the lenses of a dozen cameras Sunday for the fourteenth episode of the "Broken Coin" serial. Favored with good weather, the company secured the desired results which constitute the big punch of the closing episode of this serial. Oscar Dempsey, an actor, in charge of a cannon, was badly burned when the cannon exploded from an overload, and died later at a hospital. Funeral service was attended Wednesday by all members of the company.

The Al. E. Christie Nestor company, including Lee Moran, Eddie Lyons, Carmen Phillips, and Elsie Greeson are home from San Diego, where they made two pictures. One is entitled, "Too Many Smiths," depicting the misfortunes of a detective in running down a pair of crooks, when he was misled by the names on the hotel register. The second subject completed was, "Their Happy Honeymoon," wherein several couples, all newlyweds have their first breaking of the family ties and a final reunion which brings happiness to all.

Giblyn on Last U Subject

Director Charles Giblyn is now engaged in making his last Universal subject, "The Deceivers." The name parts are taken by Agnes Vernon and Jack Dillon, who are employed in the office of a noted lawyer. Their plot is to mislead an aged client of the lawyer by the girl posing as the elderly man's niece thus being in a position to get possession of the family jewels and other wealth. In the end the confidential clerk is found to be the cause of the trouble, and the girl is rewarded by the wealthy man adopting her.

A one-reel subject, "Every Man's Money," is being made by Lynn Reynolds, with a cast including Sydney Ayres and Doris Pawn. A pair of social pirates insist upon their daughter courting a wealthy young man, and the desired wedding is brought about, but on the eve of the wedding day, the young man finds that his fortune has been swept away.

Vitagraph Brings Mascot from Desert

A souvenir of the R. S. Sturgeon Vitagraph Company of their trip to the desert recently, is a mammoth desert turtle which measures fully fifteen inches in diameter. It is retained at the Santa Monica studio by means of a long chain, and during its short stay at the producing plant has made friends with everyone concerned, principally for the reason that it needs no care. It secures all its food from the lawn, and water from the dew. The mascot has been christened "Vita," and it has become so fond of Sam Spedon, publicity manager, here on a visit from the New York office, that members of the company fear they will lose it when Mr. Spedon departs.

(*Continued on page 76.*)



TWO ELABORATE SETS BUILT AT THE QUALITY STUDIOS FOR "THE SILENT VOICE," THE SECOND BUSHMAN PICTURE



Dedicated to Americans

By An American

PEACE

PATRIOTISM

PREPAREDNESS

PROTECTION

PROSPERITY

10 MONTHS AGO

Ten months ago, shortly after the outbreak of the great European conflict now raging, F. O. Nielsen, of Chicago, realizing to the full the deadly peril which menaced our peace loving country on account of its "unpreparedness," determined through the medium of the moving picture, to place the *actual facts* of the situation before the people. The result has been a phenomenal picture.

Mr. Nielsen's efforts are the outcome of a purely patriotic idea. His sole aim has been to arouse the easy-going home-loving American citizen to his duty and loyalty to "The Flag." It has taken months of labor and thousands of dollars to bring about what the heads of the various Government Departments say is

THE GREATEST PICTURE OF ITS KIND

GUARDING OLD GLORY

"A PICTURE THAT EVERY AMERICAN SHOULD SEE."
LINDLEY M. GARRISON, Secretary of War.

"WILL BE A GREAT HELP TO THE COUNTRY."
Major General LEONARD WOOD, U. S. A.

"Guarding Old Glory" is the finest "Peace," "Patriotic" and "Preparedness" Picture, regardless of the statements of others. It is free from any play features, but tells *hard, solid facts.* It is the *first and only* picture of its kind to receive the solid endorsements of Government Officials. No other picture can show such wonderful scenes, such stirring action, such beautiful photography. "Guarding Old Glory" will be seen in every theatre in the country.

NO RED BLOODED AMERICAN WILL WANT TO MISS SEEING IT!
NO RED BLOODED AMERICAN CAN SIT STILL WHILE SEEING IT!

Turn the Page and Read What

Secretary of War LINDLEY M. GARRISON
Secretary of the Navy JOSEPHUS DANIELS
Major General HUGH SCOTT, Chief of Staff
Major General LEONARD WOOD, Chief of Dept. of East
Admiral WILLIAM S. BENSON, Chief of Operations

the five biggest men on the firing line say about



GUARD

BIG GLORY

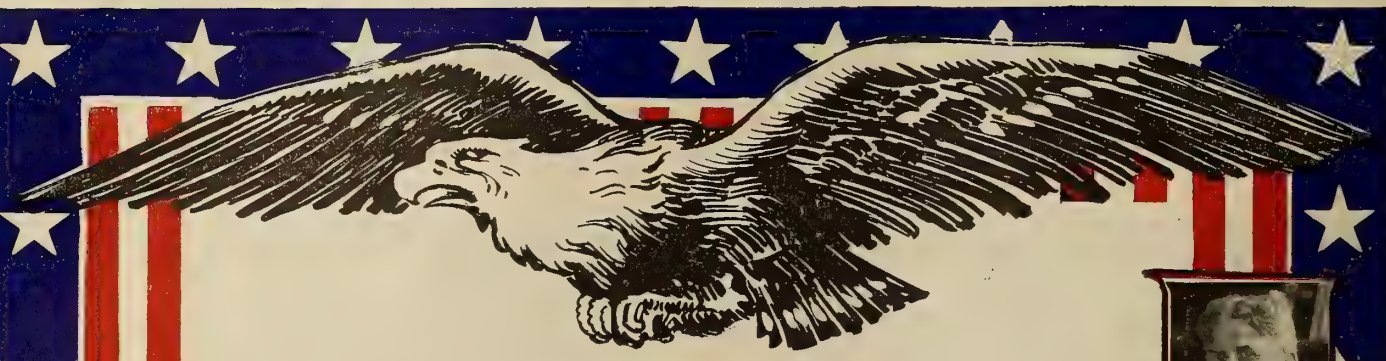


Not a Mythical, Imaginative Story Designed to Take Advantage of the Times, but a Graphic Picture with a Thundering Punch of Almost Unbelievable Facts

An Hour and a Quarter of Patriotic Thrills

FIVE REELS of Awe Inspiring Action

F. O. NIELSEN, Schiller Bldg., Chicago, Ill.
or W. H. RUDOLPH, Candler Bldg., New York



THE SECRETARY OF WAR
Washington

Mr. F. O. Nielsen,
Chicago, Ill.

July 14, 1915.

Dear Sir:

I have just seen your series of motion pictures entitled "Guarding Old Glory." They are faithful and accurate reresentations of the various branches of the land and sea forces in the service. They are extremely interesting and instructive; and I WISH THAT EVERY CITIZEN COULD SEE THEM and thereby be induced to feel the personal interest and pride in the Army and Navy which they so richly deserve.

Very truly, yours,
(Signed) LINDLEY M. GARRISON, Secretary of War.

THE SECRETARY OF THE NAVY
Washington

July 16th, 1915.

My Dear Mr. Nielsen:

I witnessed with pleasure a private exhibition of your moving picture film entitled "Guarding Old Glory." It is a splendidly realistic exhibition of various phases of Army and Navy life which can not fail to interest the public. I TRUST THAT THOUSANDS WILL SEE THESE PICTURES, for I am sure they will increase the pride and interest which the people already have in our Army and Navy.

Cordially yours,
(Signed) JOSEPHUS DANIELS,
Secretary of the Navy.

Mr. F. O. Nielsen,
Chicago, Ill.

WAR DEPARTMENT
Office of the Chief of Staff
Washington, D. C.

July 15, 1915.

Dear Mr. Nielsen:

I witnessed with the Secretary and Assistant Secretary of War the exhibition of films on military subjects entitled "Guarding Old Glory" yesterday in the War Department. I CONGRATULATE YOU FOR THE FIDELITY OF THE PICTURES SHOWN and THINK THIS SHOULD BE AN EDUCATION to many who never see our Army or Navy. I think you are doing a patriotic duty in showing these pictures throughout the country.

With best wishes, I am, Sincerely yours,
(Signed) H. L. SCOTT,
Major General,
Chief of Staff.

Mr. F. O. Nielsen,
Chicago, Ill.

HEADQUARTERS EASTERN DEPARTMENT
Governors Island, N. Y.

Mr. F. O. Nielsen,
Chicago, Ill.

July 20, 1915.

Dear Mr. Nielsen:

I have twice had the opportunity to see the remarkably good moving picture representing army life in various places, designated "Guarding Old Glory."

I WISH TO CONGRATULATE YOU ON GETTING UP A PARTICULARLY GOOD PIECE OF WORK, ONE WHICH SHOULD BE OF REAL EDUCATIONAL VALUE. Your interest has been such as to enable you to produce a particularly good piece of work, and all of us who are interested in the education of the people on the subject of military preparedness, appreciate the effects of your efforts in this direction.

Trusting that you will have a large measure of success, I am,
Very sincerely,
LEONARD WOOD, Major General, U. S. A.

Office
Secretary of the Navy

NAVY DEPARTMENT
Washington

July 19, 1915.

Dear Sir:

It gave me great pleasure to witness the exhibition today by your representatives of the moving picture "Guarding Old Glory."

The scenes are selected with remarkably good judgment, showing as they do scenes from real service by the men who are kept ready at all times to guard the flag.

EVERY PATRIOTIC AMERICAN WHO HAS THE OPPORTUNITY TO SEE THESE PICTURES WILL UNDOUBTEDLY BE BENEFITED BY THE EXPERIENCE.

Sincerely yours,
W. S. BENSON,
Rear Admiral and Chief of Naval Operations, U. S. N.

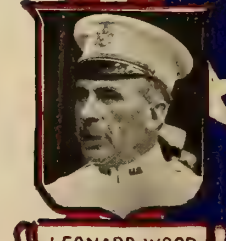
Mr. F. O. Nielsen,
Chicago, Ill.

F. O. NIELSEN, Schiller Bldg., Chicago, Ill.
or W. H. RUDOLPH, Candler Bldg., New York











JUST TO MAKE TALK

By George D. Proctor

ALL out for the big field day of the New York local No. 1 of the Motion Picture Exhibitors' League of America. The "midsummer gathering of the clan," as the announcement so prettily reads, will be held at Brighton Beach, Saturday, August 21. The kind offices of the weather bureau are hereby invoked.

Much fun is planned with Joe Humphreys as master of ceremonies. The features are the Charlie Chaplin contest, the "Goddess" contest, the photoplayers' parade and the shore dinner. Leather lunged Bill Haddock, who is called "Silent Bill" because he isn't, is the official announcer.

One can almost see Sam Trigger, Billy Hilkemeier, Lee Ochs, Adolph Weiss, Needles, Corn, Bauerenfreund, et al, disporting themselves. Yes, it will be a bully time. It always has been in years past.

Here is change of the week too important to receive anything less than a separate paragraph.

Harry Reichenbach, press agent par excellence, is leaving Metro for Equitable. Harry is hog-tied by a contract which was so good that he couldn't bring himself to refuse, especially when he thought of that famous old admonition "Get the money." What the opening overture will be is not yet known, but it will have to be a good one to beat his Bushman-bomb stuff. Harry is a real press agent and one of the most tireless workers in the business.

That luncheon that Harry Reichenbach gave at the Knickerbocker last Tuesday noon, apropos of his departure from the Metro to keep up the good work at the Equitable, was quite as unique as most of Harry's performances.

The unexpected happened when Harry was called upon to investigate the contents of a certain suspicious-looking package, and discovered inside a handsome gold cigarette case, a tribute from President Rowland and Joe Engel of the Metro.

"I can't say anything, boys," remarked the victim, as if a piece of cracked ice had stuck in his throat. "I'll pass it around instead and you can imagine what you would try to say if you were in my place."

John Semmler, of the "Morning Telegraph," gave an excellent impersonation of Neutrality in his position between Wid Gunning and Arthur Leslie. There were no casualities. The table, it may be remarked, was long enough to prevent anyone but Wid from being heard all around it without raising his voice.

The short story contest was won by Mr. Reichenbach of the Equitable, Arthur Leslie second. The entire scene was passed by the National Board of Censors.

Others present at the luncheon were: Lewis J. Selznick, Arthur H. Spiegel, Felix Feist, Lynde Denig, of the "Moving Picture World"; Robert Welsh,, of the "Dramatic Mirror"; A. MacArthur, Jr., of the "Moving Picture World"; Charles Condon, of "Motography"; Mr. Rosenthal, of the Equitable Motion Pictures Corporation; Lesley Mason, of MOTION PICTURE NEWS.

Arthur James, whose sound literary judgment has been the solid foundation of many past successes, leaves the Mutual, where he has been head of the publicity department for more than a year, to take a man's size job with Metro. James will be the executive head of the publicity and advertising and scenario departments.

Merritt Crawford, editor of "Reel Life" for more than a year, leaves the Mutual with James, to have more immediate charge of the Metro publicity. Henry James, the third man of whom it may be said "with Mutual for more than a year," also joins Metro in an executive capacity.

J. N. Naulty, general manager of the Mutual since its inception, leaves the Mutual to be general manager of Triangle, the Griffith-Ince-Sennet combination.

The day of the original scenario is just about here. Several years ago there was a lot of talk about the day when "the open market" would arrive. The open market arrived and existed full fledged long before anyone dared acknowledge. That is to say—the time when an exhibitor could book a program of films rented from different distributing companies without having his service cancelled.

Now the same condition holds good for scenarios. A lot of folks are predicting that the day of the original scenario will come. It has come, but the scenarios must be good.

Keep your eyes on Mutual. Not only is reorganization in progress, but it is highly probable that a couple of new exchanges will be opened soon. Remember that John R. Freuler, president, and J. C. Graham, his right bower, are real exchange men.

Prosperity note: R. H. Cochrane, vice-president of the Universal, now rides around in his own little twin six Packard. Now is a good time to remember that the Universal owes to Mr. Cochrane more than most folks know, for he has never sought the lime-light.

Nobody ever heard of a batrachomyomachio, outside of a few of us, until Arthur Leslie pulled it out of his Pandora's box to assault the gentleman who really deserves assault for his poorly grounded attack upon the women of the screen.

It's a shame to expose another writing person, but the polysyllabic offering is really the title of an ancient Greek poem, credited to Homer, and means "the battle of the frogs and mice." So, as used, its not so biting as it sounds.

But, regardless of that, Leslie's reply to the person in question is deserving of support.

Here's a fine, verbal passage of arms between two directors—two real ones, too.

The first, now on the Pacific Coast, sent the second this telegram:

"If your terms are very reasonable would like to engage you."

Just ten words, it went at regular rush rates.

To which the second, peeved, for he considers himself as good as the first, replied, after deliberation:

"Was considering making you the same offer."

The reply was sent at just as high prices as the first telegram.

George Universal Stevenson is back after a stay of nearly a year on the other side of the big drink, working for the Universal. George's first stop was London where he got the British house organ started for the Trans-Atlantic Film Company, the English Universal corporation. Then George went over on the Continent anad took in France and Spain, dodging shells and fleas alike.

Now he is back again bronzed, healthy and tired. President Laemmle gave him a vacation to rest up, after which he will go back into harness.

George can well be put on the list of untiring, faithful workers. His whole stay abroad, during these war times, has really been an exhibition of bravery and loyalty to his firm.

One "notes with pleasure" and "points with pride" to the rise of an old friend, Leonard W. McChesney, the new general manager of production at the Edison studio in the Bronx. Mr. McChesney succeeds Horace G. Plimpton, whose resignation came suddenly last week after six years on the job.

McChesney is a real film man. From advertising and publicity manager of the General Film Company he went back to Edison as sales manager of the motion picture department in July, 1913. Now he is manager of production. He has always been marked by one endearing quality—truthfulness. This quality and his frankness, pleasant frankness, have won him a host of friends and will stand him in good stead, anywhere. Here's best wishes for success.

Jacob Wilk, press agent, leaves World Film. Dame Rumor says he has been seen around the Equitable studio of late, but he

says he is opening an author's agency in the Longacre Building, and he ought to know.

Percy L. Heath, a well known theatrical press agent, for many years identified with the Henry W. Savage interests, latest with "Watch Your Step," succeeds Wilk at the World Film offices.

Well, the first copies of the "Minusa Minstrel," a snappy little fortnightly house organ, have arrived. Appended is the signature of "the world's greatest screen expert," Nat I. Brown. The Minstrel is so interesting that it is worth while hollering for. Which is to be construed as saying something.

The Knickerbocker Star Features, three-reelers, remain on the General Film program.

Joe Farnham is going to pull a real one pretty soon. All you directors better get in while you can.

John W. Grey is a busy young person with "The Battle Cry of Peace." Some picture.

D. W. Griffith is among the new car owners. His is a 1916 Fiat limousine. It matters not how you pronounce it, it rides just as easy.

IN AND OUT OF TOWN

Harry Spingler, juvenile leading man, is still in town, his announcement that he was going with Balboa notwithstanding.

Louis Gasnier, general manager of Pathé, is back from a short vacation spent with the Pump Club, an organization of Jersey City politicians.

D. W. Russell has left for England to represent David Horsley there.

Mary Anderson, Vitagraph ingenue and leading woman at seventeen, goes to the Pacific Coast Company.

CHANGES OF THE WEEK

Eddie O'Connor, the bald-headed comedian, is in stock with the Whartons playing "Onion Jones" in the Wallingford series.

Brinsley Shaw rises from characters to directing with the Universal. He is taking George Lessey's company during Lessey's vacation.

William Courtleigh, Jr., the Neal of the Pathé "Neal of the Navy" series, recently married Ethel Fleming at Long Beach, Cal.

Frank D. Sniffen, a well known advertising man, has been appointed general sales manager for Paramount.

Blanche Walsh has signed with the Triumph Film Corporation for a five-reeler.

May Ward, and her eight Dresden Dolls, late of vaudeville, are to play in a five-reeler, "A Continental Girl" for the Continental.

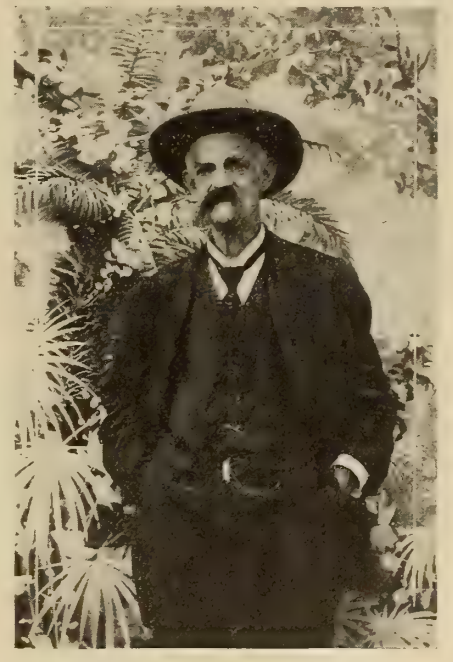
Frank Bacon, from the speaking stage, has joined the Metro forces and will support Francis X. Bushman in Quality features.

Literary Sleuth to Ferret Animal Moods for Horsley

F. W. Doughty, Who Wrote 1,250 "Brady" Detective Stories, Is Engaged to Write Two-Reel Scenarios and Will Study Bostock Beasts to Embody Their Whims in Pictures

FRANCIS WORCESTER DOUGHTY, known to every reader of light fiction, has been secured by David Horsley to write the scenarios for the two reel animal pictures, featuring the Bostock collection of performing beasts, which Mr. Horsley will produce and release on the Mutual program beginning about the middle of September. He left New York this week for the Horsley studios in Los Angeles.

As soon as he arrives in Los Angeles



FRANCIS WORCESTER DOUGHTY

and before he actually begins writing his scripts, Mr. Doughty will study the possibilities of the Bostock animals so that in his plays the full limit of performing ability of the animals may be realized.

He will also study their moods with a view to inculcate in his scenarios points of detail in wild animal life that are not apparent to the casual observer, but which are sure to add interest to these subjects. The scope of the new Horsley double exposure camera, which is capable of accomplishing new illusions remarkable and mystifying in the extreme, which will be used in the animal productions, is to be demonstrated to Mr. Doughty.

Combining this material with his vivid imagination and fertile brain, Mr. Doughty is sure to turn out some exceptional scenarios.

Francis Worcester Doughty is a national character. His novels, which have been published in almost countless number, have delighted readers for many years. He was born in Brooklyn, N. Y., in 1850, and when but twenty-two years old, succeeded to the publishing business of his mother, Sarah Parson Doughty, who was prominent in literary circles and contributed to almost all of the big publications of the day. Mrs. Doughty also wrote many plays which were produced at Barnum's museum and other theatres.

Since he succeeded to his mother's business forty-three years ago Mr. Doughty has been writing continually. He wrote the famous Brady series of detective stories, 1,250 in number, which made him a name as a creator of fanciful fiction.

He is also the author of a number of other successful series of "thrillers," including "The James Boys," and "The Young Sleuth." A large number of animal stories came from his pen. Of all of the old school of novel writers Mr. Doughty alone remains.

Mr. Doughty's first motion picture scenario was written in 1913. It was called "Hook and Hand" and was produced in five reels by the Solax company. After that time he wrote many photoplays, one of his greatest effects being "The Twenty Million Dollar Mystery," the serial story which he prepared in collaboration with Howell Hanchell.

The brand name under which these animal pictures will be released, together with the date of the first release and the title, will be announced later.

FIRST PULLMAN IN PICTURES SHOWN IN KLEINE'S "HELLO BILL"

For the first time in the history of picture making the interior of a Pullman car was photographed last week. George Kleine succeeded in breaking the ironclad rule of the Pullman Company during the making of some scenes for "Hello Bill," his five-part comedy featuring Bickel and Watson.

The Pullman interiors of the past have invariably been studio built, owing to the opposition of the Pullman Company to the use of their cars for such purposes. The car was placed at the disposal of the producer for an entire day and permission was extended at the same time to string a line of Allison-Hathaway portable lights through the top of the Pullman. Scenes were made in the Lehigh Valley yards and in transit to Communipaw, N. J.

"Hello Bill" will be released through the Kleine-Edison Feature Film Service, September 15.

SKY WRITING AVIATOR CHERISHES METRO MEDAL

Special to Motion Picture News

Los Angeles, Aug. 9.

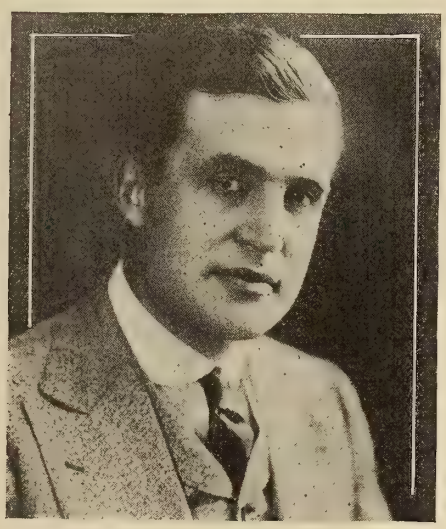
Art Smith, the daring aviator, who as a personal favor to Sol. L. Lesser and E. M. Asher of the All Star Feature Distributors, wrote "Metro" in the sky on his only night flight during Exhibitors' Convention week at the San Francisco Exposition, has written Francis X. Bushman that of the many medals he has been awarded, he prizes the one given him by the Metro Film Corporation most.

This was pinned on Smith, when he alighted from the flight, by Margaret Snow, who is playing opposite Mr. Bushman in Quality Pictures.

FELLOWES IN "REGENERATION," FOX, WAS BANK CLERK

Rockcliffe Fellowes, who plays the leading part in William Fox's forthcoming feature, "The Regeneration," has had a remarkable career. In two years he made the transition from a bank clerk in Ottawa, to a Broadway matinee idol.

This is Mr. Fellowes' first appearance on



ROCKCLIFFE FELLOWES

portunity for some wonderful character work.

Under the direction of R. A. Walsh, who is now putting the finishing touches on "The Regeneration," as big a success is predicted the screen. He was the star in "Under Cover," and "Within the Law," before appearing in pictures. "The Regeneration," which is the picturization of the dramatization of Owen Kildare's famous book, "My Mamie Rose," gives Mr. Fellowes an opportunity for some wonderful character work.

THAW SNAPPED IN FILM AT LEAGUE OUTING

Special to Motion Picture News

Philadelphia, Aug. 9.

At the recent outing of the Philadelphia Exhibitors' League held at Atlantic City, a goodly sum was realized. The coffers of the league are in a healthy condition in consequence. Amongst the many interesting events of the occasion was the taking of a moving picture of all the principal events of the outing. A Lubin cameraman was taken along in order to insure a successful film.

Interest was added to the occasion by the presence of the much talked of Harry Thaw in the throng. This gentleman good naturedly consented to pose and went into the reel at the side of the president of the league, Charles Siegel.

This picture has been passed by the censors in spite of the presence of Thaw, and will be thrown on the screen for the first time this week, having its initial performance at the Eastwicke theatre, the manager of which is Nat Fischer.

KEYSTONE WINS DRESSLER SUIT

The New York Supreme Court has decided that Marie Dressler is not entitled to recover damages against the Keystone Film Company in her suit against it in which she alleged that it had broken its contract with her.

The court held that there was no fraud or misconduct on the part of the defendant and that the plaintiff is entitled merely to her proper share of the profits of the picture entitled "Tillie's Punctured Romance." These profits were never refused by the Keystone Film Company to Miss Dressler, but she declined to accept what the court now compels her to accept.

The case was further complicated by the fact that the receiver of Miss Dressler's property in supplementary proceedings on a judgment of several thousand dollars procured against her, demanded of the Keystone Film Company to pay no monies to her until the judgment has been satisfied.

INDIANA MUNICIPAL ATTORNEY HOLDS BACK SUNDAY CLOSING FANATICS

A committee of citizens of Logansport, Ind., called on the city authorities recently and requested that the theatres of Logansport be notified to close their theatres on Sunday. The city attorney says the law is based on popular opinion, and that if strictly enforced, all the drug stores, cigar stores, garages and other places would have to close. He says the action of the city must be based on an affidavit filed by some complainant.

He said the city stood ready to prosecute theatre owners if affidavits were filed against them, charging that they were following their usual vocation on Sunday.

JOHN REINHARD PLAYS HEAVY LEAD IN "CAPITAL PUNISHMENT"

John Reinhard, who has had a long and successful career on the legitimate stage is making a strong heavy lead in the three-reel productions of Knickerbocker Star Features.

Mr. Reinhard won many compliments in his work in a recent Knickerbocker Star Feature production in his support of Alice Brady.

In the latest release of Knickerbocker Star Features, "Capital Punishment," Mr. Reinhard has a very strong part in which he is distinguishing himself as a heavy in a difficult role.

In his work on the legitimate stage, Mr. Reinhard has occupied some important engagements, being under the management of Lew Fields, Shubert, Ziegfeld, Cohen and Harris and others. Some of his important parts have been in "Wizard of Oz," "It Happened in Nordland,"

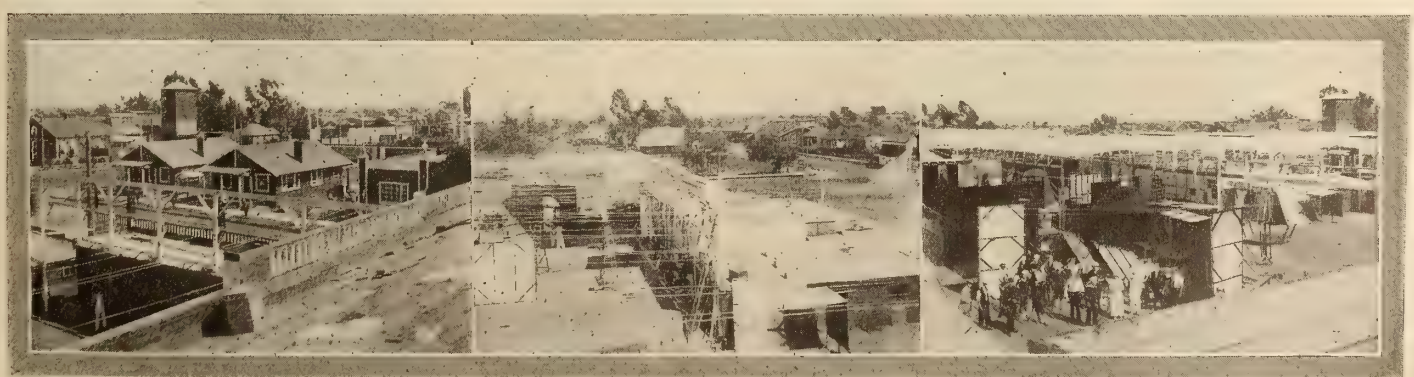


JOHN REINHARD, HEAVY LEAD IN KNICKERBOCKER STAR FEATURES

"About Town," "Girl Behind the Counter," "Algeria," a Victor Herbert production managed by McKee and Zimmerman, and "Miss Innocence," in which production he supported Anna Held in the juvenile lead. "The Follies," the original "Madam Sherry" production in which he made famous the song "Every Little Movement."

For two years Mr. Reinhard played in numerous parts on the Orpheum vaudeville circuit.

VIEWS OF THE EXTENSIVE PLANT OF THE BALBOA COMPANY AT LONG BEACH, CALIFORNIA



WARDROBE DEPARTMENT—LABORATORIES VIEW OF STUDIOS OPEN STAGE OF 8,000 SQUARE FEET AREA

In and Out of Los Angeles Studios

(Continued from page 68.)

Work was taken up last week on a new row of dressing rooms at Universal City, and following the completion of this, a duplicate of the mammoth front stage measuring one hundred and twenty-five by five hundred feet will be built on the north adjoining the present one giving the Universal approximately one hundred and seventy-five thousand square feet of stage floor space.



WILLIAM PARSONS (National)

The new stage will be built from the same plans as the present with the exception of a new defusing system. Being along side the other which is located adjoining the property rooms and scene docks, it will be convenient for production, and will need no additional buildings. The dressing rooms will consist of two sections each of fifteen rooms, and will be along one edge of the new stage.

Pavlowa at Universal City

The Weber-Smalley company accompanied by Madame Anna Pavlowa and her troupe of sixty artists, arrived in Los Angeles in special cars from Chicago, where they have been working on the eight or nine reel subject featuring the international dancer. All interiors for this subject are to be made here, the company having made all exteriors during the Chicago engagement of Madame Pavlowa.

The animals of the Bostock Jungle Zoo, owned by David Horsley, have been engaged for Saturday, August 14, and will take part in the San Fernando Valley Day, when a number of small cities in this district will have a big celebration.

Raymond Hitchcock, of the Keystone, and a party of friends while fishing at Catalina Island, were suddenly given the scare of their lives by a freight steamer striking their launch, and causing it to capsize. All the occupants of the boat were rescued by nearby Japanese fishermen, and the only serious damage was the loss of bait.

A daily news service has been established by Frederick Palmer, head of the publicity department of the Keystone Film Company, and it is the first instance of such an organization issuing daily proof sheets. These go forward to all the principal publications of the world daily, and bespeak the progress and enterprise of the Mack Sennett organization.

Syd. Chaplin and company of Keystone players, including Phyllis Allen, Glen Cavender, Wesley Ruggles and others, went to San Francisco this week to make a two-reel comedy in and about the Exposition grounds.

On the athletic grounds of the University of Southern California this week, football players of three big Universities in Los Angeles, and others from high schools took part in scenes for the Carter-DeHaven feature entitled, "At Watt College," being produced by Wm. C. Dowlan. The bleachers were filled with college students and there was as much real enthusiasm displayed at this game as is usually seen at a regular one.

"The Crystal Ball" is the working title of a two-reel subject made by Robert "Bob" Daly at the Selig zoo. The story and scenario was written by W. C. Clifton, head of the scenario department at the zoo, and tells the story of the misfortunes which befall a young man because of his desire for wealth and attempts to secure it by the bucket shop route. Some East India magic is introduced which will add much to the picture. In the cast for this are Fritzi Brunette, George Larkin, Bert Grasby and George Hernandez.

A. W. Goff, of Cleveland, recently appointed Western division manager of the V-L-S-E, has arrived on the coast, and is now making a tour of the various branches. He is expected in Los Angeles within the next few days.

Children Save Money from Villain

"Providence and the Twins" is a one-reel Majestic of a comedy-drama nature, wherein a pair of mischievous children replace currency with paper dolls, thus saving the fortune of their spinster aunt, who is about to fall for the entreaties of her lover of forty years ago. The chance exchange prevents the lover, who in reality is the villain, from wasting the poor woman's money.

Olga Grey, Howard Gaye, John Kohler and Maggie Wilson appear in the principal parts of the one-reel Reliance, "A Woman of Nerve," wherein the woman captures the burglar for whose arrest the police have offered a big reward. The manner in which she does this makes an interesting single reel.

"He Fell in a Cabaret" is the title of a one-reel Nestor comedy, and refers to a youth, studying for the ministry, and his father and his mother. All saw and were conquered by the beauty of the cabaret singer; that is, all but ma. Lee Moran, Jack Dillon, Billie Rhodes and Harry Rattenberry appear in the cast.

A C F BATTLE PICTURES ARE NEUTRAL

It may be of interest to exchanges and exhibitors to know that the pictures turned out by the American Correspondent Film Company, Inc., makers of A C F Real Life Features are strictly neutral. They are assembled from the various centers of interest in Europe and deal with the war strictly on a fair and impartial basis.

This is a gratification as well as a pleasure to the New York critics and experts who have viewed "The Battle of Przemysl." It is true to life and is presented for the purpose of entertainment and instruction with no comment or prejudice that might affect any audience.

The pictures were taken by American citizens who are still in Europe at the scene of action. Another American Correspondent Film Company envoy will be dispatched within the next few weeks to Italy where he will gather pictures and news stories on the Italian-Austro-Hungarian frontier.

ELEANOR BLANCHARD PREFERS OLD DICKENS CHARACTERS

Eleanor Blanchard, with twelve years' experience upon the legitimate stage and five years in the motion picture studios, is certainly qualified to be one of the most useful character actresses of the Lubin plant. Miss Blanchard is not only an American, but per extrema, a Quaker, born in Philadelphia. She does not state when, but says



ELEANOR BLANCHARD

it is none of our business. However, vital statistics are not as important as earnest endeavor and ability. She is a student and a writer of stories and photoplays. Her preference in roles is comedy, especially of the Dickens type. Her political views are "Leave it to the men," it is not a woman's work. She is an actress and that is enough employment for any normal mind. Miss Blanchard has played leading roles in many of the Lubin feature pictures.

Mutual Completes Its Program Membership

Brands Comprised in the New Line-up Are American and Beauty, Gaumont, Bostock Jungle and Film, Horsley Cub and Centaur, Mustang, Thanhouser and Falstaff—No Increase in Rental Prices, Declares Freuler—One Mutual Masterpiece a Week Will Be Released, Featuring Broadway Stars

THE Mutual Film Corporation announces that it has just completed a record-breaking series of contracts reaching a total of $8,000,000 for the year, for the production of its new program.

The brands comprised in the new Mutual program, according to the announcements, are:

The American Film Company, Inc., producers of "Flying A" photo plays, American Beauty Comedies and dramas.

The Gaumont Company, producers of Knickerbocker Star Features and All-Star Comedies.

The Bostock Jungle & Film Company, featuring the Bostock zoological collection.

David Horsley productions: Cub Comedies and Centaur Features.

Mustang Film Company, producing Mustang Western features and star photoplays.

The Thanhouser Film Corporation, producing Thanhouser feature plays and Falstaff Comedies.

Productions Total Million Feet Weekly

The combined productions of these manufacturers as contracted for in the Mutual program amount to a million feet a week—fifty-two million feet a year.

"We have made an era marking step in the framing of the new Mutual program," observed John R. Freuler, the new president of the corporation. "The new program is, we believe, without a precedent in film program history.

"This program goes out without any increase in rental prices. Yet the program has been brought to all feature quality and the same high standard that has given the strong appeal to the best of our multiple reel productions will be found in the quality of the single reel productions and everything on our regular program.

"Some of the new productions will go out right away and the entire new program will be in full swing the week of September 13.

"The new Mutual program will carry in its regular service two three-reel Broadway star releases every week, five two-reel banner features, nine one-reel feature comedies, two one-reel all-star dramas and one one-reel Mutual Weekly of world news events.

"It is significant to consider the comedy factor of the new program. It is framed on the assumption that the great American majority likes to laugh if it has provocation. We certainly will give 'em provocation. I have added five new comedies every week to the regular Mutual program.

Masterpictures Will Be Continued

"In addition to the regular program the Mutual Film Corporation will release each week one Mutual Masterpicture of four or five reels. These Mutual Masterpictures will be productions of such magnitude that they cannot be comprehended in one, two or three reels. They will be produced by special arrangements with the greatest theatrical magnates of the country. The Mutual Masterpictures will put on the screen great literary materpieces from the pens of famous writers. These masterpictures will feature big Broadway stars.

"The subjects for each day will be of so different a nature that there will positively be no duplication of subject or presentation. With the exhibitor on the Mutual program receiving a number of reels per day, an assurance will be given that no two releases will be similar in any manner. This, of course, is a big step forward in the interests of exhibitors who will appreciate a variety of theme in the menu served moving picture fans."

Mr. Freuler is a strong believer in the future of the moving picture business as applied to low-priced entertainment of the five, ten and fifteen-cent order. Hence the completion of his plans to strengthen the Mutual program so that exhibitors will secure in this way the best possible productions in regular service.

"Business Is One of Volume"

"The moving picture business is essentially one of volume. That is proven by the fact that over 18,000,000 people daily attend moving picture shows. If we are to produce just for the classes then the foundation for the moving picture business is wrong. It has become one of the leading industries of the world because entertainment of a high class order has been brought to the millions who cannot afford to pay high prices for entertainment.

"The moving picture has progressed to a point where it rests on a solid basis and is supported by the theatres that charge five, ten, fifteen, twenty and twenty-five cents. Ninety-five per cent. of the moving picture theatres of the country are in this class and the same percentage represents their following among the fans.

"As an exhibitor, I have frequently complained because of the sameness of the theme offered in one day's program. My hope as an exhibitor was that my patrons could be supplied with a variety of subjects independent of the length of the films.

More and Better Theatres

"The exhibitors are in a sense the retailers of our product and for the best interests of the business we are determined to give them what they have long sought for through the expression of their patrons."

"The evolution of the moving picture theatre," continued Mr. Freuler, "will find more theatres, but of a higher character. Just as the moving picture theatre was a development of the store-front show place, so you will find a gradual disappearance of the house seating but 300 people. Moving picture exhibitors are rapidly coming to the conclusion that the ideal seating capacity is 1,000 or more.

"The overhead in such a theatre is not greatly in excess of the smaller house and a good profit is assured through increased attendance.

"We must not forget the neighborhood theatre and the theatres in the smaller cities and towns of the country, which in reality are the backbone of the moving picture enterprise. There are 13,120 moving picture theatres in cities and towns of the United States of 10,000 population and under. This is a substantial majority of moving picture theatres. You will probably see an increase of this number rather than a decrease, for the reason that the neighborhood theatre is the show house that has a regular, steady patronage the year round."

MORGAN, PLANK WALKING EXPERT IN HAPPY PIRATE DAYS, IN VITAGRAPH SUBJECT

Rollin S. Sturgeon, the director of the Western Vitagraph Company, who has produced such Vitagraph feature successes as "Capt. Alvarez," "The Lorelei Madonna," "The Little Angel of Canyon Creek," and "The Chalice of Courage," has been given the pictured manuscript of Cyrus Townsend Brady's remarkable story of piratical adventure, "Sir Henry Morgan, Bucaneer."

As the principal scenes will be enacted in mid-ocean, Mr. Sturgeon is selecting his cast from among expert swimmers.

As the players will have to live in a craft, a replica of the sailing ships used by lawless rovers, who fought under the skull and cross bones, Mr. Sturgeon has secured a staunch, rakish-looking craft that is now in drydock being rebuilt and overhauled to comply with the resign of the vessel in Mr. Brady's story.

CHARLOTTE GREENWOOD AND GRANT IN MOROSCO COMEDY

Charlotte Greenwood and Sidney Grant, co-stars in "So Long Letty" the Oliver Morosco comedy with music having a very successful run at Morosco's Broadway theatre, Los Angeles, in its fifth week, have been engaged to play leads in a comedy subject to be produced by the Oliver Morosco Photoplay Company, active production of which will be taken up Monday of next week.

Marjorie Rambeau, who was to appear in the next Morosco subject filmed, will be unable to do so because of her engagement to play in the initial production of "King, Queen and Jack."

Tempting Program for League Carnival

Screen Stars, Both the Brave and the Fair, Will Gambol in Swimming Races, Three-Legged Races, Pig Chase, Flivver Contest, Rifle-Shooting, Watermelon Eating Contest, Horseback Races, and Film-making Tournament—Comodore Blackton, Joe Brandt and Lewis J. Selznick Among Cup Donors

ANYONE looking over the list of entries of the Motion Picture Exhibitors' League Carnival, to be pulled off Saturday, August 21, at Brighton Beach, concludes at once that the screen heroes are surely going in for a day's real sport. They are in earnest, too, in all this fun, for there has sprung up some real rivalry. Besides, the winner in each event is to receive a handsome prize. Practically all the big photo stars will be there and take part. The Eighth Regiment band will furnish music.

Joe Humphreys, master of ceremonies, is doping out a batch of stunts with the old fashioned names, but all puckered up with new laughing spots. From ten a. m. to one p. m. there will be water sports of all kinds. Lottie Briscoe, Lillian Walker, Edith Storey, Helen Constance, Vera Hastings, May Finnigan and Jeanette Ehrman are entered in the Ladies' Swimming Race. Jess Phillips, Saul Harrision, Guy Hedlund, H. W. McMahon, A. J. Goode, J. Hurst, Alan Hale, Devore Parmer, F. Lewis, Joe Beck, Charlie Hoffman, C. Archer are entered in the Men's Swiming Race.

In the tub race will be Jeanette Ehrman, Harry Howe, Devore Parmer, Billy Quirk, Ed Ankewitz, Eugene Cavanaugh and Albert Roccardi.

Parade Will Start at One-Thirty

Ida Schnall, well known as an all-around athlete and champion lady diver of America, will give an exhibition of fancy diving. Chester Beecroft, holder of many medals, and A. L. Lack will also do fancy diving, while J. Albert Hall will make a 75-foot dive.

At 1:30 the gala parade of photoplayers and members of the different branches of the trade will start at Coney Island and march to the Brighton Beach Track. Leading the parade on horseback in gay costume will be a phalanx of favorites among the lady stars including Mary Pickford, Lottie Briscoe, Anita Stewart, Mary Fuller, Lillian Walker, Beverly Bayne. The big film companies will all be represented with some spectacular features. A number of them will have huge floats depicting feature productions. Pathe has planned a huge battleship float smothered with pretty Navy girls symbolic of "Neal of the Navy." The Universal is planning a great surprise which they refuse to divulge.

After the parade commence the various athletic and crazy contests. The hundred yard dash has attracted Guy Coombs, Charles A. Cook, Wally Cook, D. Lewis, J. R. Kennedy, Bob Collins and Jack Hopkins. The obstacle race will test the grit and dexterity of Hugh Mack, Wally Van, A. Shannon, J. Moran, G. Dubois, E. Waters, T. Myers, Thomas R. Mills, Jack Hopkins, and Vinton Ross. And of all things never before seen—a three-legged race with ladies entered. This will be a novelty. In this race will be Leah Baird and Kate Price, Elsie MacLeod and Dolly Caine, Aleck Neil Jr., and C. Frank, H. Connalan and V. Blair. But funnier still will be the Greased Pig Chase and that said pig may be appropriately arrayed he will be smeared with white grease paint. The winner of course gets the pig and invites the judge to dinner. In this contest there are also several ladies entered. The merry pig chasers are Kate Price, Margaret Johnson, Marcelle Schlessing, Vinton Ross, J. James, H. Kief, J. Ward, T. Devens, Mrs. A. Shannon, J. Kepple, F. Brule.

Rifle and Watermelon Contests

In the rifle shooting contest Edith Storey, Helen Constance and Maurice Costello will strive for honors.

Arthur Ashley, Director Marston, Tony Moreno, Walter Healey, Reggie Lyons, Willie Blackton, Wally Van will test the speed merits of their automobiles.

Imagine four charming young ladies diving ravenously at the juicy interior of a watermelon to see which one can eat a whole one first. May Riccardo, Annette Agnelly, A. Chevalier and Louise Barry will do just that. Fenders will be provided that the public may not be splashed. In the men's Watermelon Eating Contest are John Johnson, M. Richmond, R. Grossett, A. Kubiak, T. Meiles, A. J. McGowan.

D. Carey, D. Holland, J. Landon, F. Feist, J. Barbee will undertake to climb the greased pole.

The Gentlemen Horseback Race has a very classy and Chevy Chase echo, but the truth is, that the mounts for these gentlemen riders will be furnished. They will not be allowed to ride their own horses. The man who publishes the dictionary of cuss words will be on hand to get the new stuff. King Baggot, Harry Spingler, Guy Coombs, C. Fisher, Eddie Dugan, T. O'Connor, Tom Hagan, J. Williams, J. Beede, J. P. Ryan, A. G. Goode, Hector Dion have entered this race.

The Goddess Contest

This is purely and simply a comedy contest to be participated in by young men who will endeavor to imitate the mysterious charms of Miss Anita Stewart in her appearance as the Goddess. The imitators must combine dignity with comedy with rare ability in order to win the prize.

Earle Williams and Anita Stewart, who are at present appearing in the serial picture "The Goddess," will act as judges. Maurice Costello and Ralph Ince will award a prize to the best imitator of the Goddess.

Anna Q. Nilsson, Rose Tapley, Edith Storey, Lottie Briscoe, Margaret Riccardo, Grace Wick, Violet Merserau, Ruth Miller, Augusta Bliss have entered the Ladies Horseback Race. Special concessions will be given to bookmakers for this race only.

A Flivver is a miscellaneous collection of automobile parts which have had domestic troubles. They were joined together some years ago into a compact whole and every now and then for some unknown reason will move without the application of any exterior force. Flivvers include anything which will go or are supposed to go on their own power from a 1914 Ford to the earlier vintages of one lung varieties. This race is limited to eight star players and so far Earle Williams, Maurice Costello, King Baggot, William Garwood, Robert Edeson and Herbert Prior have entered. There will also be a Ford Flivver Race for ladies.

Mitchell Lewis is burnishing his biceps for the Shot Put while King Baggot is training for the Running Broad Jump.

A bunch of young men, admirers of Charlie Chaplin will endeavor to imitate the well-known comedian. To the best imitator will be given a prize.

A Film-Making Tournament

In the Film Making Contest five or six different comedy scenarios will be transformed into pictures, the scenarios to be furnished by writers in competition. From all scenarios received the best six will be selected and prizes awarded the winners.

Silver cups for the different events have been donated by Commodore Blackton, Maurice Costello, Joe Brandt, Jule Bernstein, Al Kaufman, Costello Theatre, Lee Ochs, Sam Trigger, J. J. Unger, A. Carlos, Lou Rodgers, F. Ince, L. Selznick and others.

Harry Reichenbach Joins Equitable Pictures After Successful Career with Metro

HARRY L. REICHENBACH, general press representative and advertising manager of the Metro Pictures Corporation since the inception of that corporation, leaves that concern August 16 to assume a similar position with the newly formed Equitable Motion Pictures Corporation, with offices at 126 West Forty-sixth street, New York.

The reason for the change, according to Harry Reichenbach, is a large increase in salary which inducement, according to Harry, is the only one that could attract him from his happy surroundings in Metro Square.

In leaving the Metro Company, Mr. Reichenbach paid a warm tribute to President Rowland and Mr. Engel in saying that during his sixteen years in the theatrical and picture business he has never enjoyed seven months of happiness and contentment as has been his during his stay at the press desk in the Heidelberg Tower.

Mr. Reichenbach, in company with Felix Feist, Art. Spiegel, Lewis Selznick and other executives of the Equitable, left on Friday for Chicago to attend a meeting of the World Film exchange and branch managers, at which gathering new ideas will be discussed by the heads of the concern.

STARS OF THE SCREEN AS THEY WILL APPEAR AT THE CARNIVAL OF THE NEW YORK EXHIBITORS, BRIGHTON BEACH, AUGUST 21



1, Wally Van (Vitagraph); 2, Joe Humphreys (Master of Ceremonies); 3, Paul Panzer (Pathe); 4, Anna Nilsson (Kalem); 5, Rose Tapley and John T. Kelly (Vitagraph); 6, Ben Wilson and Dorothy Phillips (Universal); 7, Lillian Walker (Vitagraph); 8, Edith Storey (Vitagraph); 9, James Morrison (Vitagraph); 10, Ida Schnall; 11, Hughie Mack (Vitagraph); 12, Naomi Childers (Vitagraph); 13, Mary Fuller (Universal); 14, Leah Baird (Vitagraph); 15, King Baggot (Universal).

FAD FILM AT WORK ON FIRST COMEDY, FOR WORLD

The Fad Film Producers, with offices at 1431 Broadway, New York City, started its first comedy production this week under the direction of J. A. Fitzgerald, the producer of the "Peaceful Rafferty" series for the World Film Corporation, who has resigned from the All Celtic Film Company to assume the sole charge of the Fad Company's producing department.

Frank P. Donovan, the "D" of Fad, is too well known to need any extended mention here. Suffice it to say that he was moving picture editor of the "New York Star," "Photoplayers' Weekly" and the press and advertising manager of the All Celtic, and has been in the business since 1910. He is general manager of the company.

W. P. Adams is the head of the scenario department, and one of the company heads. He was a film manufacturer in Europe, besides being a well-known author and magazine writer. He is "A" of Fad.

This company will make pictures for outside concerns, and finance scripts that are of exceptional nature.

WITH MORALS 99 44-100 PER CENT PURE, LIKE IVORY SOAP, LECTURER SLURS PLAYERS

Special to Motion Picture News

Los Angeles, August 9.

Members of the Los Angeles film colony were somewhat perturbed last week when a local man in an address at the World's Purity Congress at San Francisco, characterized the screen as the gravest peril of the girl of today; his statement being, "It is almost impossible to be in the movies and keep virtuous. Every moving picture actress, I believe, loses her virtue when she enters the field."

Investigation of the man in question brings out the fact that he has been seeking notoriety more or less, posing as a great reformer. He is said to have hailed from Long Beach, and was very active in a recent wet and dry campaign. The speaker now has the distinction of being the executive efficiency secretary of the Morals Efficiency Committee of Los Angeles, the chemically pure, which brings out the question, why should the "chemically pure" need such an efficiency man?



DANIEL CARSON GOODMAN, LUBIN'S NEW $60,000 WRITER

"JERRY'S BUSY DAY" IS SECOND CUB COMEDY

David Horsley's second one-reel comedy release on the Mutual program under the brand name of Cub Comedy is called "Jerry's Busy Day." It features George Ovey and is scheduled for release Thursday, August 26.

The title "Jerry's Busy Day" is wholly applicable to Jerry's experience as recounted in this picture. His pranks are of a variety too numerous to mention and lead him into a continuous round of trouble, which, as portrayed by Ovey, makes for an unlimited amount of good comedy.

The story is of Jerry's plan of revenge upon a father who objects to Jerry's attention to his daughter. The plan is broad-sweeping and not only is Jerry's object caught in it, but a number of other characters besides.

"Jerry" is played by George Ovey, the Mutual's new comedian. Others in the cast are Louis Fitzroy, Goldie Colwell, Gordon MacGregor, and Janet Sully. Milton Fahrney directed.

EVERYTHING ON WHEELS FOR FIELDING'S COMPANY

Romaine Fielding's Arizona company equipped with a portable studio, dressing rooms and scenery, also numbers among its novelties, five immense touring cars and five motorcycles. Three of the touring cars are for the transportation of the company.

One has been converted into a huge truck for tents, and camping outfit, and cooking utensils. The fifth is the lighting plant whereby enough electricity is generated to light up a small town. With this portable lighting plant it is possible to take scenes anywhere at night, besides interiors of all descriptions including cellars, caves and subterranean passages.

The five motorcycles are used for emergency cases and the taking of scenes in the mountains or in places impassable to automobiles. When these are used the cameras and apparatus are strapped on the back of the motorcycles, so that all in all this is perhaps the most novel moving picture outfit in the world today.

METZGER MAKES REPORT ON BUSINESS IN NORTHWEST

G. A. Metzger, general manager of the Universal Film Company, with head offices in Portland and branch exchanges in Seattle, Spokane and other Northwestern towns, has just returned from a trip to Seattle where he spent several days last week.

Mr. Metzger reports normal business throughout the territory and exceptionally good business in Seattle.

FRANK BACON, COHAN ACTOR, A METRO PLAYER

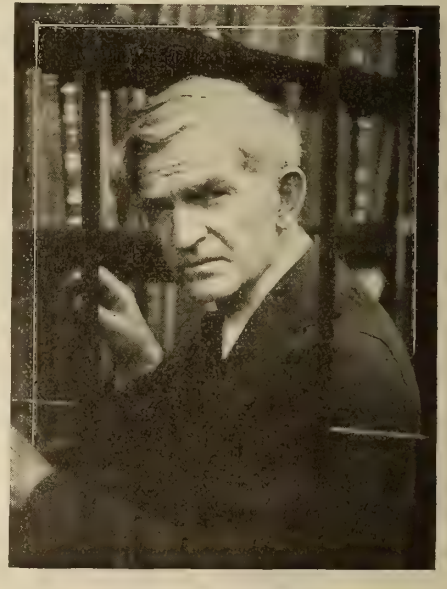
Frank Bacon, one of the best known and most versatile actors on the American stage, became a member of the Quality Pictures Corporation when he began work in "The Silent Voice" in the support of the popular screen personality Francis X. Bushman.



FRANCIS X. BUSHMAN, MARGUERITE SNOW AND FRANK BACON IN "THE SILENT VOICE" (Metro; Quality Pictures)

Mr. Bacon was last seen on Broadway in George M. Cohan's "The Miracle Man" in which he played the part of the innkeeper.

In addition to Mr. Bacon supporting Mr. Bushman, the Quality Pictures Corporation



FRANK BACON

boasts of many principals and among them is Katherine Henry, last seen in New York in Lew Field's production of "The Midnight Sun."

MYRTLE STEDMAN APPEARS AT "WILD OLIVE" PREMIERE

The Los Angeles premiere of Oliver Morosco's photoplay, "The Wild Olive," was made a special event by the management of the Alhambra theatre on Hill street, where the stirring American-Argentine romance was exhibited. The feature which was responsible for the packed house was the announcement that Myrtle Stedman herself, co-star in "The Wild Olive" with Forrest Stanley, would give a selected program of songs.

RICHIE LING PLAYS BROKER-CLUBMAN IN "WOMAN NEXT DOOR"

Richie Ling, who essays the important role of Benjamin Whittier in George Kleine's film production of Owen Davis' "The Woman Next Door," is one of the most recent acquisitions of the screen at the expense of the speaking stage.

Although he might boast of a long and successful career in both the operatic and straight dramatic branches of "legitimate" endeavor, Mr. Ling's chief delight at present is to point to the fact that in his first appearance in the silent drama he has given one of the most finished portrayals of the middle-aged broker-clubman ever seen in moving pictures.

To the support of Miss Fenwick in "The Woman Next Door," Mr. Ling brought many years of stage experience and an unusual amount of native dramatic ability. Lovers of light opera will remember him as prominent in the support of such famous prima donnas as Lillian Russell, Alice Neilsen, Marie Tempest and Fritzi Scheff, with all of whom he sang roles that called for genuine talent as an actor as well as an unusually fine singing voice.

Mr. Ling has also made his mark in the straight drama, in such productions as "The White Sister," with Viola Allen; Charles Frohman's "Decorating Clementine," David Belasco's "Temperamental Journey," and "The Butterfly on the Wheel."

"The Woman Next Door" will be released September 1 through the Kleine-Edison Feature Film Service.

NEXT V-L-S-E SELIG RELEASE IS "HOUSE OF SEVEN CANDLES"

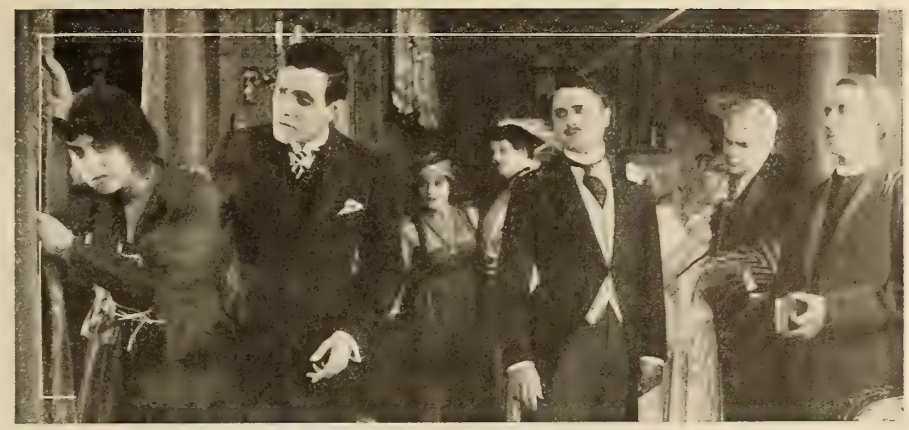
V-L-S-E announces as the next release the six part Selig Red Seal Feature, "The House of a Thousand Candles," with Grace Darmond and Harry Mestayer in the leads.

There are many points of interest in this feature that place it on a plane superior to the great majority of feature picture dramas. One of the most gorgeous sets ever erected in a film studio is a library scene in this Big Four feature.

The completion of this set occupied a force of skilled artists and mechanics for several days; it is a marvel of beauty, and as a background to the big climax in the play is exceptionally impressive.

The film is a picturization of the novel by Meredith Nicholson, and the entire cast is made up of stars.

In addition to Miss Darmond and Mr. Mestayer, the cast includes John Charles, Edgar Nelson, Mary Robson, Forrest Robinson, George Backus and Effingham Pinto, all favorites of the screen and stars of the speaking stage.



LENORE ULRICH IN "CAPITAL PUNISHMENT" (Knickerbocker—August 18)

MARGARET ANGLIN'S VITAGRAPH MEDIUM IS "GREEN STOCKINGS," MASON COMEDY

The Vitagraph Company has selected the cast that will present A. E. W. Mason's comedy, "Green Stockings," in which Margaret Anglin starred for three seasons, every player chosen being a screen star of proved ability.

Dainty Lillian Walker as Celia Faraday heads a long cast that includes Louise Beaudet in the character of Aunt Ida, Arline Pretty as Phyllis and Lillian Burns as Madge. Stanley Dark, who was Miss Anglin's leading man during the three years of the comedy's run on the legitimate stage, will be seen in his original creation of Colonel Smith; Charles Brown, a clever Vitagraph comedian, will portray Tarver; John T. Kelly, Admiral Grice; Charles Wellesley, Colonel Rockingham, and Denton Vane, Raleigh.

Wilfrid North will direct the production of "Green Stockings," which will be a Vitagraph Blue Ribbon feature in five parts, to be released through the V-L-S-E.

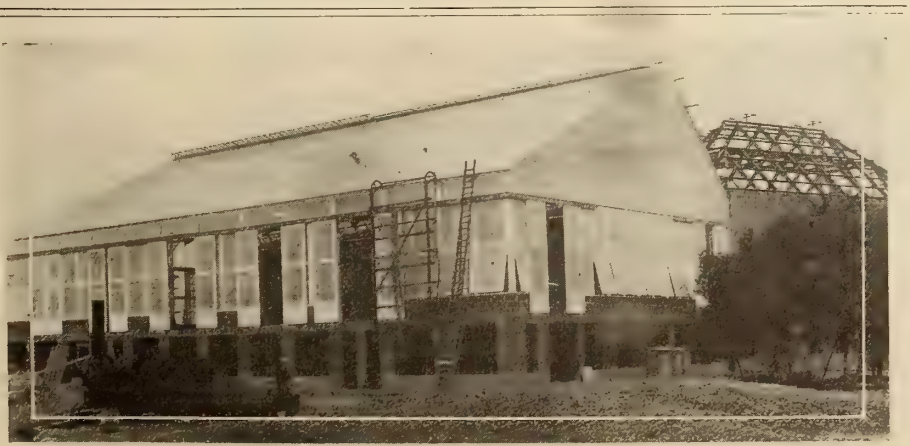
ELSIE JANIS IN "'TWAS EVER THUS," HER FOURTH WITH BOSWORTH

Bosworth, Inc., announces as its first release during the fifth quarter of the Paramount Pictures Corporation commencing September 1, Elsie Janis in her fourth photoplay, "'Twas Ever Thus," a novel comedy written by the little star herself presenting a cycle of four romances in four different periods commencing with the time of the cave dwellers.

The success of the previous Janis releases, namely, "Caprices of Kitty" and "Betty in Search of a Thrill," has surprised even the producers and the manner in which this clever little artist has been received all over the country by motion picture patrons, particularly the ladies, has made her a big screen favorite. "Nearly a Lady" is the third Janis subject by Bosworth, Inc., and will be released August 19 on the Paramount program.

"'Twas Ever Thus" will present a romantic comedy that is away from the beaten path and sustains throughout the theory of reincarnation. On the wings of time are borne the two lovers, Elsie Janis and Owen Moore, first in the stone age when love is dominated by brute strength, then in the days of 1865, where gentleness and modesty held sway, up to the present century where love is modernized though as potent as the heart throbs of the past.

Several surprises are promised in the unfolding of the story on the screen and in the chief role the versatile comedienne is called upon to portray a series of characterizations in her own inimitable manner, which judging from her previous work before the motion picture camera, will result in another triumph for her as well as Bosworth, Inc.



THE UNIVERSAL GLASS STUDIO, LEONIA, N. J., AS IT LOOKS TODAY

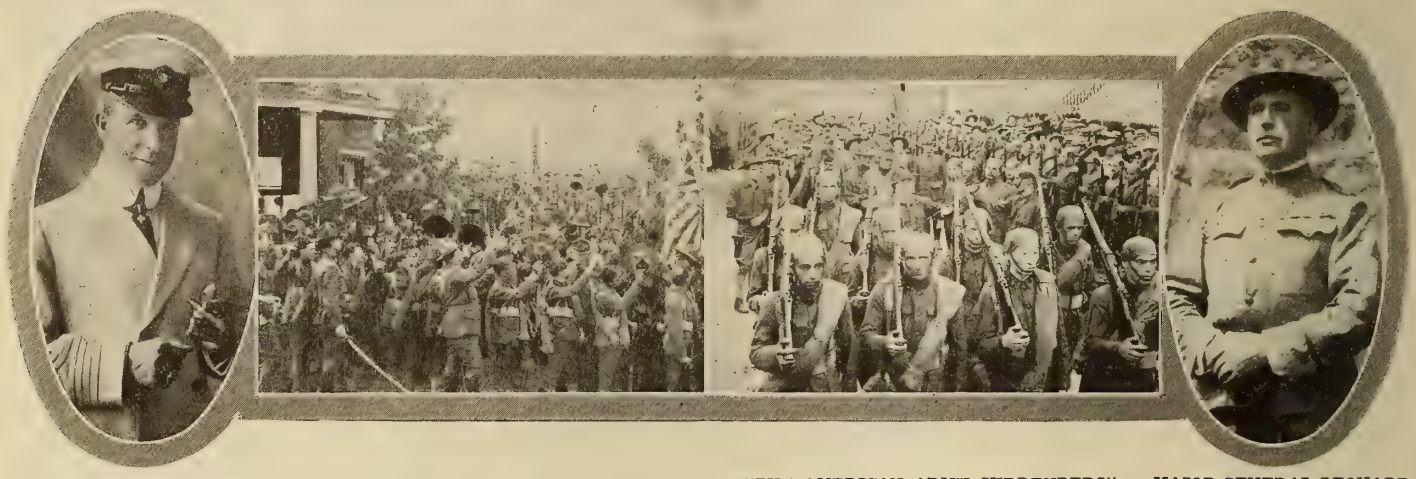
ROSENBLUH GETS RIGHTS TO STANDARD IN NEW YORK

Louis Rosenbluh, one of the oldest and most widely known exchange experts in the east, who was active in the forming of the Variety Films Corporation with offices in the Leavitt Building, Manhattan, has acquired the rights for the exclusive handling of the Standard Program for Greater New York.

In addition to Greater New York Mr. Rosenbluh has also obtained the Standard Program for New York State and will make Syracuse the headquarters for that territory.

"The Battle Cry of Peace" Is Epic of Patriotism

Showing at Vitagraph Theatre, New York City, Reveals a Beautiful Picture, Rich in Soul-Stirring Episodes and Carrying a Thrilling Plot Through Its Five Reels—Commodore Blackton Supervised Production—Many Fine Dissolves and Good, General Photography Characterize the Picture



COMMODORE J. STUART BLACKTON

"THE LAST STAND"

"THE AMERICAN ARMY SURRENDERS"

MAJOR-GENERAL LEONARD WOOD

"THE Battle Cry of Peace" was given a private showing at the Vitagraph theatre, New York City, Friday, August 6. This picture was written by J. Stuart Blackton, of the Vitagraph Company, and produced under his personal supervision. The picture is destined to perform an inestimable service for the country by arousing the people to a proper realization of the true condition of the nation's defenses—or, rather, lack of defenses.

Commodore Blackton seeks in this picture to make every American realize whither we are drifting in the present current of indifference toward the inadequacy of our coast defenses, the deplorable condition of the navy, the lamentably small army and the criminal lack of arms and munitions of war now at our command.

The picture will bring home to every spectator in most vivid form the absolute helplessness of the country, and the merciless treatment the inhabitants might expect from an invading army bent on loot and conquest. All the horrors of war descending upon the resistless heads of an unprepared people are shown in a swift panorama of stern realism.

Blackton Inspired By a High Purpose

The subject is a warning, a prophecy of unmitigated calamity for a generation refusing to note the handwriting on the wall.

The picture breathes an air of patriotic feeling. The audience could feel something which indicated a whole-hearted purpose on the part of the man responsible for the existence of the picture. No one had to be told that Commodore Blackton was inspired by a high purpose—the launching of effective propaganda in a campaign affecting the future in some manner, of everybody in this country.

Of course, it must be granted that the manufacture of a picture is based on the expectation of its yielding a profit to the owner. But the nature of the subject selected for this Vitagraph film, its treatment, the lofty aim unquestionably indicated in the picture itself, the history of its origin and the interest, generally known, of Commodore Blackton in the vital matter of national defense, makes one believe that mere money making was a secondary consideration in the issuance of "The Battle Cry of Peace."

Only sheer inspiration from a man moved by a big overpowering idea is responsible for the magnitude of conception exhibited in this picture.

In a technical sense it has numerous faults, but the spectator is breathlessly interested and fails to notice the defects. It is like a huge painting filled with minute incidents and character groupings—all swept along, however, in the epic surge of the ensemble, gripping the imagination with unforgettable power.

"The Battle Cry of Peace" will prove one of the big pictures of the year. Its subject alone would be enough to make it popular even if it had lacked the proper picturization given it by the Vitagraph Company. No one can see it and go out of the theatre without being deeply moved by what he saw on the screen.

Interest Sustained By Plot

The picture contains a well defined story. "The Battle Cry of Peace" in its story part, is briefly as follows:

The young people of two well-to-do New York families are engaged to be married. The father of the girl is a peace-at-any-price man, who hates the idea of building up the army and navy as much as he hates to take physical exercise.

He is a member of peace societies and is therefore intolerant of his daughter's fiance, an advocate of preparedness against war.

Finally the day set for invasion by the European power eager to attack the United States brings a hostile fleet suddenly to our unprotected shores.

Shells crash their way through New York's huge buildings. One explodes in the very meeting rooms of the peace advocates. The people in the streets flee to the suburbs for shelter, but find that the long range guns and the aeroplane bombs seek them out.

The invading forces are soon landed, and take possession of the city. The peace advocate, falsely accused by a spy, is dragged from his abode and shot as a sniper. The young man engaged to his daughter resists an attack on the girl and is bayoneted in cold blood before her eyes. As a climax to the Dantesque horror the mother shoots her two daughters to prevent them from becoming victims of the invaders.

Aftermath Relieves Gloom and Horror of Climax

The film does not end with this terrible climax, but goes on to show a brighter picture of America, as a reminder of what we now have and ought to take pains to cherish.

The picture is founded on the facts contained in Hudson Maxim's "Defenseless America," which relates with appalling truth the utter helplessness of the country for resistance of aggression from abroad at this time.

Charles Richman plays the leading masculine role with energy and feeling, and Norma Talmadge in the chief feminine part exhibits histrionic ability of a high order.

The photography is remarkable for a number of beautiful dissolves and fade-ins. Captain Jack Crawford, the poet scout, and Hudson Maxim appear in the picture with several other notables.

W. R. Andrews.

SCENES IN VITAGRAPH'S "WHEELS OF JUSTICE" AND SELIG'S "HOUSE OF 1000 CANDLES," LATEST V-L-S-E FEATURES



THE REVELERS THE WHEEL OF JUSTICE TURNS THE CONVICTS ESCAPE A GAME OF HEARTS

"THE HOUSE OF A THOUSAND CANDLES"

(V-L-S-E-Selig—Six Reels)

REVIEWED BY HARVEY F. THEW

MEREDITH NICHOLSON'S famous old story has been given an attractive and dramatic setting by the Selig studios. The climax is built up in masterly fashion, and the eerie atmosphere of the Glenarm manor house is well preserved. Flawless photography adds greatly to the charm of the production, the exteriors, especially being attractive.

The story is well known. It revolves around the inheritance of the Glenarm estate, of the reported death of Squire Glenarm, in Italy, and the leaving of the estate to his grandson, Jack, provided the latter lives on it one year, with only one companion, and of the search for $1,000,000 in missing securities. The Squire,



AT THE MASQUERADE

who was only playing a joke on his grandson, reappears, in time to catch his lawyer stealing the securities, which he has located.

No trouble has been spared in building up the interiors of the rich manor house, and the secret safes, drawers and panels, are consistently placed and handled.

The cast is generally capable. It includes Harry Mestayer, Grace Darmond, John Charles, George Backus, Forrest Robinson, Edgar Nelson, Emma Glenwood, Gladys Samma, Mary Robson and Effingham Pinto. T. N. Heffron, the director, is to be congratulated on achieving an artistic triumph.

LAMBART TAKES SCENES AT LAKEWOOD FOR "YOUTH"

CAPTAIN HARRY LAMBART took a company of Vitagraph players to Lakewood, New Jersey, recently, where he filmed a number of exterior scenes of an old English mansion, with extensive gardens.

These scenes will be seen in "Youth," a three-part Broadway Star Feature, in which Mlle. Valkyrien, Antonio Moreno, Donald Hall and Frankie Mann will be seen.

"THE SECRET ORCHARD"

(Lasky-Paramount—Five Reels)

REVIEWED BY HARVEY F. THEW

INASMUCH as the public is the great final critic in such matters, this new Lasky feature must be pronounced excellent. Of what avail to quarrel with the Castles' story, or with little inconsistencies of production when a film can draw the crowds which this one brought to the Strand theatre every evening of its week's run?

To say that they were turned away is merely figurative—hundreds could not get near the box office. We take that to mean success.

The settings and photography are what one expects in a Lasky film, and this makes the little inconsistencies above referred to all the more glaring and surprising. In the duel, the Duke of Cluny is shot squarely through the heart, yet, with assistance, he walks home, and lives long enough to ask forgiveness of his wife. Blanche Sweet is none too convincing as Diane, but perhaps mention of these things is hypercritical, as the picture, in as thorough a test as a picture can have, holds its spectators tightly throughout its run.

Both interiors and exteriors are charming. There is something especially alluring in the garden scenes, and the posing and "stage business" are admirable. William C. de Mille's scenario presents the story clearly and logically, and there is no moment where action or interest is allowed to drag or become sidetracked from the main theme.

Edward Mackay's work as the Duke of Cluny is finished.



"I CAN'T ACCEPT ANY HONEST MAN'S LOVE!"

Especial praise is also the due of Cleo Ridgley, Carlyle Blackwell and Theodore Roberts. Marjorie Daw, Geraldine Farrar's young protege, appears as Nanette, and the cast is completed by Cynthia Williams, Lorola O'Connor and Sydney Deane.

Words are poor commendation in the face of such evident public approval as this film has received.

It is evident that unusual success awaits it in any city where it may be shown.

"SOLD"

(Famous Players-Paramount—Five Reels)

REVIEWED BY HARVEY F. THEW

WHEN one has reached the top of his profession he compels admiration which takes no account of the nature of the profession. A man, forced by circumstances to become a window-washer can extract great satisfaction out of the knowledge that he is the best window-washer in the world; and the same feeling must have come to Marcus Aurelius with the knowledge that he was the best man who ever wore Rome's purple.

Such satisfaction must also belong to Pauline Frederick. In "Sold" she makes her second appearance before the camera, and, although tastes are notoriously beyond dispute, there are few critics who will deny her a place on the heights. Her art is absolute, and a revelation in how much a really big artist of the legitimate stage can bring to pantomime. If aspiring motion



"I POSED FOR HIM FOR YOUR SAKE!"

picture actresses seek a lesson in this it might be found in: "Study Pauline Frederick; note what she does *not* do."

With a story of little originality, and surroundings not at all out of the ordinary, "Sold" is an intense picture drama. Part of this is due to the superb direction, and part to the supporting company, but these are mere settings for Miss Frederick's work. This is said in no disparagement of Thomas Holding, Julian L'Estrange and Russell Bassett, all of whom have imbibed in the spirit in which the play was produced.

The play was originally written in Russian by George Erastov. As presented in this film, it is located in New York, with New York street scenes, and a thoroughly American atmosphere. The theme is the devotion of a young wife for her artist husband, which leads her to a supreme sacrifice to save him from ruin. Her husband finds her posing in the studio of a successful rival, and misjudges her, and an understanding is reached only when a bullet fired by the husband at the other man, hits his wife.

The dramatic situations are introduced and distributed with a masterly hand, and the suspended interest at some moments holds the audience breathless. There are, however, one or two little slips which attract the supercritic. For example, the bullet which hits Miss Frederick as she hides behind the tapestries, is fired some twenty-two degrees to starboard, and how in the world it ever got around to the curtains is a mystery. We must ask Christy Mathewson how it is done. The incident occurs at such a stirring moment, however, that it will scarcely be noticed.

In Thomas Holding and Julian L'Estrange, Miss Frederick has associates with whom she worked in her first screen play, "The Eternal City," which has greatly aided the work of the director. A perfectly rounded out production is the result.

DREW PICTURE EVERY FRIDAY IS VITAGRAPH PLAN

COMMENCING in October, the Vitagraph Company will release a Sidney Drew picture every Friday, inaugurating what will be known as a "Sidney Drew Day."

Mr. Drew will direct all the pictures in which he appears, playing opposite his wife.

"THE MASTER HAND"

(Premo-World Film—Five Reels)

REVIEWED BY H. S. FULD

IT is getting to be quite the thing of late to have the directors of the up-to-the-minute pictures watch for the smallest inaccuracies in detail, pay special attention to the interior settings, and exercise great care in the choosing of locations for the exteriors. This is so manifestly evident lately that, especially in the case of World Film releases, it is the usual instead of the unusual.

In addition to having all the above mentioned, "The Master Hand" is fortunate in exploiting the popular Nat Goodwin in the title-role. In the character of the millionaire Bigelow his facial expressions are nothing short of marvelous, and through the manipulations of an expert cameraman none of these are lost. Right here it might be said that seldom has better photography been embraced in a film than has been presented here.

The story of "The Master Hand" is hard to class. True, it is a drama bordering on the melodrama at that, and yet it has so many twists that might bring it in the category of society drama that the proper classification might be society-melodrama. The plot is intensely interesting, there is none of the so-called padding, the story runs along smoothly and holds one's attention to the finale.

There is a good supporting cast, but little Katherine Lee deserves special mention for her natural representation of "Dot," Bigelow's adopted daughter. It is refreshing to witness a child actress whose every motion is not studied but who acts the part in all grace, and most important of all, naturally.

James Rallston (T. Babcock) in order to get control of his invalid wife's fortune, has her (Julia Stewart) confined in an asylum, conducted by a Dr. Garside (A. Calvert). Fifteen years later she is rescued by Bigelow (Nat Goodwin) and the fortune saved for Jean, her daughter (Florence Malone) who marries a protege of Bigelow, an architect, Ed. Pembroke (C. Fleming).



THE MASTER HAND AND HIS ADOPTED DAUGHTER

VICTORIA FORDE IS NOW WITH SELIG AT NEW MEXICO STUDIOS

One of the most recent additions to the Selig Polyscope Company's forces is Victoria Forde, the clever little leading lady who has a legion of admirers wherever motion pictures are shown. She has joined the Tom Mix company of players, who are at present working in Las Vegas, N. Mex., making western pictures of the type for which the Selig cowboy producer-actor is famous.

Miss Forde is known to her friends as "Vicky," and is very popular with the players on the Pacific Coast, where she has worked for the past three years. She is ideally suited to play opposite Tom Mix, as she is a daring horsewoman and no "stunt" is too difficult for her to undertake.

She enjoys the open air, and swimming, rowing and kindred sports are her hobbies. Las Vegas has taken a great liking to this little star and her evenings are taken up with social engagements. She says that, while she misses California she is almost convinced that the New Mexico city is an ideal place to live.

A TRIO OF TYPICAL SCENES FROM "JEWEL," THE LATEST UNIVERSAL FIVE REEL FEATURE



THE WINNING OF GRANDPA JEWEL AT HER NEW HOME JEWEL FOLLOWS INSTRUCTIONS

"JEWEL"

(Broadway-Universal—Five Reels)

REVIEWED BY HARVEY F. THEW

TO a crabbed and steely-hearted millionaire, who has shut all human affection from his heart and his magnificent home, the touch of love comes just as the shades are gathering. It is a touch of nature which makes for real art. The picture is dainty and charming throughout its five reels, and without exception the acting is excellent, and thoroughly in keeping with the magnificent settings and brilliant photography which have brought the story to life.

The scenario was made by Lois Weber from Clara Louise Burnham's novel. Mrs. Burnham's slight tendency to preach has been allowed to remain, but there is nothing in the piece which jars. The average person will not be bored on seeing the picture for the second, or even third time. The direction is deserving of all praise; it emphasizes just what one may long have suspected—that there are many orders of directors.

Mr. Evringham has cast off his two sons. One dies, leaving a designing widow, and grown daughter, who foist themselves upon him, and camp in his mansion, ignoring the coldness of their welcome. The other son steadies himself, and gets a good position, but one which suddenly calls him and his wife to Europe. Evringham is induced to allow their little daughter, Jewel, to stay with him until their return.

Ella Hall, as a not particularly graceful Jewel, arrives, filled with the golden rule ideas inculcated by her mother, and gradually melts all hearts in the House of Hate and Bitterness, which she nicknames "Castle Discord." The sight of the stiff and crabbed millionaire trotting around the yard beside Jewel's pony moves the servants to awe and wonder, but the little child continues to lead them, until even the friction between Ervingham and his shallow and worldly daughter-in-law wears away, and as Jewel expresses it at the dinner table: "Grandpa, aren't we all happy?"

The icy air of the millionaire's home is excellently portrayed, and the breakfast and dinner scenes are delightful. The story is unfolded with great attention to logic, with the apparent realization that maybe the picture will be seen by someone who has a glimmering of sense. The settings are elaborate and show expert care.

Exhibitors who show "Jewel" will do well to put a little extra thought on the music plot. This is merely a suggestion, which doubtless their exchanges can elaborate.

"NEARLY A LADY"

(Bosworth-Paramount—Five Reels)

REVIEWED BY HARVEY F. THEW

ELSIE JANIS, of the films, bids fair to repeat the success of Elsie Janis of musical comedy. In this delightful comedy she has found an excellent vehicle, and she makes the most of the many opportunities given her to exhibit her talents. She has, furthermore, excellent support in Owen Moore, Frank Elliott, Myrtle Stedman, Harry Ham and Roberta Hickman, and her directors have apparently spared no effort in selecting locations and scenes of striking beauty as a setting. The photography will be a subject of general admiration; it is superb in every scene.

Miss Janis portrays a girl of the cowboy regions—this time it is Montana. Her sweetheart goes east to take a position, and in his absence she meets Lord Cecil Grosvenor, who is out buying land. They are attracted to each other, and their engagement is announced. Frederica then comes east with Lord Cecil to visit the latter's sister, Mrs. Brooks, in New York.

While a guest at the Brooks home, Frederica discovers that Lord Cecil has arranged to meet an old flame of the chorus, and escort her to the French Ball. Frederica dresses in male attire,



FREDDIE MEETS LORD GROSVENOR

and hides herself at the stage entrance, "getting the goods" on his lordship. She gets into trouble over this, for a moment, for after she returns, her prospective sister-in-law peeks through the keyhole and sees a "man" in her room.

Frederica uses the knowledge gained at the stage entrance to throw over Lord Cecil, and marry her Western sweetheart, who is now prosperous in his New York position. Lord Cecil audibly admits that although Frederica did not become Lady Grosvenor, she was a "lady at heart."

"QUO VADIS?" IS RANKED HIGH BY CHAUTAUQUA IN GEORGIA

George Kleine's "Quo Vadis?" first of the big features and even today one of the most widely playing attraction on the screen, was signally honored by the Piedmont College Chautauqua, Demorest, Ga., last week.

"Quo Vadis?" was placed in competition with the best feature products of every exchange in Atlanta and proved the unanimous choice of the Chautauqua committee.

"THE LITTLE HERO"

(Cub Comedy-Mutual—One Reel)

REVIEWED BY HARVEY F. THEW

THIS, the first of the new Horsley comedies on the Mutual program, sets its own standard of humor. It is a fast, furious and really laughable standard, and the film is cleverly produced. George Ovey, who is featured, is a delightful clown with individuality throughout his work.

Resort to slapstick and knockabout methods is necessary in comedy such as this. Gentle little touches, such as the knocking of a policeman from a theatre stage through the bass-drum in the orchestra, help to keep things interesting, and result in a complicated situation.

Jerry is rescued from the police by a kind philanthropist, who takes him home, and there he is seized upon by the daughter of the house, who is organizing an amateur dramatic performance. Jerry is just the type she wants—or thought she wanted. Jerry's



A SUCCESSFUL TRYOUT

stage fright creates an uproar, which a policeman is called to quell.

Jerry's up-bringing has made him suspicious of all policemen, and he cannot resist the opportunity to lay violent hands on this one. The ensuing excitement breaks up the show.

Jerry's support is excellent, and the settings and "props" are original, and aid greatly in the fun-making.

Jefferson Osborne, Louis Fitzroy, Janet Sully and Goldie Colwell are also in the cast.

"THE WAY BACK"

(Edison—Four Reels)

REVIEWED BY HARVEY F. THEW

ASIDE from the fact that the interest is sufficient to give this picture a value at the box-office, there is little to be said in its favor. It purports to tell of life in that gilded underworld so well known in everything except actual life. The story is not especially new, and the sentiment of a mawkish variety, giving the impression that neither author nor producer knew just where they were at.

The company, headed by Miriam Nesbit, is excellent, and the individual work saves the film from ruin.

Mary Wilson, a wealthy young girl, is robbed of her fortune by the trustee so cleverly that she has no redress. She is compelled to sell her home and furnishings, and finding herself in desperate straits, finally becomes a decoy for a gambling house. From this she drifts into the profession of snaring rich young men, and absorbing their wealth.

In this way she meets the young son of the man who has robbed her, and through her he is induced to embezzle $30,000 from his firm. To show that she sought only revenge in this case, she makes good the $30,000, on agreement that the young man will not be prosecuted. After doing this, the chief criminal who opened the life of crime to her, tells her he wants to travel the straight road, and asks her to lead him.

She does it, with the statement that the only way is "the way back," and the pair disappear down a beautiful tree-lined avenue.

Miriam Nesbitt is as charming as ever, and her work is of a high class in every situation where she has a chance to do anything. Her support is capable, the cast including Frank McGlynn, Mrs. Wallace Erskine, Robert Walker, Mabel Dwight, Robert Bromer, Jessie Stevens, George A. Wright and Marjorie Ellison. Mary Miner is credited with the authorship of "The Way Back."

"THE LEGACY OF FOLLY"

(Kalem—Three Reels)

REVIEWED BY GEORGE D. PROCTOR

MRS. OWEN BRONSON has provided an excellent starring vehicle for Lois Meredith in this "Broadway Favorites" production. Lois Meredith plays Constance, a convent girl, daughter of Corinne, a notorious woman of the town who wanted to raise her daughter to be a lady.

The first five hundred feet of the picture show the mother's life and friends, and her sudden death through heart failure at a gay party.

Constance, leaving the convent, becomes the stenographer of Scott, a novelist and former friend of the mother's. Scott makes love to Constance, and when she refuses him tells her of her mother's character and taunts the girl. Constance flees back to the protecting arms of the convent. Then Scott realizes what a cad he has been, and the end of the picture leaves him wondering if he can straighten out his way of living and get Constance to forgive him.

"The Legacy of Folly" provides an admirable part for Miss Meredith's type. One of the best things in it is Gertrude Barnes' interpretation of the mother's part. Miss Barnes should be called on for more important parts. She screens well, is a handsome type and a good actress. Tom Moore directed and plays Scott in his usual competent manner.

Clara Blandick and Helen Daly are Scott's aunt and the mother superior, respectively.

"THE SECOND SHOT"

(Lubin—Two Reels)

REVIEWED BY IRENE PAGE SOLOMON

THIS plot is full of excitement and suspense. There are only five actors in the cast. The people are: Ormi Hawley, Kempton Greene, Earl Metcalfe, Herbert Fortres, Arthur Matthews. The producer is George Terwilliger.

John Antony insults Alice Jason. Phil Dunbar knocks him down. Phil loves Alice and Alice loves Phil. John is murdered and Alice discovers the body. Alice, suspecting Phil, takes the crime on herself.



THE WEEK-END PARTY AT ALICE JASON'S

A smart detective proves this impossible. The "second shot" accidentally stops the clock. This is the proof of the girl's innocence. Phil is arrested for the crime, but his own sister is the murderer. She had been betrayed by John. When he refused marriage she killed him.

The sister is forgiven and dies. Phil and Alice supposedly live happy ever afterwards.

"MRS. PLUM'S PUDDING"

(Broadway Universal Feature—Five Reels)

REVIEWED BY PETER MILNE

THIS picture, containing some exceedingly funny passages and others of less boisterous humor, is in toto a very enjoyable offering. Marie Tempest makes her debut as a motion picture actress in the role of Mrs. Plum, a part containing less humor than any of the others. Miss Tempest's acting is expressive and telling in every instance, and her support, particularly in the case of W. Graham Browne, who appears as the lord, is of a like quality.

The picture is from an original script by James Dayton and Eddie Lyons, principal comedian of the Nestor company, while Al Christie produced it. While the story is very simple, it may well be relied upon to carry the interest over all its length.

The story deals with a widow who, with her son, has become immensely rich through the discovery of oil wells on her property while staying in the city. The widow is courted by a penniless lord, mainly for her money. The son falls madly in love with the daughter of a society lady who is also without funds. Swindlers plan to rob the widow of her fortune by making off with the deeds to the wells. The papers are stolen just before the wedding ceremony, and consequently the lord suggests that they wait until the papers are recovered.

Greatly embittered by his act, Mrs. Plum plans to return home where the people are real, but the lord, discovering that he loves Mrs. Plum more than her pudding, returns and begs forgiveness. The son in the meantime has secretly married. And then it develops that the papers were never stolen. Mrs. Plum was merely testing the lord's love.

Eddie Lyons appears as the son, while Violet MacMillan is the girl he loves. Harry Rattenberry and Gus Alexander furnish the greater number of laughs as the two friends back home. Jean



EVERYTHING READY FOR THE WEDDING

Hathaway appears to good advantage as the society lady, while Lee Moran gets in a bit of his funny work as a detective.

Photographically the picture is good in all save a few instances, while the settings in the homes of the rich do justice to their owners. All in all "Mrs. Plum's Pudding" should register a success, particularly with those familiar with the Nestor comedians, all of whom do creditable work in this.

"THE MONOPOLIST"

(Pathé—Three Reels)

REVIEWED BY HARVEY F. THEW

THIS is a drama of a love which found a way. It is interestingly told, with several moments of real thrill, and the dramatic qualities are well preserved. The hero is the secretary to a large ship-owner, and falls in love with his employer's daughter. The latter scorns him, telling him to keep his place, and the young man resigns his position.

Working for himself, the former secretary develops an invention which is designed to increase the speed of all merchant vessels. He makes a fortune out of this, and becomes a power in the shipping world. His former employer gets into serious financial straits, and the new ship-owner offers to help him out if Hopkins will command that his daughter wed the former secretary. This Hopkins does, and the girl consents, telling her husband that she has done so only to save her father, and there is no love between the couple.

The young inventor is about to effect a great monopoly of ship



LOVE FINDS A WAY

interests. Just as the contracts are to be signed he is spirited away on his own yacht. He secures the upper hand, however, and taking charge of the vessel himself, makes port in time to put through the deal. His wife gradually loses her antipathy to him, and her love awakened she pawns her jewels to tide him over a financial crisis. The picture ends with the two on a belated honeymoon. The acting is good, and there are several striking scenes.

"THE GAME OF THREE"

(Sterling Camera—Five Reels)

REVIEWED BY HARVEY F. THEW

AS a chapter in the eternal battle between lawbreakers and the New York police, this feature should have a strong box-office appeal. It is filled with lively scenes in New York streets, and the photography is brilliant. There is plenty of rapid action, and the story is not allowed to drag. Artistically it is neither more nor less than others of its type.



IN A DILEMMA

The characters are of the cut and dried—or perhaps one should say, of the approved type, and the "business" in most cases, would have been recognized as an old friend long before Commissioner Dougherty invented the camera.

There are several examples of attention to detail, however, which make it possible to forgive the director for carelessness in other places. For instance: The title says: "The jewels are at the foot of East Fifty-fourth street," and the following scene actually shows the foot of East Fifty-fourth street, with Blackwell's Island, the bridge and the river traffic in the background.

The interiors of police headquarters are also as correct as if the commissioner's office was the actual setting. Maybe it was. As for the rest, a servant is bound so securely as to lie helpless all through the evening, a few feet from a gay party, only to be released by his rescuers in two short seconds; and so on.

The son of a detective goes wrong, and is pressed into service by a pair of high-class criminals operating at receptions and dances. The thieves steal a diamond necklace, and pass it to the young man, who makes his getaway. He is wounded by a shot from his own father, and later quarrels with the criminals over the division of spoil, and takes refuge with a reformed thief and his bride. They are arrested, and when the real culprits are rounded up they attempt to shift the crime to the reformed criminal because of his record.

They are about to succeed when the detective's son staggers in and confesses. There is a thrilling chase of a motor boat by a police boat in the East River, and an arrest in the water after the arch-criminal has dived overboard, and also several striking night scenes which form the high spots in the picture.

The work of Barney Gilmore, and Detective Bryan, Roy Gahris as his wayward son, John Sharkey as the reformed one, and Violet Stuart as his wife is above the average. Other parts are taken by Lillian Niederaur, Grace Norman, E. F. Roseman, George Stone, Mabel Wright, Roy Appelgate and Richard Lysle.

"THE JILT"

(American—Two Reels)

REVIEWED BY T. S. MEAD

ATTRACTIVE seashore scenery and tastefully staged interiors laid principally in the homes of wealth abound in this production. As usual, perfect photography and excellent technique in the way of tinting and fade-ins enhance its artisticness.

Edward Coxen, Winifred Greenwood and George Field ably enact the principal parts, receiving good support from Lizzette Thorne, John Steppling and Lillian Knight.

The plot hinges upon the identity of the father of the society



THE ENGAGEMENT IS BROKEN

girl's illegitimate baby. This delicate theme is well handled and the denouement is witheld to the end of the picture when it is learned that not Boyd, who in the meantime is happily married to another girl, but Norman his former rival, is responsible for Marie Thompson's betrayal.

Boyd has been the cause of the broken engagement between Marie and Norman. Norman is favored by her family, who disapprove her affair with Boyd. In spite of this, the latter continues to make secret visits to her home until she is sent to Europe, where a child is born.

Returning after a long absence she finds Boyd happily married and sets out to wreck his happiness by telling his wife that he not only jilted her, but is the father of her child. Boyd confronts Marie and Norman and forces them to admit that Norman is the real father and everything ends happily with the delayed marriage of Norman and Marie.

"IT WAS TO BE"

(Lubin—Three Reels)

REVIEWED BY IRENE PAGE SOLOMON

THIS scenario by Shannon Fife is to my mind inaptly named. However, authors are doubtless at their wits' ends for new and attractive titles. The story is interesting enough, even if the plot does hinge on motives.

The extreme bashfulness of John Trevor, who lacks courage to propose to Anne Winton, his dearly beloved, brings all sorts of trouble on her, himself and her husband, the final member of this crooked triangle.

Query—would any conceivable twentieth century young man give up a girl because he couldn't find a way to propose?



WHO WAS THE MURDERER?

Anne marries Henry Randall, "who hath a way" with women. He cherishes ambitions for wealth at any cost.

She cherishes memories of John. Result, indifference, neglect and suspicion on both sides. Henry wants John as his lawyer in a questionable business transaction. Anne warns John against it. Henry furiously resents her interference. Complications result.

Henry is mortally wounded in his curio room. Circumstantial evidence involves both Anne and John. But Henry before his death becomes conscious long enough to tell the truth.

The butler had tried to rob the curio room and being caught, gave his master the death wound. John follows Anne to her old home. No longer bashful he proposes and they at last see happiness in sight. Joseph Kaufman produced the picture with his usual conscientious care.

Ethel Clayton is well cast as the unhappy wife. Jack Standing and Walter Hitchcock are good in their respective parts of sentimental sweetheart and horrid husband.

Bartley McCullum, William Turner, Tony Loftus and Charles Hyatt are the other characters.

O. E. GOEBEL, STANDARD PROGRAM PRODUCER, MOVES OFFICES TO NEW YORK

O. E. GOEBEL, of the Premier brand, releasing through Standard program, is moving his offices in Los Angeles to New York City.

The Premier studio is located in Santa Paula, California, and has, until recently, been producing two reel dramas for release on the United program. Several weeks ago Mr. Goebel was called east to take an active part in the organizing of the Combined Photoplay Producers, Inc., producing for the Standard program. He remained in New York until a regular outlet for his pictures was assured by the contract which makes the Standard Photoplay Distributors, Inc., the distributors of Standard Pictures.

Lillian Hamilton and Frederick Church, who have been co-starring in the Premier pictures, will be seen again on the screen, beginning August 30, when the Standard Program makes its initial appearance.

"THE CLAUSE IN THE CONSTITUTION"

(Selig—Three Reels)

REVIEWED BY T. S. MEAD

A RATTLING good political story in which a star reporter thwarts a crooked political boss and wins the girl he loves, is pictured in this three-reel Diamond Special. While the general theme is not a new one, the method the hero uses in outwitting the boss is decidedly original, and very well played up.

There is a canal bill, the passage of which will cut the profits of the railroad interests in half. Edward Clay, star reporter, gets wind of a deal whereby the governor is to receive $25,000 from John Duffey, political boss, if he refuses to sign the bill.

Clay also learns that on the day set for the passing of the bill, the governor will be attending the laying of the corner stone in a distant city. The railway map shows that on his return trip he will be out of the borders of the state. There is a clause in the constitution reading:

> "In case of the death of the governor or his absence from the State, the duties and powers of said office shall devolve upon the lieutenant governor."

Consequently if the train on which the governor is returning can be held up before it crosses the state line long enough to allow for the passage of the bill, it may be signed by the lieutenant governor, and thereby become a law.



CLAY EXPLAINS THE PLAN

Men sent out by Clay bind the tender of the railroad bridge which crosses the river that borders the state. The open bridge thus delays the train until the lieutenant governor has affixed his signature to the bill. Clay's paper obtains the exclusive story; he forces the political boss out of power and also forces him to consent to the marriage of Clay and the boss' ward.

All the scenes are well staged. Those showing the holding up of the train at the bridge, and also the one taken in the press room of the paper add realism to the picture. Each member of the cast acquits himself very creditably. Earl Foxe as Edward Clay, Stella Razeto as the girl with whom he is in love, George Hernandez as the political boss, are excellent in their characterization of the principal parts.

Nothing is lacking to make this a most popular offering.

"FROM OUT OF THE BIG SNOWS"

(Vitagraph—Five Reels)

REVIEWED BY HARVEY F. THEW

THIS unconvincing story has received such a logical and elaborate setting that it makes a very interesting and attractive film. It requires only four principals to tell the tale of love and murder in the land of the long winter, but these are all capable people, and save the picture.

There is a dance hall, not of the best repute, which seems to be the chief feature of the hunters' and trappers' camp in the northern woods. There is a girl, not so much a loose character as a characterless character who frequents the place with her temporary proprietor, a half-breed named Jean.

Then Harris, the young adventurer, arrives. He is found injured in the woods by the camp doctor, who shelters and heals him, and then Harris goes forth to the dance hall, to flirt with Marie, and arouse the jealousy of Jean. Jean pretends to be the young man's friend, and takes him off on a hunting trip, much against the advice of the kindly doctor.

There, deep in the woods, Harris is overpowered, tied to a tree and left for the wolves, which actually arrive and snap around him. When Jean returns alone, the doctor goes out on a search for Harris, and seeing him from afar surrounded by wolves, he draws a short pistol and neatly picks off the wolf which is just leaping for its victim's throat. The other wolves flee in discouragement, and this, we believe, establishes a new record in medical marksmanship.

Harris is brought back to camp, and when he recovers is warned that Jean will now shoot him on sight. He resolves to beat the half-breed to it, and does. He then flees the camp, pursued by the Northwest Mounted Police, but reaches the border safely.

James Morrison is excellent as Harris, and Dorothy Kelly is an attractive Marie. George Cooper and Donald Hall are also to be commended.

"WHEN MY LADY SMILES"

(Essanay—Three Acts)

REVIEWED BY T. S. MEAD

THIS drama throbbing with human interest is bound to touch the hearts of the most callous audience. Able acting by a good cast, together with careful directing, makes the play ring true from beginning to end. Ruth Stonehouse as the heroine deserves special praise for the manner in which she makes the most of her possibilities for emotional acting.

Thomas Commerford as the proud, but impoverished Southern gentleman appears to best advantage, and Richard Taber as the hero is most convincing. The rest of the cast, including Florence Oberle as the ambitious mother, and Ann Kirk as the designing society girl, come up to the high standard set by the others.

The photography is good throughout and the several vision effects are effectively brought in.

A proud, penniless, old Southern colonel's daughter, Janet, employed in a fashionable millinery shop, delivers a hat one evening and is escorted home by the rich customer's son, Edward Stone. Edward has refused to meet his mother's snobbish demands to marry Velda Browning.

Shortly after this the colonel dies and Janet left alone in the world elopes with Edward. Edward's mother cuts him off entirely, leaving him to shift for himself. Several years later he



THE MOTHER GIVES UP HER CHILD

is taken very ill and his mother consents to care for him on condition that Janet relinquishes all claim to her baby and Edward.

During months of convalescence Edward pines for Janet and his strength does not seem to return. At length the mother having learned her lesson through witnessing the mental anguish of her son, finds Janet and reunites them.

TABLOID REVIEWS FOR THE BUSY EXHIBITOR

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"Mrs. Randolph's New Secretary." (Biograph. Mon., Aug. 16.)—Stolen jewels make trouble for the new secretary The girl, missing the gems, rushes to the street in time to see a well-dressed man disappearing around the corner. She follows him and locates his abode Mrs. Randolph returns from her visit to the country, and her son, who has been persecuting the secretary with his attentions, induces his mother to cause her arrest. It then develops that the "burglar" is Mrs. Randolph's nephew, who has merely taken the jewels for safe keeping. The cast consists of Clairette Clair, Herbert Barrington, Claire McDowell and Alan Hale.

"Death's Marathon," (Biograph. Fri., Aug. 20.)—A Griffith re-issue, showing Blanche Sweet in one of her earliest appearances. There is a thrilling climax, in which the young husband, ruined by gambling, and an embezzler of his firm's money, telephones his wife that he is about to commit suicide. His partner gets the call, and while the wife tries to hold her husband on the 'phone with her own conversation and that of their child, the partner starts in an automobile for the office. Death wins the race, however, and the young wife is freed. Others in the cast are Henry B. Walthall, Walter Miller, Lionel Barrymore, Kate Bruce and Robert Harron.

"His Last Wish" (Biograph. Thurs., Aug. 19.)—An old farmer adopts strategy to bring about the marriage of his daughter to the son of his old friend the Doctor. A spinster has been annoying the doctor's son, and on her account there is coolness on the part of the farmer's daughter.

The farmer takes to his bed, and gives out his dying wish that his daughter marry the young man. Not until the ceremony is performed does he commence to recover, and he is then on his feet in a twinkling. The excellent cast includes Gus Pixley, John Harper, Irma Dawkins, Jack Mulhall and Adila Comer.

"The Ace of Diamonds." (Biograph. Sat., Aug. 21.)—A pretty story built around a little girl whose father has gambled away his last dollar. He sends her to her aunt's home, and then selling his household effects, returns to gambling. A soiled ace of diamonds which he has picked up in the street, convinces him that he will have luck this time, but he is wrong.

In desperation he assaults the gambler, and seizing a roll of money, flees. Taking refuge in his old home, he finds his motherless daughter, who has returned, and is weeping amid the ruin of the home. The gambler, pursuing him, pities the girl, and takes her home with him. The penitent father gives himself up and offers to return the stolen money, but the gambler tells him to keep it and make a fresh start. The picture is produced under the direction of George E. Reehm.

"The Substituted Jewel." (Kalem. Two reels. Wed., Aug 18.)—Major Dunbar's valuable scarf pin is stolen. Finally the two crooks are captured. One of them has been posing as a blind man to avert suspicion. Marin Sais as the girl detective.

"The Game of Life. (Kalem. Two reels. Fri., Aug. 20.)—Roy Van Dyk, whose marriage to Ilma is loveless as far as he is concerned is infatuated with a cabaret singer, according to common report. The wife turns for help to Professor Layton, whose merciless indictment of Professor Trenton has been the cause of the dismissal of the latter from the college faculty.

Layton sees that Ilma loves her husband and so, when the denouement takes place, he takes the husband's place. Thus the scandal mongers find the stern professor drunk. The husband and wife are re-united but Layton shoots himself. Guy Coombs plays Layton and produced the picture. Arthur Albertson and Anna Nillson are the husband and wife. Ethel Eastcourt is the adventuress and John E. Mackin is Professor Trenton.

"A Perilous Chance." (Kalem. Sat., Aug. 21.)—Another of the "Hazards of Helen" series. Helen Holmes again outdoes herself. On the train with a gang of train robbers, she seizes the bag of loot and leaps from the train. Fleeing she barely gets across a drawbridge before it opens, but the crooks swim the river and nab her on the other side.

She is being beaten down when help arrives in the nick of time. Glen Gano, Rex Downs and Robyn Adair are the crooks. G. A. Williams is the chief of the railroad detectives.

"Polly of the Pots and Pans." (Lubin, Mon., Aug. 16.)—This sweetly pathetic story, written by Shannon Fife, is sure to make a wide appeal to the majority of picture-going audiences. With John Ince as director and such a fine cast as Mary Charleson, Crane Wilbur, Rosetta Brice and Jessie Terry interpreting the interesting types of the film, an unusually good one-reeler is assured.

Rodman, an author, seeking types for a new novel, unconsciously wins the heart of the little slavey, "Polly of the Pots and Pans." When he realizes this he tactfully tells the girl his story so that she always retains a wistful recollection of him, even when she reads the account of his marriage in the paper, with which she then scrubs the kitchen sink.

"The Dead Letter." (Lubin, Tues., Aug. 17.)—On the same heel with "Persistent Dalton." As long as slapstick rules the comedy game, we must have these silly stories caricaturing all sorts of nationalities. In this release "Dagoes" do the running about with the inevitable cop at their heels. The organ grinder and the ice cream cone man fight over the landlady, who is won by the star boarder. The letter that gives the comedy its name is called for at the morgue instead of the dead letter office by Luigi

Will Louis directed the scenario of Fred Hayn. Francis NeMoyer, Babe Hardy, Vincent DePascale and Charles Richie are the cast.

"Persistent Dalton. "(Lubin. Tues., Aug 17.)—Split reel with "The Dead Letter." Jack Dalton, who is shown in the Vincent Whitman cartoons as the comic villain, is here dubbed the "Persistent" because of his relentless pursuit of the hapless heroine.

In his headlong career he not only wrecks the railroad bridge and kills the hero over and over, but does other equally laughable cartoon stunts.

"When Souls are Tired." (Lubin, Fri., Aug. 20.)—Romaine Fielding in his triple role of author, director and star actor, in the productions of his company, shows himself exceedingly capable in this release. Vinnie Burns is his leading woman, with Jack Lawton taking the part of Philip Heath.

The story has a different touch in addition to the usual requirements of a thrilling melodrama. Jerry Long, mine boss, almost loses the love of his dainty city wife when Philip Heath, inventor of a new oxygen helmet, comes along. But when the inevitable mine explosion occurs, Madeline realizes it is her husband she loves. Philip dies because he gives his helmet to save Jerry.

"The Life Guard." (Lubin. Sat., Aug 21.)—Billie Reeves, assisted by Billy Potter, Amy Doyle and Charles Griffith, impersonates the hod carrier, who thinks a life-guard's position easier than his own, so he steals a beach patrol's jersey and starts on his adventures.

Willy nilly he drags people who don't need him out of the surf and leaves to their fate those who are in real danger. Consequently, no money but plenty of threats and curses for Billy, who has a harder time getting out of the scrape than he did getting in. Success at last is with him, and a hod carrier he once more gladly becomes.

"The Goddess." (Vitagraph. Chapter Fourteen. Two Reels.)—There are indications that this serial is drawing toward its end. In this chapter Celestia throws off the spell which has been upon her, is convinced that she is only human and begins to undeceive the public as to her divine attributes.

The frenzied mob rises against the group of millionaires, and begins to storm the residence in which they have taken refuge. Professor Stilliter, alone in the forest, and helpless without his eyeglasses, stumbles along until he is bitten and killed by a huge diamond-back rattlesnake. This incident, while producing a thrill, is revolting.

"Mr. Jarr and Circumstantial Evidence." (Vitagraph. Mon., Aug. 16.)—This is the sixteenth family trouble of the Jarrs. Both Jarr and his boss get into difficulties at home through the combined agency of a "Grass Widow" and a camera fiend, but finally extricate themselves. Harry Davenport, Rose Tapley and Charles Eldridge again have the principal roles.

"She Took a Chance." (Vitagraph. Wed., Aug. 18.)—Fun starts when Kate Price, as Mrs. Luckey, wins a prize pig in a raffle and takes it home. The prize brings nothing but woe to the Luckeys. Justice triumphs, and piggy meets his doom in a sausage factory. William Shea, Johnny Cahill, William Sloane and Sig. Stark are also in the cast. The scenario was written by H. Edward Knies, and was produced under the direction of C. Jay Williams.

"The Quest of the Widow." (Vitagraph. Thurs., Aug. 19.)—Pa Perkins' campaign for the hand of a dashing widow makes a lot of fun for the observers. The path of true love is as rough as the Atlantic in December, and after enduring ceaseless reverses and humiliations, Pa gets the laugh for his trouble, and gives it up. George Stanley in Pa Perkins, and the Widow is played by Anne Schaefer. Others in the cast are Gretchen Lederer and Alfred Vosburgh. The picture is produced by Ulysses Davis from a scenario by Frances M. Wright.

"Cutey's Awakening." (Vitagraph. Fri., Aug. 20.)—Cutey carries his light comedy into business, and uses his frivolous methods to make fun and money in his father's office. Not only does he convert a formidable rival into a friend and partner for his father, but he finds a wife for himself in the new partner's daughter. The cast includes Wally Van, Nitra Frazer, Albert Roccardi, and Templer Saxe. Wally Van also produced the picture, which was written by William Addison Lathrop.

"The Goddess." (Vitagraph. Two reels. Chapter Thirteen.)—In this number Mrs. Gunsdorf attempts to murder Celestia but her plan is frustrated by Freddy. Celestia, although her life has been menaced by the miner's wife, succeeds in again becoming her friend. Tommy learns of Mary's despicable actions and renounces her. Stilleter plans to marry Celestia but Tommy interupts his plan and takes the girl away, intending to lay before her eyes the fallacy of the doctrines which she preaches.

"The Dawn of Understanding." (Vitagraph. Two Reels. Sat., Aug. 21.)—This is an excellent little drama, excellently played. Leah Baird is charming as the wife of a banker (Maurice Costello) who is devoted to the social whirl, and neglects her home for that purpose.

While she is at a reception her baby dies, and the bitterness aroused in her husband's heart, leads to an estrangement, and legal separation. Both are later drawn back to the farmhouse where they once spent a happy summer, and there they find that the young farmer and his wife have also lost their baby, but the loss has only drawn them closer together.

The banker and his wife profit from their example and are reunited. Maurice Costello has done nothing so well in some time.

Theatre Management

is a science. The News has the distinction of publishing in every issue, more practical, financially valuable suggestions for the profitable conduct of motion picture theatres than all of the other mediums COMBINED.

UNIVERSAL PROGRAM

"Universal Animated Weekly, No. 179." (Universal. Wed., Aug. 11.)—Armored autos start for the Plattsburg war game; provisions distributed by the State to destitute Ohio miners; newspaper men on a picnic atop of Mt. Mitchell, N. C.; devastating storm on the Jersey coast; National Guard of Connecticut, Massachusetts and Rhode Island reviewed by Governors; auto racers make new half-mile track record; motion picture exhibitors at annual convention at San Francisco.

Girl rides at thirty miles an hour on board towed by fast motor boat; Oregon bridge blown up by dynamite blast; South American diplomats leave State department after Mexican peace conference; U. S. S. Tennessee off with marines for Hayti; suffrage torch transferred from New York to New Jersey women in middle of Hudson river; women who aid in making war munitions parade in London; scenes attending Lord Kitchener's pleas for recruits; Camberwell, London, sends record number of 4,300 men to the front.

"The Substitute Widow." (Imp. Two reels. Fri., Aug. 20.)—This mystery drama, written by Hugh Weir, would have constituted a more creditable screen number if the action had been made just a little more clear. At present the plot develops to considerable extent without the spectator being aware of what it's all about, and consequently the interest is lessened.

A poor girl is offered a hundred dollars if she will take the place of another woman for an hour. She does so and discovers that the husband is a criminal, the real wife having gone to replace some stolen property.

The capture of the thief by the police introduces several thrilling scenes. Frances Nelson and Hobart Henley are the leads in this, the picture being made before Henley's departure for the west coast.

"The Taming of Mary." (Victor. Fri., Aug. 20.)—This pleasant comedy number was taken while the Victor company was en route to Havana. Mary cares little for the man who humbly anticipates her every want, but when he temporarily deserts her, and then saves her from a fake fire, her heart belongs to him. Mary Fuller and Milton Sills lead this cast. The scenes, all taken on shipboard, are pleasing.

"Kids and Corsets." (Nestor. Fri., Aug. 20.)—In which the jealous wife is the cause of several small eruptions in two families. A comedy number that contains some humorous and well conceived situations. In the cast are Jack Dillon, Billie Rhodes, Lee Moran and Jane Waller.

"The Gopher." (Bison. Two reels. Sat., Aug. 31.)—One of Harvey Gates's stories produced by William Worthington It shows how a man wrongly accused of murder took refuge in the West and finally apprehended the real criminals by the use of a scientific device. The man's underground home is a novel piece of work.

The original nature of the story's construction will assure it the stamp of popular approval. Herbert Rawlinson and Anna Little play the featured roles.

"A Double Deal in Pork." (Powers. Sat., Aug. 21.)—Frank Lloyd directed the old 101 Bison company in this picture, and the result is a comedy of average humorous value. Its theme is old. The girl does not wish to marry the son of a pork king, but the two meet at a hotel and are in love before they make themselves known to each other. In the meantime father and mother are gaily flirting, so a double match is the result.

"A Tale of Twenty Stories." (L-Ko. Two reels. Sun., Aug. 22.)—When this subject was seen for review it contained many scenes that were disgusting. The censors have doubtless had these eliminated.

If not the picture is still to be avoided. The latter scenes of the picture are thrillingly uproarious, due to the manner in which the various characters fearlessly cavort about on the edge of a twenty-story building. Hank Mann, Vin Moore and May Emory are the most prominent.

"A Seashore Romeo." (Rex. Sun., Aug. 22.)—In which a young man gains fathers permission to marry his daughter by "rescuing" her from the water. A fair comedy with Ben Wilson and Dorothy Phillips in the leading parts.

"Dr. Mason's Temptation. (Laemmle. Sun., Aug. 22.)—A destitute doctor is sorely tempted to steal so that he may provide for his wife, but by exercising just a little patience things soon start to come his way, before he has a chance to do wrong. Another good drama made by Frank Lloyd's company, from a scenario by Hugh Weir. Millard Wilson, Oliver Fuller Golden and Marc Robbins are the principals.

"Refuge." (Victor. Two reels. Wed., Aug. 11.)—This story is so conventional and obvious that it will awaken little interest. An orphaned girl and an Indian are brought up together in a monastery. The girl believes she loves a Mexican and elopes with him, but discovering his villainous character she returns to her old love, sadder and wiser. H. C. Mathews produced this. Elsie Albert appears as the girl.

"The Broken Coin." (Universal Special Feature. Chapter Nine. Two reels.)—This chapter is entitled "Room 22," and in it the squabble over the halves of the valuable coin is temporarily forgotten, as both the count, Kitty and her bodyguard, Rolleau are accused of murder. However, the real culprit is not revealed in this chapter, although the Apache is suspected. There is much action in this number, although none of it is direct.

"Just Jim." (Broadway Universal Feature. Four reels. Mon., Aug. 16.)—Reviewed at length in issue of August 7.

"Tony, the Wop." (Nestor. Mon., Aug. 16.)—A fair farce of Al Christie's manufacture, revolving about the commotion caused by Tony's monkey, who escapes and hides in the house belonging to Eddie Lyons and Victoria Forde. Lee Moran plays the title role but his performance does not measure up to his usual work.

"A Fiery Introduction." (Gold Seal. Two reels. Tues., Aug. 17.)—This is chiefly a comedy with Cleo Madison and Arthur Moon playing the main characters. The leading lady and the author both desirous of meeting each other, have that opportunity when a fire breaks out in the hotel.

There are many original screen comedy moments in these two reels, ably taken care of by the leads. Lydia Yeamans Titus as the actress's maid is very good. While the picture is not entirely humorous, it may well be relied upon to create more and heartier laughter than the average one reel slapstick number.

"Quits." (Rex. Tues., Aug. 17.)—This picture, adapted from a magazine story, is positively one of the strongest single reel dramas that we have ever seen. While void of a love story—in fact no woman appears—the subject is tremendously powerful because of its character delineations and its excellent treatment.

The sheriff is rescued from quicksands by one, "Frenchy." Subsequently he is informed that his rescuer shot the woman he loved. Feeling that he owes the man a debt, he allows him to escape, but afterwards he pursues him and takes his revenge.

Lon Chaney, as Frenchy, gives one of those remarkable character portrayals at which he is best, while Arthur Shirley plays strongly as the sheriff. The locale is northwestern Canada and the atmosphere is perfect as to scenery, while the photography is admirably clear. This is a *real* drama and deserves to be highly featured. Joe De Grasse directed.

"The Country Girl." (Imp. Tues., Aug. 17.)—The Imp company can do much better than this. It's the story of a country girl almost going astray in the city but being rescued in the nick of time. There is little suspense. Frances Nelson is the girl.

"Lord Barrington's Estate." (Victor. Three reels. Wed., Aug. 18.)—The inheritance of English property by the Westerner brings with it matrimonial complications that are only cleared after another heir has put in his appearance.

This story by Leonora Ainsworth, relies largely on its comic element to entertain. The situations during the cowboy's stay at his English estate, while he is introduced to the ways of the elite, are humorously presented, while old Doc Crane as "Cookie" in the western camp, is responsible for no small amount of laughter. In the featured roles William Dowlan and Violet McMillan appear, while Mr. Dowlan produced the picture. For a refined comedy-drama this will delightfully fill the bill.

"Her Wedding Night." (Joker. Wed., Aug. 18.)—A low comedy containing several risque scenes. A burglar breaks into the home of the newly married couple and in order to escape from the husband, dons a nightgown, making himself look very much like the wife except for the face. There are not many laughs in this. Fritzi Brunette is the lead.

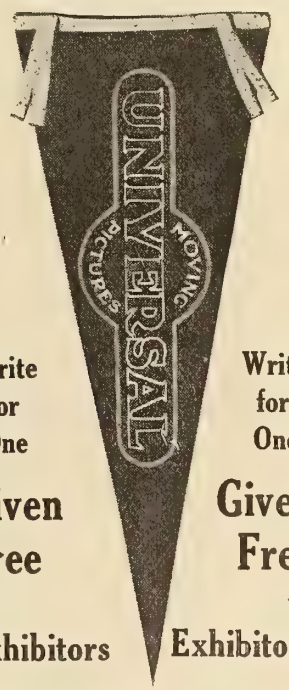
"The Little Blonde in Black." (Laemmle. Two reels. Thur., Aug. 19).—In order that she may operate in safety, a young secret service agent leads the local detectives to believe that she is a criminal, and consequently she is very easily enabled to gain a long-lost necklace belonging to an English family. Incidentally during the course of her work she encounters a young man who falls very much in love with her and the romance ends happily also.

This is one of Bob Leonard's pictures, based on the story by Julius Furthman. It has been produced in an attractive style, the scenes and photography being worthy of special mention. The comedy is mixed with several moments of suspense, while the whole picture is surely to be enjoyed. Bob Leonard, Ella Hall and Harry Carter play the leads.

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"Ethel's Burglar." (Big U. Thurs., Aug. 19.)—A young girl reforms a burglar who had years ago saved her life. This subject is extremely weak and not well developed at all. Murdock Mac Quarrie and Marjorie Beardsley lead the cast.

"The Dread Society of the Sacred Sausage." (Powers. Thurs., Aug. 19.)—Duck and Baffles again respectively protecting and threatening a Chinese prince. Duck wins as usual. The humor well predominates in this farce of the burlesque series, although it fails to measure up to some of the very good ones.

MUTUAL PROGRAM

"The Right to Love." (Majestic. Tues., Aug. 10.)—There is nothing startlingly original or new in this reel, but the story, though old, is interestingly presented. A newsboy gives shelter to a starving little waif, who is later injured by a wealthy man's automobile. Luck is against the newsboy, when the motorist realizes, through a note in the paper that his car has done the damage, and hastens to make reparation. George Stone and Carmen De Rue are pleasing as the children. Violet Radcliffe, Edwin Harley, Jack Cosgrave and Jack Hull complete the cast.

"Gussie the Graceful Life Guard." (Falstaff. Fri., Aug. 13.)—Announcement as "a seashore comedy, starring Peggy Burke," this picture "makes good" on every promise. It is a real comedy, full of the fun of the salt air, and the big outdoors, and Peggy Burke's work, as Daisy, the hotel cashier, fully justifies the starring.

Ted Jerrold meets Daisy while on his vacation, and she takes a great interest in him. He gets a telegram from his employers saying changes are being made at the office, and he need not return after his vacation. Daisy uses her influence to get him a job as a lifeguard, and as he cannot swim, induces her brother to do the real work.

Things go swimmingly, until Ted's head is turned by the flattery of the summer visitors, and Daisy's jealousy is aroused. Then her brother upsets the fake life guard and a fair companion who are rowing, and Ted's inability to swim nearly costs him his life, and does cost him his job. George Renevant is funny as Ted, and Carey L. Hastings, George Welch and Kenneth Clarindon complete a capable cast.

"The Noon Hour." (Reliance. Wed., Aug. 11.)—Impossible, but interesting, which means it would be highly satisfactory to the average audience. Florence Elmore, as aunt Sarah, the crack shot, and the friend of the persecuted sweethearts, is a strong, vigorous character, but the idea of backing an unwilling parent up to a preacher's residence with a shot gun, and covering the whole party, minister and all, until the ceremony is performed, strains the credulity, except in burlesque comedy.

The story tells of the troubles of a young couple, and how Aunt Sarah, drawing from the experience of her own loveless life, brought about their happiness during the noon hour at the factory. "Billie" West is attractive as the girl. The cast also includes O. MacDiarmid, James Cosgrave, Cora Drew and G. M. Blue.

"Shorty Inherits a Harem." (Broncho. Two reels. Wed., Aug. 11.)—Shorty, lost in the jungle of India, while traveling with a wild west show, aids a dying Maharajah, and in return is made heir to the kingdom. A part of the inheritance is a trifling harem of forty dashing wives. Shorty takes it all in good part, especially the youngest member of the harem, with whom he becomes infatuated.

Fatimeh, the former favorite, commits suicide in her despair, and Shorty, in conformity to the laws of the land, is sentenced to be buried with her. The cowboy files his objections in the form of a general shooting up of the palace, during which he makes his escape. The action is rapid and the settings elaborate. Jack Hamilton, as Shorty, is supported by Lorena Gross, Diana Corillo, Robert McKim and R. C. Smith.

"The $100,000 Bill." (Domino. Two reels. Thurs., Aug. 12.)—Lively action on shipboard results from the search of a band of crooks for a $100,000 bill which one of the passengers is known to possess. Guy Roberts, an Alaskan prospector, gets the bill in exchange for gold at Nome, and ships for Seattle. The band of crooks drug Roberts, but cannot find the money.

Later the prospector pretends to give the bill to the skipper's daughter, with whom he has fallen in love, but again the thieves are unable to find it. After the band has been captured, Roberts tantalizes them by showing the bill pasted under a label on his trunk. Walter Edwards is Roberts and Ethel Ullman is Ruth Duncan, the skipper's daughter. Others in the cast are Robert Kortman, Leona Hutton and Lewis Durham.

"Weighed in the Balance." (Thanhouser. Fri., Aug. 13.)—John Hastings, a boy from the country, is weighed in the balance by his uncle, who has given him a position in his office in the city, and found wanting. The weighing was made necessary because of John's association with a band of counterfeiters. The great test comes when a poor scrub woman is arrested for having received some of the counterfeit money from John, and unable to see her led away to a cell, the young man confesses his part.

His uncle finds the lad was only a dupe of the gang, and makes an upright man of him. Highly improbable, but interesting. Claude Cooper is John, and others are Morgan Jones, Mrs. Palmer and Sam Niblock.

"Over Secret Wires." (Kay Bee. Two reels. Fri., Aug. 13.)—This is a dramatic tale of warspies on the Pacific coast, which will be especially pleasing to pro-Germans. Thomas H. Ince, the author, has made a rather trite use of natural forces, and uses a bolt of lightning to strike the English spy dead just as secret service agents are about to seize him as he works in an old mission tower.

These secret service agents are working to discover the source of wireless messages sent from the Oregon coast to British warships, and trace them to Ralph Bell, a supposed artist, who pretends to be sketching the mission of Santa Rosa. They find him sending out his messages to the fleet at night, and as a result of his information, the Germans are being defeated. The agents climb the vines and are about to seize Bell, when the lightning arrives and helps them out. The scenes are spectacular and there are plenty of real thrills.

"The Way of a Mother." (Reliance. Two reels. Sat., Aug. 14.)—A touching and excellent drama, showing that an actress is a woman, and actuated by the same principles and ideals as women in any other profession or occupation. A country boy comes to the city and becomes infatuated with an actress. A man about town, jealous of the youth, writes to his mother, who comes to New York to "save" her boy from the danger. She finds the actress caring for her sick child and the two women are immediately attracted to each other. The mother helps along the wedding, which follows.

"The Kinship of Courage." (Majestic. Two reels. Sun., Aug. 15.)—An appealing story of the wayward son of a high official in Arizona. Carlos Dunning (W. E. Lawrence), is associated with a gang of lawbreakers until he meets Olive Temple, a girl from the East. He resolves to reform, and gets eager assistance from his father. But his former companions will not let him alone, and he is slipping back to the old life, when he is sent to New York to begin life over.

There he again meets Olive (Francelia Billington). Shadows of the former life arise between them, they are estranged, and Dunning is discouraged in his efforts to lead a better existence, until suddenly the clouds are blown away, and Dunning and Olive are happily married. A fine story, well told, and elaborately set. Wilbur Higby, William H. Brown, Walter Brown, Mildred Marsh and Violet Wilkey are also in the piece.

"The Fatal Finger Prints." (Komic. Sun., Aug. 15.)—The finger prints are those of a quick-working young burglar, who has entered the town, won the affections of another man's fiance, set the wedding for the next day, and stolen a necklace belonging to the girl's aunt, and intended as a wedding gift, all in one day. The prints are on the cheek of the bride to be, who in the darkness attempted to prevent the robbery, without recognizing the robber.

The thief realizes that the aunt must be prevented from recognizing the necklace, which he has given to his intended bride, and he attempts in vain to recover it. Eventually he is exposed, and the girl returns to her real love. Fay Tincher is the bride, and others are Edward Dillon, Max Davidson, Jennie Lee, Eleanor Washington and Frank Darien.

"The Big Brother." (Reliance. Mon., Aug. 16.)—This is the story of Lillian Watkins, a worker among the slums, and is well and truly told in an excellently executed film. She induces her sweetheart to act as Big Brother to "Scraps," a twelve-year-old expert trouble maker. Frank, the sweetheart, finds it necessary to make a few reforms himself in order to be the example which Lillian desires, but he does it. Some time later Frank's firms books are short $500, and he is suspected.

Then Scraps comes to the rescue, and by means of his expert knowledge, digs up a famous crook, who finally admits having altered the books. Francelia Billington is excellent as Lillian, and is ably supported by Frank Bennett as Frank, and Bobby Feuhrer as Scraps. Others in the cast are William Brown, George Beranger and Ben Lewis.

"Providence and the Twins." (Majestic. Tues., Aug. 17.)—The twins arrive for a visit to Aunt Abagail in time to discover that an unprincipled man has promised to marry her, then has induced her to invest her savings in a shady "deal" which he has explained to her as a great business venture. They exchange the roll of money which she has for investment, for paper dolls, and when the deceiver tries to spend it he finds paper dolls are not negotiable, and is arrested. Gladys Brockwell, Elinor Stone, Joseph Henabery, Ninon Fovieri and Beulah Burns compose the cast.

"The Crogmere Ruby." (Thanhouser. Sun., Aug. 15.)—An exciting yarn revolving around the theft of a famous ruby in England, and the attempt to smuggle it into this country. The real thief poses as a Sherlock Holmes on the ship, and casts suspicion on a young couple, who are found, on arrival, to have a ruby concealed in a cake of soap. At the suggestion of the young woman the ruby is tested and found to be glass, and the real gem is found in "Sherlock Holmes' " pipe. The girl then proves to be a Scotland Yard Inspector.

"A Marvelous Marathoner." (Falstaff. Mon., Aug. 16.)—Athletics play the leading part in this comedy. The father of the girl, himself an old athlete, insists that the man cannot marry her unless he shows himself an athlete by winning the Marathon race, about to be run. The suitor trains in vain, but is game, and enters the race.

As the runners are about to start, a spinster, to whom he has proposed in error, appears and insists he carry out his contract, and his fright is so great that he starts off with the others and easily wins the race. Boyd Marshall, Ruth Elder, Justus D. Barnes and D. Hegeman compose the cast.

"The Battle of Ambrose and Walrus." (Keystone. Two reels. Mon., Aug. 16.)—Chester Conklin and Mack Swain are aides to an insurrecto general, and both fall in love with his daughter Dora, who brings her father's lunch to camp. Conklin hides important papers in Swain's boot, and the latter is taken off to the guard house

Dora changes clothes with him, and he escapes in this disguise. Dora, recognized, is released and Swain is recaptured, and placed at the brink of a grave to be shot. He dodges the bullets, jumps into the grave, and hastily throwing up breastworks, seizes firearms which he finds in the grave, and routs the forces. There is a lot of powder-burning, and a wealth of ridiculous comedy.

"When Hungry Hamlet Fled." (Thanhouser. Two reels. Tues., Aug. 17.)—Pretty Lorraine Huling plays a charming part throughout this comedy. The story concerns a village dramatic society, which press an itinerant actor into service as stage manager and hero of its production. The sweetheart of the leading lady is denied a part, and his revenge on the actor is to disarrange all the settings and properties just before the performance, so that everything goes wrong.

The garden gate is nailed shut, the stage horse parts in the middle and throws his rider, the villain's pistol is plugged, and the performance breaks up in a shower of garden products. Great attention has been paid to maintaining the atmosphere of the typical amateur production, and the company is capable. Claude Cooper, Frances Keyes, Harry Benham and Winifred Lane are also in the cast.

"The Lighthouse Keeper's Son." (Domino. Two reels. Thurs., Aug. 19).—This is a story full of thrills and sentiment. It has to do with a young artist, who wins the heart of a beautiful girl in the fishing village, where he is spending the summer. They are married, and go to the city, leaving Owen Hanby, son of the lighthouse keeper, broken hearted.

Later the girl discovers her husband's faithlessness, and returns to the village. Owen renews his suit, but learns that the girl still loves her worthless husband. She is about to become a mother, and the doctor tells Owen her only chance for life is to see the artist again, so Owen goes to the city after him.

The artist is unwilling to visit his wife, and the lighthouse keeper's son kidnaps him, and starts back on his sloop. A terrible storm arises, and Owen gives the artist the only life preserver on board. With this he makes the shore, and aroused to his better self through the sacrifice of Owen, he returns to the girl and they are reconciled. The cast includes Jerome Storm, Elizabeth Burbridge, Jack Nelson, L. J. Dowling and Ethel Ullman.

"The Girl from the East." (Broncho. Two reels. Wed., Aug. 18.)—The exciting story of an Eastern girl, who. left alone by the death of her father, starts for her uncle's ranch in the Southwest. She is lost through missing train connections, and is captured by a desperado, who takes her to his secluded shack, but is rescued by a young hold-up man who is fleeing from the sheriff, and who kills her captor.

The hold-up man is taken by the sheriff, and in the night the girl steals his handcuff key and frees her protector. After reaching her uncle's ranch she receives word from the young road-agent that he has decided to lead a straight life. Nona Thomas, J. W. McLaughlin, Robert Kortman, Walt Whitman and J. P. Lockney compose the cast.

"The Root of All Evil." (Majestic. Fri., Aug. 20.)—A delightful story of how sudden wealth parted the "most happily married pair in Nevada." Farmer Biflings and his wife each get $10,000 as

a prize for their congeniality, and immediately trouble begins, culminating in a divorce.

Farmer Billings realizes that Nancy in his only real soul mate after she has foiled the plans of two sharpers to get her husband's money while he is living apart from her, and they are reconciled. The piece is well staged, and ably played by a cast which includes Spottiswoode Aitken, Jennie Lee, Elmo Lincoln, and Juanita Hanson.

"Help! Help!" (Falstaff. Fri., Aug. 20.)—It is easy to solve the servant problem—if you are a judge, and have the powers which usually go with the job. For instance, this judge's cook had a husband who decided he wanted her in his own home; his housekeeper is engaged to a Canadian, who came on to claim her; his housemaid was receiving attentions from a young man of the town, and his man-of-all-work accepted a job as chauffeur for a millionaire.

The judge simply induced the cook's husband to go to the war in Europe, had the housemaid's sweetheart sent up for vagrancy, got a policeman to meet the Canadian and scare him back in the direction of the North Pole, and have the millionaire arrested as a speed maniac. Very simple. It is well produced and makes a real comedy on the screen.

PATHE EXCHANGE INC.

"The Sky is the Limit." (Starlight.)—Here Heinie and Louie, sudden heirs to $9,999,999.99, work feverishly through 1,000 feet of film distributing the money to all comers. Although great packs of bank notes, and sacks of gold coin are scattered about the streets, and even lavished on bell boys and waiters, the fun is fast and contagious and the laughs are close enough to touch one another. James Aubrey and Walter Kendig do most of the work.

"Colonel Heeza Liar, War Dog, and Wonders of Bird Life, No 5." (Pathe split reel.)—Colonel Heeza Liar's startling adventures are a collection of Bray animated cartoons,, originally intended for the "Pathe Weekly," but assembled into a more or less connected series of hair-raising experiences with aeroplanes, Zeppelins and submarines. There is plenty of action, as the breezy colonel is kept busy dodging air bombs and torpedoes, which he does with his usual vigor. The other half of the reel is devoted to a study of buntings and other birds in their native haunts.

"Pathe News, No. 63." (Pathe.)—A reel unusually full of events of interest and importance. Scenes in the Erie county flood; war demonstration by women in London; drill by Royal Horse Guards in camp; moving of ashes of Rouget de l'Isle, composer of the "Marseillaise," in Paris; great seas lashing the New Jersey coast; Greece trains her troops; Campfire Girls at Rye Harbor, N. H.; Flood conditions in California; Pioneer Day is celebrated at Salt Lake City.

"Pressing His Suit" (Phunphilms.)—Described as a "higgeldy-piggeldy comedy," this film lives up to his name. There is furious fun over the romantic mix-up involving Toots, the Tailor; Sweitzer, the Swiss; Sally, the Salubrious, and Kate, the Kalamity. In order to scare Toots into marrying her, Kate dresses up a dummy in her clothes, and plunges it head downward in a vat of dye. It spoils the tailor's dinner. There are more pre-marital misunderstandings, but all are straightened out in rapid fashion.

"The Silent Chord." (Victory. Three Reels.)—The stirring story of a young man made criminal through a long term in prison, to which he was sentenced for a youthful slip. He breaks into the home of a wealthy couple, and the woman proves to be his sister, whom he had not seen since she was a baby.

She shields him, and in so doing arouses her husband's jealousy, to the extent that he puts an armed guard around the house. In attempting to pass this guard, the criminal brother is shot. In the climax, he confesses his identity to clear his sister of suspicion.

INCORPORATIONS

At Albany, N. Y.:

PRINCESS PAT CO., INC., New York.—Motion pictures and theatricals. Capital, $1,000. Directors: Peter A. Lee, George F. Mattuck and Louis Freudenberg, 115 Broadway, New York City.

PREMIER PROGRAM CORPORATION, New York.—To conduct motion picture and general photographic business. Capital, $1,000. Directors: James A. Whitman, G. Blake Garrison and Hector J. Streyckmans, 110 West Fortieth street, New York City.

ONE SIXTY-FIVE EAST 125TH STREET, INC., New York.—Penny arcades and motion pictures. Capital, $3,000. Directors: Harry Wetzberg, Simon Wetzberg and Fred B. Glaser, 991 Columbus avenue, New York City.

HOOSICK FALLS AMUSEMENT CO., Hoosick Falls, N. Y.—To establish and maintain a theatre for moving pictures and vaudeville. Capital, $25,000. Directors: Charles A. McCarthy, Derrick Hall and George W. Clark, all of Hoosick Falls.

STAR EXHIBITION CO., New York.—To manage motion picture exhibitions. Capital, $1,000. Directors: Nathan Macrat, Clara Shobagh and C. Von Brandts, 691 Tiffany street, New York City.

At Springfield, Ill.:

THE TERMINAL THEATRE CO., of Chicago, has been incorporated with a capital stock of $10,000. The company is to operate and manage theatres and deal in film productions. The incorporators are: Nathan Ascher, Max Ascher and Lewis F. Jacobson.

At Columbus, O.:

THE STRAND ENTERTAINMENT CO., $50,000 capital, has been incorporated by H. Williams, H. Wilk, H. Federman, B. Friedman and L. Weinsz. This company will operate the Strand theatre, which will be located in the Erie building, Cleveland. The house will be opened about September 1.

THE ROSE-HERMAN AMUSEMENT CO., $25,000 capital, Cleveland, has been incorporated by F. Leichtman, M. S. Fishel, M. W. Bruml, E. K. Fogg, W. F. Fiedler and E. R. Fogg.

At Washington, D. C.:

Articles incorporating the HOME AMUSEMENT COMPANY were last week filed in the office of the Recorder of Deeds. The capital stock of the new concern is given at $50,000, divided into 5,000 shares of the par value of $10 each. The corporation is to engage in a general theatre business, motion picture houses, music halls, vaudeville theatres and burlesque and vaudeville combined. The principal place of business in the District of Columbia is to be at 1230 C street, Northeast. Six trustees are to manage the affairs of the concern, and those selected for the first year, all of whom are residents of Washington, are Dr. Harry Bosely, Henry A. Johnson, Luther W. Gibson, D. Edward Clarke, Dr. C. C. Weeks and William S. Plager.

At Indianapolis, Ind.:

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TABLE OF CONTENTS

The Swivel Chair in New York (Wm. A. Johnston) 37
Editorials 38
Court Overrules Pennsylvania Censors 41
Censor Vandals Active in Kansas Terror Reign 43
Film News from the European Capitals 47
"Selling Advertising Is Selling Film" Is V-L-S-E Slogan 45
Mutual Completes Program Membership 77
Tempting Program of Events for League Carnival 78
"Battle Cry of Peace" Is Epic of Patriotism 82
Plimpton Leaves Edison; Succeeded by McChesney 40
J. N. Naulty Is Made General Manager of Triangle 40
Broadway Sky Yields Bright Star to Thanhouser 42
Ohio Holds Fate of Pictures Says Herrington 42
Annette Kellermann Rests Before Work in Fox Film 44
Irene Fenwick Comes to Rescue of Kleine Director 44
Essanay Adds Another Three Reeler to Weekly Program 45
John G. Ince Trio Begins Equitable Subject 46
Selig Claims Screen's Youngest Leading Lady 46
Waves "Old Glory" to Rally Public for Preparedness 48
Brewers Pull Long Faces Over Inroads of Pictures 48
Canton Turns Light on Censor Evils 50
Crane Wilbur and Mills Enter Ince Fold 50
Eight Weeks to a Film Is California's Policy 50
World Companies Drawn Closer to Parent Concern 54
Morosco Studio to Increase Floor Space by 10,000 Feet 54
Vitagraph Establishes Scientific Department 54
Crawford and James Go to Metro Pictures 60
Literary Sleuth to Ferret Animal Moods for Horsley 74
Reichenbach Joins Equitable Pictures 78

DEPARTMENTS

Live Wire Exhibitors 49
In and Out of Los Angeles Studios 65
Among the Exchanges 51
Looking Ahead with the Producers 61
New Laws and Court Decisions 55
Just to Make Talk 73

REVIEWS

Clause in the Constitution, The (Selig) 89
From Out the Big Snows (Vitagraph) 89
Game of Three, The (Sterling Camera & Film) 87
House of a Thousand Candles, The (Selig V-L-S-E) 83
It Was to Be (Lubin) 88
Jilt, The (American) 88
Jewel (Universal) 85
Legacy of Folly, The (Kalem) 86
Little Hero, The (Cub) 86
Master Hand, The (World) 84
Monopolist, The (Pathe) 87
Mrs. Plum's Pudding (Universal) 87
Nearly a Lady (Bosworth) 85
Second Shot, The (Lubin) 86
Secret Orchard, The (Lasky) 83
Sold (Famous Players) 84
Way Back, The (Edison) 86
When My Lady Smiles (Essanay) 89
General Reviews 90
Mutual Reviews 92
Pathe Reviews 93
Universal Reviews 91

RELEASE CHARTS

Calendar of Current and Coming Releases 96, 98
Release Dates for Ready Reference 100, 102
Feature Releases, Current and Coming 104

ACCESSORY NEWS SECTION

Motion Picture Projection Simplified (J. H. Hallberg) 117
Omaha Passes New Operator's Ordinance 118
Hallberg Helps 120
Building and Furnishing 124
Directory of New Theatres 126
Music and the Picture 130

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Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES OF NEXT WEEK

Monday, August 16, 1915.

BIOGRAPH—Mrs. Randolph's New Secretary, Com.-D., 1000 18633
ESSANAY—The Market Price of Love, D., 1000..... 18641
LUBIN—Polly of the Pots and Pans, D., 1000..... 18642
KALEM—The Legacy of Folly, D., 3000..... 18634
SELIG—In the King's Service, D., 2000..... 18637
*SELIG—Hearst-Selig News Pictorial, No. 65, N., 1000. 18640
VITAGRAPH—Mr. Jarr and Circumstantial Evidence, C., 1000 18639

Tuesday, August 17, 1915.

BIOGRAPH—Ashes of Inspiration, D., 2000..... 18651
ESSANAY—Legrand's Revenge, D., 2000..... 18643
LUBIN—The Dead Letter, C., and Persistent Dalton, C., Split Reel 18649
KALEM—Ham at the Beach, C., 1000..... 18650
SELIG—The Prima Donna's Mother, D., 1000..... 18645
VITAGRAPH—My Lost One, D., 3000..... 18646

Wednesday, August 18, 1915.

BIOGRAPH—East Lynne, D., 3000..... 18663
EDISON—Cartoon on Tour, C., 1000..... 18653
ESSANAY—Dreamy Dud Sees Charley Chaplin, Cartoon, and Scenic, Split Reel..... 18656
KNICKERBOCKER STAR FEATURE—Capital Punishment, D., 3000..... 18660
LUBIN—The Second Shot, D., 2000..... 18658
KALEM—The Substituted Jewel, D., 2000..... 18654
VITAGRAPH—She Took a Chance, C., 1000..... 18657

Thursday, August 19, 1915.

BIOGRAPH—His Last Wish, Com.-D., 1000..... 18666
ESSANAY—Tale of a Tire, C., 1000..... 18667
LUBIN—It Was to Be, D., 3000..... 18668
MINA—A Case of Limburger, C., 1000..... 18673
SELIG—The Clause in the Constitution, D., 3000..... 18674
*SELIG—Hearst-Selig News Pictorial, No. 66, N., 1000. 18672
VITAGRAPH—The Quest of the Widow, C., 1000..... 18671

Friday, August 20, 1915.

BIOGRAPH—Death's Marathon, D. (Reissue)..... 18686
EDISON—Shadows from the Past, D., 4000..... 18677
ESSANAY—Broncho Billy's Marriage, D., 1000..... 18681
LUBIN—When Souls Are Tried, D., 1000..... 18685
KALEM—The Game of Life, D., 2000..... 18682
VITAGRAPH—Cutey's Awakening, C., and Swedish Army and Navy, Ed., Split Reel..... 18684

Saturday, August 21, 1915.

BIOGRAPH—The Ace of Diamonds, D., 1000..... 18695
EDISON—On the Wrong Track, D., 1000..... 18687
ESSANAY—The Woman Hater, D., 3000..... 18688
LUBIN—The Life Guard, C., 1000..... 18691
KALEM—A Perilous Chance, D., 1000..... 18694
SELIG—A Lucky Deal (Animal D.)..... 18696
VITAGRAPH—The Dawn of Understanding, D., 2000.. 18692

RELEASES OF THE WEEK AFTER

Monday, August 23, 1915.

BIOGRAPH—Twice Won, D., 1000.....
ESSANAY—Does the Woman Forget, D., 1000.....
LUBIN—The Spark and the Flame, D., 1000.....
KALEM—The Barnstormers (Broadway Favorites), D., 4000 .....
SELIG—The Girl with the Red Feather, D., 2000.....
*SELIG—Hearst-Selig News Pictorial, No. 67, N., 1000.
VITAGRAPH—The Cub and the Daisy Chain, C., 1000

Tuesday, August 24, 1915.

BIOGRAPH—Mister Paganini, D., 2000.....
ESSANAY—Hearts and Roses, D., 3000.....
LUBIN—Dog-Gone Luck, C., and The Victorious Jockey, C., Split Reel.....
KALEM—Ham and the Experiment, C., 1000.....
SELIG—The Doughnut Vender, D., 1000.....
VITAGRAPH—From the Dregs, D., 2000.....

Wednesday, August 25, 1915.

EDISON—Clothes Make the Man, C., 1000.....
ESSANAY—The Fable of the Roystering Blades, C., 1000
LUBIN—A Species of Mexican Man, D., 3000.....
KALEM—A Double Identity (Hotel Mysteries No. 6), D., 2000 .....
VITAGRAPH—A City Rube, C., 1000.....

Thursday, August 26, 1915.

BIOGRAPH—His Birthday Gift, Com.-D., 1000.....
ESSANAY—The Drug Clerk, C., 1000.....
LUBIN—Under the Fiddler's Elm, D., 2000.....
MINA—One-Reel Comedy (Title Not Decided).....
SELIG—The Strange Case of Talmai Lind, D., 3000...
*SELIG—Hearst-Selig News Pictorial, No. 68, N., 1000
VITAGRAPH—The Good in the Worst of Us, D., 1000

Friday, August 27, 1915.

BIOGRAPH—The Sheriff's Baby, D. (Reissue), 1000..
EDISON—The Slavey Student, Com.-D., 3000.....
ESSANAY—Her Return, D., 1000.....
LUBIN—The Mirror, D., 1000.....
KALEM—A Battle of Wits (Reissue), D., 1000.....
VITAGRAPH—The Wardrobe Woman, D., 1000.....

Saturday, August 28, 1915.

BIOGRAPH—The Need of Money, D., 1000.....
ESSANAY—Rule Sixty-Three, Com.-D., 2000.....
EDISON—Matilda's Fling, C., 1000.....
LUBIN—Billie Joins the Navy, C., 1000.....
SELIG—The Master of the Bengals (Animal), D., 1000
KALEM—Train Order Number 45, D., 1000.....
VITAGRAPH—The Tigress, D., 3000.....

*Hearst-Selig News Monday's release in the East is Thursday's release in the West; Thursday's release in the East is the following Monday's in the West.

For Table of Contents See Page 94

"DEATH'S MARATHON," BIOGRAPH RE-ISSUE, FEATURES BLANCHE SWEET

WHEN Blanche Sweet and Henry Walthall are playing opposite each other, excellent acting may be expected; but when they are directed by D. W. Griffith in a story that is a marvel for plot construction, and supported by the unusually large casts of prominent players to be found in the Biograph re-issues, it is a foregone conclusion that the production must be a good one.

Such is the case in "Death's Marathon." If ever there was a reason why strong one-reel pictures should have a prominent position on programs, this production is that one.

We have a self-centered husband who is bored with the monotony of married life and becomes estranged from his wife. Gambling is his ruin. Determining to commit suicide, he calls his wife on the telephone to tell her of his intentions. His partner, who, at his wife's instance, has been searching for him, answers the call, and, in desperation, conceives a plan. While he races with death in a swift motor car, the wife attempts to hold her husband on the wire with her own pleadings and with the lisp of their child. But death wins the marathon, setting the wife free from her unfortunate alliance.

The story is original and as presented by Biograph, should be seen by the exhibitors who claim there are no one-reel pictures suitable for a position on feature programs.

Blanche Sweet, Henry Walthall, Lionel Barrymore, Walter Miller, Robert Harron, W. J. Butler and Joseph McDermott complete the cast.

MAC MAHON VISITS SENNETT IN LOS ANGELES

Special to MOTION PICTURE NEWS

Los Angeles, Aug. 9.

HENRY MAC MAHON, representative of the newly organized Triangle Film Corporation, arrived in Los Angeles early last week from New York to spend several days inspecting the studios of the three producers of this company in Edendale, Hollywood and Santa Monica. While here Mr. MacMahon will be the guest of Mack Sennett, managing director of the Keystone Film Company.

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MUTUAL PROGRAM
RELEASES OF NEXT WEEK

Monday, August 16, 1915.

AMERICAN—The Jilt, D., 2000 03788
RELIANCE—The Big Brother, D., 1000 03790
FALSTAFF—The Marvelous Marathoner, C., 1000 03791
KEYSTONE—The Battle of Ambrose and Walrus, C., 2000 ..... Special

Tuesday, August 17, 1915.

THANHOUSER—When Hungry Hamlet Fled, Com.-D., 2000 03792
MAJESTIC—Providence and the Twins, D., 1000 03794
BEAUTY—The Honeymooners, C., 1000 03795

Wednesday, August 18, 1915.

BRONCHO—The Girl from the East, D., 2000 03796
AMERICAN—The Assayer of Lone Gap, D., 1000 03798
RELIANCE—An Independent Woman, D., 1000 03799

Thursday, August 19, 1915.

DOMINO—The Lighthouse Keeper's Son, D., 2000 03800
CUB—The Little Hero, C., 1000 03802
MUTUAL WEEKLY—No. 33, N., 1000 03803

Friday, August 20, 1915.

KAY-BEE—The Knight of the Trails, D., 2000 03804
FALSTAFF—Help! Help! C., 1000 03806
MAJESTIC—The Root of all Evil, Com.-D., 1000 03807

Saturday, August 21, 1915.

RELIANCE—Little Lumber Jack, D., 2000 03808
Brand and Title Not Reported 03810
BEAUTY—What's in a Name, C., 1000 03811

Sunday, August 22, 1915.

MAJESTIC—The Fatal Hour, D., 2000 03812
KOMIC—Faithful to the Finish, C., 1000 03814
THANHOUSER—In a Japanese Garden, D., 1000 03815

RELEASES OF THE WEEK AFTER

Monday, August 23, 1915.

AMERICAN—Drawing the Line, D., 2000 03816
RELIANCE—Farewell to Thee, D., 1000 03818
FALSTAFF—Glorianna's Getaway, C., 1000 03819
KEYSTONE—Title Not Reported, C., 2000 ..... Special

Tuesday, August 24, 1915.

THANHOUSER—Snapshots, D., 2000 03820
MAJESTIC—The Little Cupids, Com.-D., 1000 03822
BEAUTY—His Mysterious Profession, C., 1000 03823

Wednesday, August 25, 1915.

BRONCHO—Pinto Ben, D., 2000 03824
AMERICAN—Mixed Wires, Com.-D., 1000 03826
RELIANCE—Editions De Luxe, D., 1000 03827

Thursday, August 26, 1915.

DOMINO—The Living Wage, D., 2000 03828
CUB—Jerry's Busy Day, C., 1000 03830
MUTUAL WEEKLY—No. 34, N., 1000 03831

Friday, August 27, 1915.

KAY-BEE—Keno Bates, Liar, D., 2000 03832
FALSTAFF—That Poor Damp Cow, C., 1000 03834
Brand and Title Not Reported 03835

Saturday, August 28, 1915.

RELIANCE—A Bold Impersonation, D., 2000 03836
BEAUTY—Uncle Heck, By Heck, C., 1000 03838
Brand and Title Not Reported 03839

Sunday, August 29, 1915.

MAJESTIC—A Child of the Surf, D., 2000 03840
KOMIC—Shocking Stockings, C., 1000 03842
THANHOUSER—The Vagabonds, D., 1000 03843

UNIVERSAL PROGRAM
RELEASES OF NEXT WEEK

UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode 9), "Room 22," D., 2000 0769

Monday, August 16, 1915.

BROADWAY UNIVERSAL FEATURE—Just Jim, D., 4000 0749
NESTOR—Tony the Wop, C., 1000 0750

Tuesday, August 17, 1915.

GOLD SEAL—A Fiery Introduction, Com.-D., 2000 0751
REX—Quits, D., 1000 0752
IMP—The Country Girl, D., 1000 0753

Wednesday, August 18, 1915.

VICTOR—Lord Barrington's Estate, Com.-D., 3000 0754
JOKER—Her Wedding Night, C., 1000 0755
ANIMATED WEEKLY—No. 180, N., 1000 0756

Thursday, August 19, 1915.

LAEMMLE—The Little Blonde in Black, D., 2000 0757
BIG U—Ethel's Burglar, D., 1000 0758
POWERS—The Dread Society of the Sacred Sausages (Baffles and Duck), C., 1000 0759

Friday, August 20, 1915.

IMP—The Substitute Widow, D., 2000 0760
VICTOR—The Taming of Mary, C., 1000 0761
NESTOR—Kids and Corsets, C., 1000 0762

Saturday, August 21, 1915.

BISON—The Gopher, D., 2000 0763
POWERS—A Double Deal in Pork, C., 1000 0764
JOKER—Baby Bumps Adventures, Animated Cartoon, and Seeing the Funny Side of the World with Homer Croy, Ed., Split Reel 0765

Sunday, August 22, 1915.

REX—A Sea Shore Romeo, C., 1000 0766
LAEMMLE—Dr. Mason's Temptation, D., 1000 0767
L-KO—A Tale of Twenty Stories, C., 2000 0768

RELEASES OF THE WEEK AFTER

UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode 10), "Cornered," D., 2000 0789

Monday, August 23, 1915.

BROADWAY UNIVERSAL FEATURES—Mrs. Plum's Pudding, Com.-D., 5000 0770
NESTOR—His Lucky Vacation, C., 1000 0771

Tuesday, August 24, 1915.

GOLD SEAL—Extravagance, D., 1000 0772
REX—The Cad, D., 1000 0773
IMP—Billy's Love-Making, C., 1000 0774

Wednesday, August 25, 1915.

VICTOR—The Chimney's Secret, D., 1000 0775
L-KO—Mr. Flirt in Wrong, C., 2000 0776
ANIMATED WEEKLY—No. 181, N., 1000 0777

Thursday, August 26, 1915.

JOKER—A Case of Beans, C., 1000 0778
BIG U—The Mystery of the Tapestry Room, D., 3000 0779
POWERS—Seeking an Inspiration, Vaud., and The Best People on Earth, Ed., Split Reel 0780

Friday, August 27, 1915.

IMP—Dr. Jekyll and Mr. Hyde, D., 2000 0781
VICTOR—The Box of Bandits, C., 1000 0782
NESTOR—His Egyptian Affinity, C., 1000 0783

Saturday, August 28, 1915.

BISON—The Social Lion, D., 2000 0784
POWERS—She Loved Them Both, D., 1000 0785
JOKER—The Bravest of the Brave, C., 1000 0786

Sunday, August 29, 1915.

BIG U—The Valley of Regeneration, D., 2000 0787
LAEMMLE—The Lilt of Love, D., 1000 0788

For Table of Contents See Page 94



GEORGE OVEY

"the funniest man in America"

"breaks" **into the**

MUTUAL

Thursday, August 19, in a rip roaring comedy in one reel called "The Little Hero"---the first of the David Horsley comedy productions under the brand name of

CUB COMEDY

to be released on the Mutual program.

Book the "Cub" through your Mutual Exchange.

RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

8— 6. Her Mother's Oath, D. (Re-issue)....1000
8— 7. Frederick Holmes' Ward, Com.-D....1000
8— 9. Her Hidden Life, D.....1000
8—10. The Law of Love, D.....2000
8—12. Stronger Than Love, D.....1000
8—13. The Last Drop of Water, D. (Re-issue)1000
8—14. The Little Slavey, D.....1000
8—16. Mrs. Randolph's New Secretary, Com.-D. 1000
8—17. Ashes of Inspiration, D.....2000
8—18. East Lynne, D.....3000
8—19. His Last Wish, Com.-D.....1000
8—20. Death's Marathon, D. (Re-issue).....1000
8—21. The Ace of Diamonds, D.....1000
8—23. Twice Won, D.....1000
8—24. Mister Paganini, D.....2000
8—26. His Birthday Gift, Com.-D.....1000
8—27. The Sheriff's Baby, D. (Re-issue)....1000
8—28. The Need of Money, D.....1000

EDISON

7—24. The Secret of the Cellar, D.....1000
7—28. Poor Baby! C.....1000
7—30. The Girl of the Gypsy Camp, D.....3000
7—31. The Bedouin's Sacrifice, D.....1000
8— 4. Not Much Force, C.....1000
8— 6. June Friday, D.....4000
8— 7. Not Wanted, D.....1000
8—11. Food for Kings and Riley, C.....1000
8—13. The King of the Wire, D.....3000
8—14. A Sprig of Shamrock, D.....1000
8—18. Cartoon on Tour, C.....1000
8—20. Shadows from the Past, D.....4000
8—21. On the Wrong Track, D.....1000
8—25. Clothes Make the Man, C.....1000
8—27. The Slavey Student, Com.-D.....3000
8—28. Matilda's Fling, C.....1000

ESSANAY

7—26. The Call of Yesterday, D.....1000
7—27. Boys Will Be Boys, Com.-D.....3000
7—28. Dreamy Dud, Living Cartoon, C.....1000
7—29. Snakeville's Twins, W.-C.....1000
7—30. Broncho Billy's Surrender, W.-D.....1000
7—31. A Man Afraid, D.....2000
8— 2. The Kiss, D.....1000
8— 3. Business Rivals, D.....2000
8— 4. Dreamy Dud—A Visit to His Uncle Dudley's Farm. Cartoon.....1000
8— 7. Eyes That See Not, C.....3000
8— 9. The Happy House, D.....1000
8—10. When My Lady Smiles, D.....3000
8—11. The Fable of the Tip and the Treasure, C. 1000
8—12. The Bell Hop, C.....1000
8—13. Broncho Billy Steps In, W. D.....1000
8—14. The Cave on Thunder Cloud, D...2000
8—16. The Market Price of Love, D.....1000
8—17. Legrand's Revenge, D.....2000
8—18. Dreamy Dud Sees Charley Chaplin, Cartoon and Scenic, ...Split reel
8—19. Tale of a Tire, C.....1000
8—20. Broncho Billy's Marriage, W.-D.....1000
8—21. The Woman Hater, D.....3000
8—23. Does the Woman Forget, D.....1000
8—24. Hearts and Roses, D.....3000
8—25. The Fable of the Roystering Blades, C..1000
8—26. The Drug Clerk, C.....1000
8—27. Her Return, D.....1000
8—28. Rule Sixty-Three, Com.-D.....2000

KALEM

8— 3. The Hypnotic Monkey, C.....1000
8— 4. The Secret Code, D.....2000
8— 6. For High Stakes, Com.-D.....2000
8— 7. The Substitute Fireman, D.....1000
8— 9. The Runaway Wife, D.....4000
8—10. The Winning Wash, C.....1000
8—11. The Riddle of the Rings, D.....2000
8—13. The Country Girl. (Re-issue).....1000
8—14. The Limited's Peril, D.....1000
8—16. The Legacy of Folly, D.....3000
8—17. Ham at the Beach, C.....1000
8—18. The Substituted Jewel, D.....2000
8—20. The Game of Life, D.....2000
8—21. A Perilous Chance, D.....1000
8—23. The Barnstormers, D.....4000
8—24. Ham and the Experiment, C.....1000
8—25. A Double Identity (Hotel Mysteries No. 6), D.....2000
8—27. A Battle of Wits, D.....1000
8—28. Train Order Number 45, D.....1000

KNICKERBOCKER STAR FEATURES

6—23. The Kick-Out, D.....3000
7— 7. Hamlet, D.....3000
7—21. The Cup of Chance, D.....3000
8— 4. The Tides of Time, D.....3000
8—18. Capital Punishment, D.....3000

LUBIN

8— 3. The Rakoon Hose Company, C., and A One Reel Feature, C.....Split reel
8— 4. Country Blood, D.....2000
8— 5. The Witness, D.....3000
8— 6. A Day of Havoc, D.....1000
8— 7. Billie's Debut, C.....1000
8— 9. The Great Lone Land, D.....1000
8—10. Horrible Hyde, C., and Relentless Dalton, Cartoon, ...Split reel
8—11. Bold Emmett, Ireland's Martyr, D..3000
8—12. The Power of Prayer, D.....2000
8—13. The Deception, D.....1000
8—14. Her Romeo, C.....1000
8—16. Polly of the Pots and Pans, D.....1000
8—17. The Dead Letter, C., and Persistent Dalton, C. .....Split reel
8—18. The Second Shot, D.....2000
8—19. It Was to Be, D.....3000
8—20. When Souls are Tried, D.....1000
8—21. The Life Guard, C.....1000
8—23. The Spark and the Flame, D.....1000
8—24. Dog-Gone Luck, C., and The Victorious Jockey, C.....Split reel
8—25. A Species of Mexican Man, D.....3000
8—26. Under the Fiddler's Elm, D.....2000
8—27. The Mirror, D. 1000
8—28. Billie Joins the Navy, C.....1000

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Biograph, Essanay, Hearst-Selig News Pictorial, Kalem, Selig, Vitagraph.
Tuesday—Biograph, Essanay, Lubin, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph, Knickerbocker Star Features E. O. W.
Thursday—Biograph, Essanay, Hearst-Selig News Pictorial, Lubin, Mina, Selig, Vitagraph.
Friday—Biograph, Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph, Selig.

MUTUAL PROGRAM

Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual, Weekly.
Friday—Kay Bee, Princess, American, Reliance, Thanhouser or Majestic.
Saturday—Keystone, Reliance, Royal.
Sunday—Majestic, Komic, Thanhouser.

UNIVERSAL PROGRAM

Monday—Broadway Universal Feature, Nestor.
Tuesday—Gold Seal, Rex, Imp.
Wednesday—Victor, L-Ko, Animated Weekly.
Thursday—Laemmle, Big U, Powers.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Rex. Laemmle, L-Ko.

MINA

6—24. The Stolen Case.....
7— 1. A Harmless Flirtation, C.....1000
7— 8. A Night's Lodging, C.....1000
7—15. The Fighting Kid, C.....1000
7—22. On the Job, C.....1000
7—29. He's In Again, C.....1000
8— 5. Waking Up Father, C.....1000
8—12. Dr. Cupid, C.....1000
8—19. A Case of Limburger, C.....1000

HEARST-SELIG NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

7—17. Lives of the Jungle, D.....1000
7—19. The Shadow and the Shade, D.....2000
7—20. The Foeman of Bar Z Ranch, W.-D..1000
7—21. At the Flood Tide, D.....1000
7—22. Motherhood, D. 3000
7—24. Jungle Zoo Animal Drama.....1000
7—26. The Unfinished Portrait, D.....2000
7—27. The Child, the Dog and the Villain, D.1000
7—28. Jimmy, D. 1000
7—29. The Isle of Content, D.....3000
7—31. The Quest, D. 1000
8— 2. The Melody of Doom, D.....2000
8— 3. The Taking of Mustang Pete, W.-D...1000
8— 5. The Scarlet Lady, D.....3000
8— 7. The Black Leopard, D.....1000
8— 9. The Face in the Mirror, D.....2000
8—10. The Gold Dust and the Squaw, W. D.1000
8—12. When Love is Mocked, D.....3000
8—14. The Orang-Outang, Animal, D.....1000
8—16—In the King's Service, D.....2000
8—17. The Prima Donna's Mother, D.....1000
8—19. The Clause in the Constitution, D....3000
8—23. The Girl with the Red Feather, D....2000
8—24. The Doughnut Vender, D.....1000
8—26. The Strange Case of Talmai Lind, D...3000
8—28. The Master of the Bengals, D.....1000

VITAGRAPH

8— 2. The Serpent's Tooth, C.....1000
8— 3. The Scar, D.....3000
8— 4. The Repentance of Dr. Blinn, D.....1000
8— 5. A Disciple of Plato, C.....1000
8— 6. Dimples and the Ring, C.....1000
8— 7. Pat Hogan Deceased, C.....2000
8— 9. What Did He Whisper? C.....1000
8—10. Life's Yesterdays, D.....2000
8—11. His Fairy Godmother, C.....1000
8—12. His Bunkie, D.....1000
8—13. A Keyboard Strater— C.....1000
8—14. Heavy Villians, C.....3000
8—16. Mr. Jarr and Circumstantial Evidence, C. 1000
8—17. My Lost One, D.....2000
8—18. She Took a Chance, C.....1000
8—19. The Quest of the Widow, C.....1000
8—20. Cutey's Awakening, C, and Swedish Army and Navy, Ed.....Split reel
8—21. The Dawn of Understanding, D.....2000
8—23. The Cub and the Daisy Chain, C.....1000
8—24. From the Dregs, D.....2000
8—25. A City Rube, C.....1000
8—26. The Good in the Worst of Us, D.....1000
8—27. The Wardrobe Woman, D.....1000
8—28. The Tigress, D.....3000

MUTUAL FILM PROGRAM

AMERICAN

7— 2. A Woman Scorned, D.....1000
7— 5. Mountain Mary, D.....2000
7— 7. The High Cost of Flirting.....1000
7—12. Zaca Lake Mystery, D.....2000
7—14. To Melody a Soul Responds, D.....1000
7—19. The Hour of the District Attorney, D.2000
7—21. Wait and See, D.....1000
7—26. The Newer Way, D.....2000
7—28. The Deception, D.....1000
7—30. After the Storm, D.....1000
8— 2. Detective Blinn, D.....2000
8— 4. The Mighty Hold, D.....1000
8— 9. The Exile of Bar K Ranch, D.....2000
8—11. Comrades Three, D.....1000

BEAUTY

6—15. The Mollycoddle, C.-D.....1000
6—22. A Deal in Diamonds, Com.-D.....1000
6—29. The Madonna, D.....1000
7— 6. The Guy Upstairs, Com.-D.....1000
7—13. Applied Romance, Com.-D.....1000
7—20. His College Wife, C.....1000
7—27. Betty's First Sponge Cake, C.....1000
8— 3. Cupid Takes a Taxi, C.....1000
8—10. Jimmie on the Job, C.....1000
8—14. Love and Labor, D.....1000

BRONCHO

7— 7. Tools of Providence, D.....2000
7—14. The Ruse, D.....2000
7—21. Cash Parish's Pal, D.....2000
7—28. The Phantom Extra, D.....2000
8— 4. The Golden Trail, D.....2000
8—11. Shorty Inherits a Harem, Com.-D....2000
8—18. The Girl from the East, D.....2000

DOMINO

6—24. Hearts and Swords, D.....2000
7— 1. The Failure, D.....2000
7— 8. The Ace of Hearts, D.....2000
7—15. The Burglar's Baby, D.....2000
7—22. The Man Who Went Out, D.....2000
7—29. When Love Leads, D.....2000
8— 5. The Promoter 2000
8—12. The $100,000 Bill, D.....2000

For Table of Contents See Page 94

SOMETHING EVERY EXHIBITOR SHOULD KNOW ABOUT

MINA FILMS

MinA comedies are the only one reelers whose makers have not subordinated them to multiples.

They have become the standard by which all other single reelers are judged.

Released Thursdays
General Film Program
Aug. 19: "A Case of Limburger."



RELEASE DATES FOR READY REFERENCE

FALSTAFF

6—25. The Stolen Anthurium, C.....1000
7— 2. The Silent Co-ed, C.....1000
7— 9. Mme. Blanche, Beauty Doctor, C.....1000
7—16. Dot on the Dayline Boat, D.....1000
7—23. P. Henry Jenkins and Mars, C.....1000
7—30. Getting the Gardener's Goat, C.....1000
8— 6. A Plugged Nickel, C.....1000
8—13. Gussie, the Graceful Life Guard, C...1000

KAY-BEE

6—11. The Pathway from the Past, D.....2000
6—18. The Secret of Lost River, D.....2000
6—25. The Floating Death, D.....2000
7— 2. His Mother's Portrait, D.....2000
7— 9. The Hammer, D.....2000
7—16. The Tide of Fortune, D.....2000
7—23. The Play of the Season, D.....2000
7—30. When the Tide Came In, D.....2000
8— 6. The Heart of Jabez Flint, D.....2000
8—13. Over Secret Wires, D.....2000

KEYSTONE

6—21. (Special) The Little Teacher, C.....2000
6—28. (Special) Fatty's Plucky Pup, C.....2000
7— 5. (Special) Court House Crooks, C....2000
7—12. (Special) When Ambrose Dared Walrus, C. 2000
7—19. (Special) Dirty Work in a Laundry, C.2000
7—26. (Special) Fido's Tin Type Tangle, C.2000
8— 2. (Special) Lovers Lost Control, C.....2000
8— 9. (Special) A Rascal's Wolfish Ways, C.2000
8—16. (Special) The Battle of Ambrose and Walrus, C. 2000

KOMIC

6—13. Unwinding It, C.....1000
6—20. Where Breezes Blow, C.....1000
6—27. Beautiful Love, C.....1000
7— 4. Mr. Wallack's Wallet, C.....1000
7—11. Beppo, the Barber, C.....1000
7—18. A Chase by Moonlight, C.....1000
7—25. Safety First, C.....1000
8— 1. The Deacon's Whiskers, C.....1000
8— 8. Father Love, C.....1000
8—15. The Fatal Finger Prints, C.....1000

MAJESTIC

7— 4. The Old High Chair, D.....2000
7— 6. The Hired Girl, D.....1000
7—11. The Mountain Girl, D.....2000
7—13. A Ten Cent Adventure, C.....1000
7—18. The Mystic Jewel, D.....2000
7—20. The Runaways, C.....1000
7—23. The Little Catamount, D.....1000
7—25. Tangled Paths, D.....2000
7—27. The Straw Man, Com.-D.....1000
8— 1. Victorine, D. 2000
8— 8. Big Jim's Heart, D.....2000
8—10. The Right To Love, C. D.....1000
8—15. The Kinship of Courage, D.....2000

MUTUAL WEEKLY

Issued every Thursday.

RELIANCE

7—21. Old Mother Grey, D.....1000
7—24. The Pretender, D.....2000
7—26. Her Fairy Prince, D.....1000
7—28. Billie's Rescue, D.....1000
7—31. Fate Takes a Hand, D.....2000
8— 2. The Bride of the Sea, D.....1000
8— 4. The Little Boy That Once Was He, D.1000
8— 6. A Woman of Nerve, D.....1000
8— 7. The Ceremonial Turquoise, D.....2000
8— 9. The Little Orphans, D.....1000
8—11. The Noonhour, C. D.....1000
8—14. The Way of a Mother, D.....2000

RODEO

7—31. When Quality Meets, C. D.....1000
8— 8. The Near Capture of Jesse James, C.1000
8— 8. Aunt Matilda Outwitted, C.....1000

ROYAL

6—12. An Unlucky Suitor, C.....1000
6—19. Not a Ghost of a Show, C.....1000
6—26. When the House Divided, C.....1000
7— 3. One Good Cook, C.....1000
7—10. They Ran for Mayor, C.....1000
7—17. Your Half and My Half, C.....1000
7—24. Making Over Grandpa, C.....1000

THANHOUSER

7—16. His I. O. U., D.....1000
7—18. Old Jane of the Gaiety, D.....1000
7—20. The Picture of Dorian Gray, D.....2000
7—25. A Message Through Flames, D.....1000
7—27. Outcasts of Society, D.....2000
8— 1. The Game, D.....1000
8— 3. When the Fleet Sailed, D.....2000
8— 8. The Revenge of the Steeple Jack, D..1000

PATHE EXCHANGE, INC.

The Pathé News—Issued Twice Every Week.

Week of August 2.

Romance of Elaine, No. 32, D., 2000.....Pathé
Whiffles at the Front, C., 2000.....Punch
Colonel Heeza Liar Fools the Enemy, Cartoon, Pathé, and An Intimate Study of Birds—Part IV.—Ed., Split reel.....Globe
The Kangaroo, Ed., and In Pekalongan (Picturesque Java), Sc., Split reel.....Globe
The Righted Wrong, D., 3000.....Victory
Bold, Bad Boys, C., 1000.....Starlight

Week of August 9.

Romance of Elaine, No. 33, D., 2000.....Pathé
Max and His Mother-in-Law, C., 2000.....Punch
In Old "Ile de France," Colored, Sc., Photocolor, and Native Venders, Calcutta, India, Ed., Split reel .....Globe
Soaking the Clothes, C. 1000.....Phunphilms
The Dawn of Freedom D. 3000.....Victory
Amateur Night, C., 1000.....Starlight

Week of August 16.

Romance of Elaine, No. 34, D., 2000.....Pathé
The Ingrate, D., 3000.....Victory
Colonel Heeza Liar, War-Dog, and An Intimate Study of Birds, Ed., Split reel, 1000 .....Pathé
The Monopolist, D., 3000.....Victory
The Sky Is the Limit, C., 1000.....Starlight

Week of August 23.

Romance of Elaine, No. 35, D., 2000.....Pathé
A Ringer for Max, French C., 2000.....Punch
Pressing His Suit, C., 1000.....Phunphilms
The Bois de Boulogne, Paris, and Through the Sierra Nevadas, Scenics, Split reel....Globe
The Silent Chord, D., 3000.....Victory
Terribly Stuck Up, C., 1000.....Phunphilms

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued every Wednesday.

BIG U

6—13. Across the Footlights, D.....2000
6—17. The Second Beginning, D.....1000
6—24. The Tinker of Stubbenville, D.....1000
6—27. Their Secret, D.....2000
7— 1. The Old Grouch, D.....1000
7— 4. The Adviser, D.....1000
7—11. The Closing Chapter, D.....3000
7—15. The Opening Night, D.....2000
7—22. The Burden Bearer D.....1000
7—31. Mein Friendt Sneider, D.....1000
8— 5. Out of the Flames, D.....2000
8—10. Where Happiness Dwells, D.....1000
8—12. His Beloved Violin, D.....2000
8—19. Ethel's Burglar, D.....1000

BISON

7—10. The Ulster Lass, D.....2000
7—17. The Toll of the Sea, D.....2000
7—24. The Mad Maid of the Forest, D.....2000
7—31. A Daughter of the Jungle, D.....2000
8— 7. Gene of the Northlands, D.....2000
8—14. Chasing the Limited, D.....2000
8—21. The Gopher, D.....2000

BROADWAY UNIVERSAL FEATURES

7—26. The Earl of Pawtucket, C.....5000
8— 2. The Scarlet Sin, D.....4000
8— 9. Judy Forgot, C.....5000
8—16. Just Jim, D.....4000

GOLD SEAL

6—28.(Adv. 5) "In the Name of the King," D.....2000
7— 6. (Adv. 6) "The Crown of Death," D..2000
7—13. The People of the Pit, D.....2000
7—20. Homage, D.....2000
7—27. The Flight of the Night Bird, D.....2000
8— 3. The Great Ruby Mystery, D.....2000
8—10. A Cigarette, That's All, D.....2000
8—17. A Fiery Introduction, D.....2000

IMP

6—24. Larry O'Neil, Gentleman, D.....2000
6—25. Conscience, D. 4000
7— 2. The Marble Heart, D.....4000
7— 5. The Wrong Label, D.....1000
7— 9. Copper, D. 2000
7—13. His New Automobile, C.....1000
7—16. The Eleventh Dimension, D.....2000
7—20. What Might Have Been, D.....1000
7—22. Thou Shalt Not Lie, D.....2000
7—27. The New Jitney in Town, C.....1000
7—30. The Hunchback's Romance, D.....2000
8— 3. Her Wonderful Day, D.....1000
8— 6. Leah, the Forsaken, D.....3000
8—10. To Frisco, Via the Cartoon Route, C..1000
8—13. Driven by Fate, D.....3000
8—16. The Country Girl, D.....1000
8—20. The Substitute Widow, D.....2000

JOKER

7— 5. Right Off the Reel, C.....1000
7—10. Bobby Bumps Gets Pa's Goat, C., and A Trip to the Pyramids, Ed....Split reel
7—17. Freaks, C. 1000
7—24. A Duel at Dawn, C.....1000
7—31. The Village Smithy, C.....1000
8— 7. Their Bewitched Elopement, C.....1000
8—14. A Dip in the Water, C.....1000
8—18. Her Wedding Night, C.....1000
8—21. Bobby Bump's Adventures, Cart., C., and Seeing the Funny Side of the World with Homer Croy, Ed...Split reel

LAEMMLE

7—11. Maritime Lowe-Fixer, Com.-D.....1000
7—15. Dear Little Old Time Girl, D.....1000
7—18. For His Superior's Honor, D.....1000
7—25. According to Value, D.....1000
7—29. Heritage, D. 4000
8— 1. Paternal Love, D.....1000
8— 8. The Source of Happiness, D.....1000
8—15. In the Grasp of the Law, D.....1000
8—22. Dr. Mason's Temptation, D.....1000

L-KO

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7—21. The Curse of a Name, D.....1000
7—28. Life and Moving Pictures, C.....2000
8— 4. In the Claw of the Law, C.....1000
8— 8. Shot in a Barroom, C.....1000
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8—15. Love On an Empty Stomach, C.....1000
8—22. A Tale of Twenty Stories, C.....2000

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7—16. Her Rustic Hero, C.....1000
7—19. There's Many a Slip, C.....1000
7—23. Behind the Screen, C.....2000
7—26. The Tale of His Pants, C.....1000
7—30. The Rise and Fall of Officer 13, C..1000
8— 2. It Happened When He Fished, C.....1000
8— 6. Little Egypt Malone, C.....1000
8— 9. Dan Cupid, Fixer, C.....1000
8—13. Lost—Three Teeth, C.....1000
8—16. Tony the Wop, C.....1000
8—20. Kids and Corsets, C.....1000

POWERS

8— 5. Saved by a Scent, C. (Baffles and Duck) 1000
8— 7. Around the Corner, D.....1000
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8— 8. Betty's Bondage, D.....2000
8—15. Mountain Justice, D.....2000
8—17. Quits, D. 1000
8—22. A Seashore Romeo, C.....1000

VICTOR

7— 9. The Violin Maker, D.....1000
7—14. His Prize Story, D.....3000
7—16. The Trust, D.....1000
7—21. The Weird Nemesis, D.....2000
7—23. Jeanne of the Woods (Mary Fuller), D. 1000
7—28. The Double Standard, D.....1000
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8—11. Refuge, D. 2000
8—20. The Taming of Mary (Mary Fuller), C..1000

For Table of Contents See Page 94

READY ABOUT AUGUST 16th

"A THOUSAND HEART THROBS AND A SMILE FOR EVERY TEAR"

YORK STATE FOLKS

in five parts

Produced by Harry Jackson, with

JAMES LACKAYE and RAY L. ROYCE



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Beulah .....6 parts

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COSMOS FEATURE FILM CORPORATION
Hearts and Flowers, D.....5 parts

FAVORITE PLAYERS
The Last Chapter .....5 parts
The High Hand.....5 parts
The Man Who Could Not Lose.....5 parts

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Hoosier School Master.....5 parts
The Truth Wagon.....5 parts
Jack Chanty .....5 parts

PAGEANT FILM COMPANY
Pageant of San Francisco.....5 parts

OZ FILM COMPANY
The Last Egyptian.....5 parts
The New Wizard of Oz.....5 parts

F. C. WHITNEY
The Chocolate Soldier.....5 parts

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Ruy Blas .....

MUTUAL SPECIAL
Mexican War Pictures.....

NEW MAJESTIC
Sapho .....

N. Y. MOTION PICTURES
The Battle of Gettysburg.....
The Wrath of the Gods.....
Zu Zu, the Band Leader.....

R & M
The Battle of the Sexes.....
The Floor Above.....
The Dishonored Medal.....
The Mountain Rat.....
Home, Sweet Home.....

THANHOUSER
A Legend of Provence.....
Joseph in the Land of Egypt.....
Cardinal Richelieu's Ward.....
Dope .....

CORT FILM CORPORATION
The Melting Pot.....5 reels

COSMOFOTOFILM COMPANY
Incomparable Mistress Bellairs.....4 parts
"1914" by "Rita".....2 parts
Liberty Hall .....3 parts
Lil o' London.....4 parts
The King's Minister.....3 parts
Two Little Britons.....3 parts
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FOX FILM CORPORATION

A Fool There Was.....6 reels
The Girl I Left Behind Me.....5 reels
A Gilded Fool.....5 reels
Children of the Ghetto.....5 reels
Celebrated Scandal (Betty Nansen)..5 reels
The Kreutzer Sonata.....5 reels
The Nigger .....5 reels
Anna Karenina (Betty Nansen)....5 reels
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Clemenceau Case .....5 reels
Princess Romanoff .....5 reels
A Woman's Resurrection .....5 reels
The Plunderer .....5 reels
Wormwood .....5 reels
The Devil's Daughter.....5 reels
Should a Mother Tell?.....5 reels
Dr. Rameau .....5 reels
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Lady Audley's Secret (coming)....

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Stop, Thief! .....5 parts
The Woman Who Dared.....5 parts
The Commuters .....5 parts
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The Spendthrift .....5 parts

GOTHAM FILM COMPANY, INC.
6— 1. The Man Who Beat Dan Dolan....4 parts
7— 1. A Trade Secret.....5 parts

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Through the Enemy's Lines.....4 reels
The Evangelist (*W. Psilander*).....4 reels
The Heart of Lady Alaine.....4 reels

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Cabiria .....
Treasure of the Louzats.....4 parts
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Billy Sunday.....1 reel

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Big Game Pictures.....

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The Cowboy and the Lady.....
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The Purple Lady.....
The Liars .....
A Royal Family.....

TIFFANY FILMS CORPORATION
Heart of Maryland.....

QUALITY PICTURES
The Second in Command.....

MUTUAL MASTERPICTURES
11. The Cup of Life (*N. Y. Motion*).....5 reels
12. Child of God (*Reliance*).....4 reels
13. The Absentee (*Majestic*).....5 reels
14. The Victim (*Majestic*).....3 reels
15. Rumpelstiltskin (*N. Y. Motion*).....4 reels
16. Strathmore (*Reliance*) .....4 reels
17. Lure of the Mask (*American*).....4 reels
18. God's Witness (*Thanhouser*).....4 reels
19. Ghosts (*Majestic*) .....4 reels
20. The Failure (*Reliance*).....4 reels
21. The Darkening Trail (*N. Y. Motion*)..4 reels
22. The Lonesome Heart (*American*).....4 reels
23. Patriot and Spy (*Thanhouser*).....4 reels
24. Her Shattered Idol (*Majestic*).....4 reels
25. Up from the Depths (*Reliance*).....4 reels
26. The Reward (*N. Y. Motion*).....5 reels
27. The Flying Twins (*Thanhouser*).....4 reels
28. The Secretary of Frivolous Affairs (*Am.*) 4 reels
29. The Fox-Woman (*Majestic*).....4 reels
30. The Mating (*N. Y. Motion*).....4 reels
31. Milestones of Life (*Thanhouser*).....4 reels
32. The Girl from His Town (*American*)...4 reels
33. The Toast of Death (*N. Y. Motion*)...4 reels

F. O. NIELSEN
Guarding Old Glory.....5 reels

PARAMOUNT PICTURES

BOSWORTH
5—17. Betty in Search of a Thrill.....5 reels
7— 5. Rugmaker's Daughter .....5 reels

EDISON
5— 6. House of the Lost Court.....5 reels

FAMOUS PLAYERS
6— 7. Dawn of Tomorrow.....5 reels
6—17. Clarissa .....4 reels
6—21. The Dictator.....
7— 1. Little Pal .....5 reels
7—26. Seven Sisters .....5 reels
8— 2. Rags .....5 reels
8— 5. Mice and Men.....
8—12. Sold .....5 reels
8—23. The Dainty Boss.....

JESSE LASKY COMPANY
5— 3. The Woman .....5 reels
5—24. Stolen Goods .....
5—27. Wild Goose Chase.....4 reels
6—14. The Arab .....5 reels
6—28. Chimmie Fadden.....
7— 8. The Clue .....5 reels
7—12. Kindling .....5 reels
7—19. The Fighting Hope.....5 reels
7—29. Puppet Crown .....5 reels
8— 9. Secret Orchard .....
8—16. Marriage of Kitty.....5 reels

MOROSCO PHOTOPLAY COMPANY
6—24. Wild Olive .....5 reels
7—22. Kilmeny .....5 reels
8—19. Nearly a Lady.....5 reels
8—26. Majesty of the Law.....

PARAMOUNT
5—20. Bootles Baby, and Man on the Case.5 reels
6—10. Brother Officers .....5 reels
7—15. The Running Fight.....5 reels

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Prohibition .....5 parts

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The Princess of India.....5 reels

UNITED PHOTOPLAYS
Japan .....6 reels
China .....6 reels

VITAGRAPH-LUBIN-SELIG-ESSANAY, INC.

VITAGRAPH
Week of
5—17. The Island of Regeneration.....6 parts
6—14. Sins of the Mothers.....5 parts
7—12. Crooky Scruggs .....5 parts
8— 9. Chalice of Courage.....6 parts
8—24. The Wheels of Justice.....4 parts

LUBIN
6— 7. The Sporting Duchess.....5 parts
7— 5. The District Attorney.....5 parts
8— 2. The Climbers .....5 parts
8—16. Ring Tailed Rhinoceros.....4 parts
8—30. Tillie's Tomato Surprise.....5 parts

SELIG
5—31. The Millionaire Baby.....6 parts
6—28. The Rosary .....7 parts
7—26. A Texas Steer.....5 parts
8—23. House of a Thousand Candles.....6 parts

ESSANAY
5—24. The Slim Princess.....4 parts
6—21. The White Sister.....6 parts
7—19. The Blindness of Virtue.....5 parts
8—16. A Bunch of Keys.....5 parts

WORLD FILM CORPORATION

6—14. Fine Feathers .....
8—16. The Death Lock.....
8—23. The Master Hand.....
8—30. The Renegade .....

BRADY
5— 3. Woman and Wine.....
5—24. The Boss .....
6—28. The Face in the Moonlight.....
7—12. After Dark .....
7—19. The Cub .....

CALIFORNIA MOTION PICTURE CORP.
Lily of Poverty Flat.....5 parts
A Phyllis of the Sierras (coming)..5 parts

FROHMAN AMUSEMENT CORP.
5—31. Builder of Bridges.....

RING LARDNER
7—26. Letters from Bugs to Gus, No. 3...
8— 2. Letters from Bugs to Gus, No. 4...
8— 9. Letters from Bugs to Gus, No. 5...

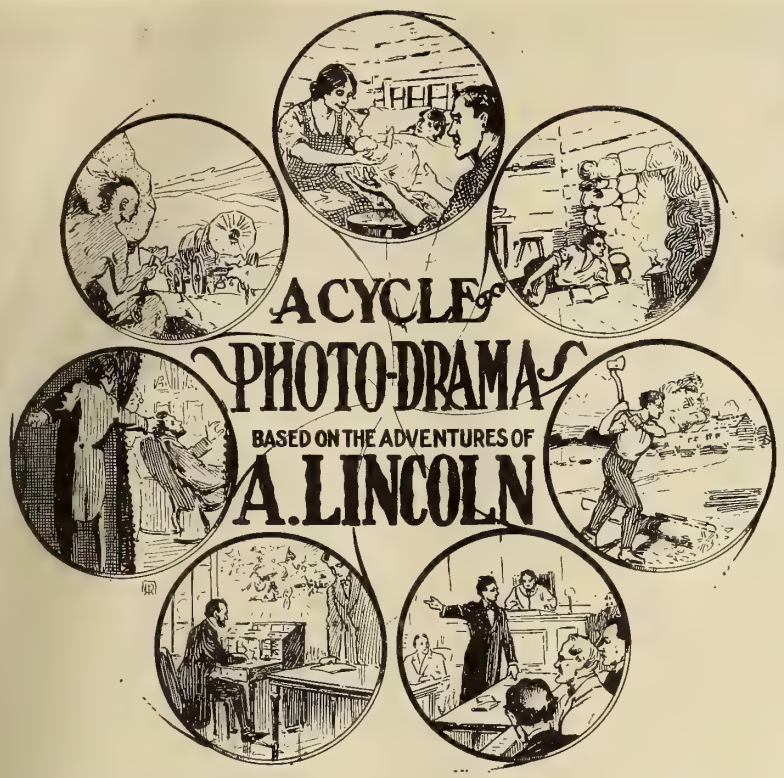
SHUBERT
6— 7. An Indian Diamond.....
6—21. The Moonstone .....
7—26. Marrying Money .....
8— 9. The Stolen Voice.....
8—16. The Little Dutch Girl.....

LEDERER
8— 2. Sunday .....

WIZARD
7—26. Pokes & Jabs in a Quiet Game.....
8— 2. Pokes & Jabs in Mashers and Splashers .....
8— 9. Pokes & Jabs in Juggling the Truth.

WORLD COMEDY STARS
6—21. Rafferty Stops a Marathon Runner (Celtic)
6—28. Mike and Meyer Go Fishing (L. & K.)

For Table of Contents See Page 94



WITH BENJAMIN CHAPIN AS LINCOLN

DO YOU want to know your America as she is? Would you like to trace her growth from the baby days of '76 to her full-bloomed maturity and majesty? Would you like to thrill with the realization of all that America means in freedom, and how she attained her power?

Now America never produced so true an American as she did in Abraham Lincoln, and he in his life inspired America and created America's romance.

Here is the most lovable and startling creation of the moving-picture genius—yes, of the dramatic genius of all history.

Think! The great Lincoln is brought back to you, and he lives over his fascinating life for you, and draws for you the truest picture of your country. Here is America's epic. Here is the symphony of patriotism. Here are romance, excitement, fervor, intrigue, comedy and pathos. I want you to recall anything that ever thrilled you and anything that ever left its impression on your mind for years. And I will say that here is something that will make everything you have read or seen fade away into insignificance—a vast claim, but a reasonable one!

Think! Here are a series of plays—complete plays of five to nine acts—based on Lincoln's career, which all together give you the truest idea of Lincoln—from the baby to the martyr—the human, the beautiful Lincoln and greatest American. For three years the Charter Features Corporation and Benjamin Chapin have been working to make the Lincoln Cycle a masterpiece for this and succeeding generations.

BENJAMIN CHAPIN, THE LINCOLN MAN

was and is at the helm, and as Lincoln he gives you your hero back again, for he is Lincoln in everything.

Watch for the opening days of the cycle at

(Name of Theatre)

The above is a sample newspaper advertisement reproduced from the much-discussed Portfolio outlining the activities of the CHARTER FEATURES CORPORATION.

If by any chance your name has been omitted from the prominent theatre operators who are getting this important document, by all means ask us for a copy.

The Lincoln Cycle has been spoken for by many of the best-known exhibitors in various parts of the country and already a distribution is assured which will be phenomenal.

What a Moving-Picture Character!

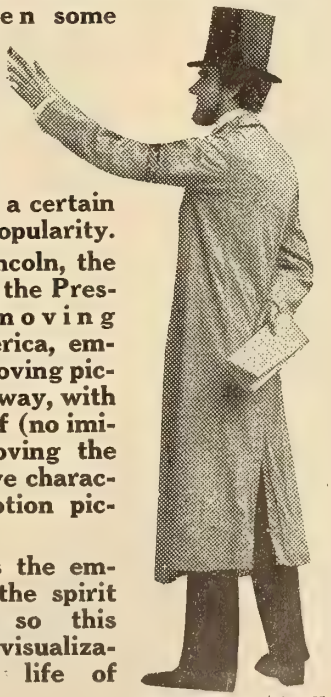
THE great man of America coming to his people through the diversion of all diversions that touches the public heart, that reflects the popular tastes, whims, desires, ambitions of America—moving pictures—what a gigantic thing!

For ten years Mr. Chapin has been making preparations for the Lincoln Cycle. During the past three years the Charter Features Corporation has greatly augmented the scope and magnitude of his efforts. Noting this work, a few producers, who caught a fleeting impression of the possibilities in this great "Chapin-Lincoln" work, have rushed at the task. But nobody has approached near the visualization of the idea as Chapin and the Charter Features Corporation have done, nor would it be possible to do it now but for their many years of direct, effective building to the task.

Books have been written by the hundreds about the Great Emancipator, and have been the most popular of all biographical offerings. But the only successful stage plays based on Lincoln are the "Chapin-Lincoln" plays. Chapin created the American dramatic Lincoln. Even some of the moving-picture imitations of Chapin's great dramatic work have achieved a certain measure of popularity.

And now—Lincoln, the boy, the man, the President — the moving spirit of America, embodied into moving pictures in a big way, with Chapin himself (no imitation), is proving the most attractive character in all motion pictures.

As Lincoln is the embodiment of the spirit of America so this Cycle is the visualization of the life of America.



CHAPIN AS LINCOLN

CHARTER FEATURES CORPORATIO

Makers of Features in Series

110 West 40th Street **New Yo**

MUTUAL PROGRAM

-and now the bigger, better, stronger MUTUAL

The Most Important Film Announcement of the Year! Read All Four Pages!

ANOTHER volume has been added to film history. The Mutual Film Corporation announces the completion of the NEW MUTUAL PROGRAM —an *all-feature, all-star* program comprising the releases of the world's most noted film producers *at no increase in rental prices.* Beginning the week of September 13 the Mutual Program will carry in its regular service, two *three-reel Broadway Star releases* every week; five *two-reel Banner Features* every week; nine *One-reel Feature Comedies* every week; two *one-reel All-Star Dramas* every week; one *one-reel Mutual Weekly of World Events* every week. In these productions ON THE REGULAR MUTUAL PROGRAM you'll find stars whose fame in film circles and on the speaking stage is *world-wide.* It will be the policy to put into single reel productions the same high quality found in four to six reel productions—the same great stars, the same expensive costumes, the same costly settings, and the same high-priced direction. And this *quality policy* will be maintained always in *all* Mutual Program releases whether they be single reel productions or those of greater length.

EIGHT MILLION DOLLARS will be expended annually to make the Mutual Program the greatest box-office attraction exhibitors have ever had. Think of it! An *Eight Million Dollar Mutual Program*—and no increase in rental prices. You exhibitors who believe in reading "the handwriting on the wall"—TIE UP NOW to this *bigger, better, stronger, all-feature, all-star* MUTUAL PROGRAM before your competitors beat you to it. Get full information at your nearest Mutual Exchange and watch for startling announcements of releases.



MUTUAL PROGRAM

comes
all-feature, all-star
PROGRAM

Here Are the Brands That Make Up The New Mutual Program

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Producers of "Flying A" Photoplays
American Beauty Comedies and Dramas

BOSTOCK JUNGLE AND FILM CO.
Featuring the
Great Collection of Bostock Animals

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Producers of Knickerbocker Star Features
All-Star Comedies

DAVID HORSLEY PRODUCTIONS
Comprising Cub Comedies
Centaur Sensational Features

MUSTANG FILM COMPANY
Producing Mustang Western Features
Prominent Screen Star Photoplays

RELIANCE MOTION PICTURE CORPORATION
Producers of
Reliance Star Cast 2 and 3 reel features

THANHOUSER FILM CORPORATION
Producers of Thanhouser Feature Plays
Falstaff Comedies

These producers represent combined facilities of enormous proportion. They already employ nearly 00 leading stars and this list is now being greatly expanded; they own some of the largest studios in Amer-a and Europe; they represent millions of dollars of capital—ample financial strength to carry out the plans make the Mutual Program the greatest power in Filmdom.

See Next Page



MUTUAL PROGRAM

A Gigantic Eight Million Dollar MUTUAL PROGRAM

The new Mutual Program which will be in full swing throughout the country by September 13, will actually represent an annual expenditure of Eight Million Dollars—a program so complete, so diversified, so well-balanced, that exhibitors will find it *the most economical means to operate a high-class motion picture theatre.* The new Mutual Program releases will include:

Two 3-Reel Broadway Star Features Every Week

Produced by The American Film Co., Inc., featuring such stars as Harold Lockwood, May Allison and others; Gaumont Co. (producers of Knickerbocker Star Features), featuring such stars as Mary Nash, Gertrude Elliott and others of Broadway fame; David Horsley Productions, featuring many stars known on the screen; Mustang Brand, featuring big stars in Western Dramas and film interpretations of famous books; Reliance Motion Picture Corporation, featuring a great group of prominent stars in thrilling dramas of deep heart interest and emotional appeal; Thanhouser Film Corporation, featuring such stars as Florence LaBadie, William Morris, Julia Blanc, Grace De Carlton and others.

Five 2-Reel Banner Features Every Week

Produced by The American Film Co., Inc., featuring Winifred Greenwood, Ed Coxen, Vivian Rich, Robyn Adair, Anna Kromann, Joseph Singleton, Nan Christy, Joe Richardson, Harry Von Meter and others; Bostock Jungle and Film Co., featuring the largest collection of trained animals in the world; Mustang Brand, featuring many film favorites in gripping Western plays; Reliance Motion Picture Corporation, featuring artistic film reproductions of short stories; Thanhouser Film Corporation, featuring such stars as Lorraine Huling, Mignon Anderson, Morris Foster, Arthur Bauer, The Fairbanks Twins, Helen Badgley and others.

Nine 1-Reel Feature Comedies Every Week

Comprising Beauty Brand Productions, featuring such stars as Neva Gerber, and Webster Campbell; Cub Comedies, featuring America's funniest comedian—George Ovey; All-Star Comedies, featuring Broadway Comedians in a new variety of comedy films; Falstaff Comedies, featuring such stars as Boyd Marshall, Riley Chamberlin, Claude Copper and Arthur Cunningham; Gaumont Cartoon Comedies—split reels carrying 500 feet of scenic, educational or industrial pictures and 500 feet of cartoons drawn by one of the nation's greatest cartoonists whose work is syndicated through several hundred newspapers and is known to millions.

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Mutual Masterpictures
Colossal Productions by
America's Greatest Theatrical Geniuses

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Featuring Big Broadway Stars

Mutual Masterpictures will be *tremendous, inspiring works of art* interpreted by the most famous of American and European stage-stars. Releases will be announced soon.

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Mutual Film Corporation

John R. Freuler, President.

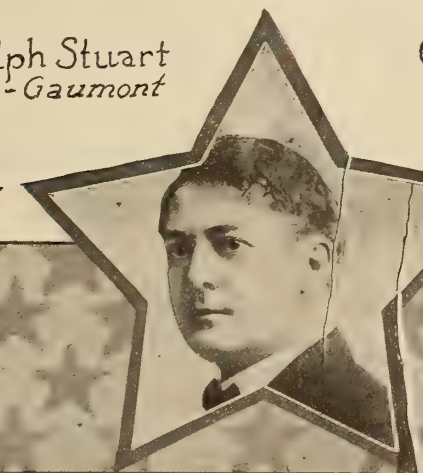
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in

"Captivating Mary Carstairs"

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AUG. 21

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AUG. 21

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GALA CARNIVAL AND FIELD DAY

WITH

2000 PHOTOPLAYERS

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MOST OF THE FAMOUS FILM STARS WILL BE THERE

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BRIGHTON BEACH

SOME OUTING

FROM 10 A. M. TO 12 P. M.

SATURDAY, AUG. 21

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COMIC STUNTS — ACTORS' TUG OF WAR — AND OTHER EVENTS

CHARLIE CHAPLIN CONTEST — "THE GODDESS" CONTEST

JOE HUMPHREYS, Master of Ceremonies

PHOTOPLAYERS' PARADE—SHORE DINNER

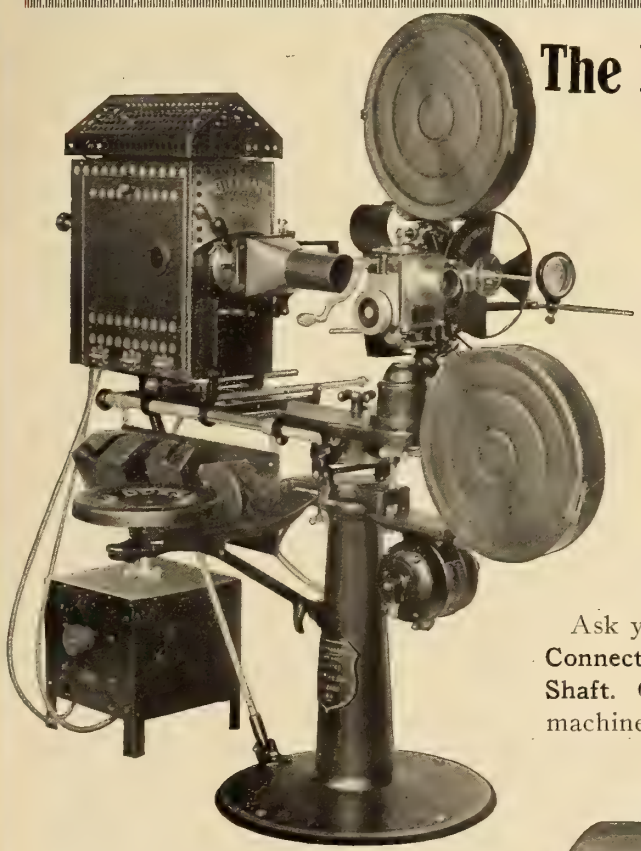
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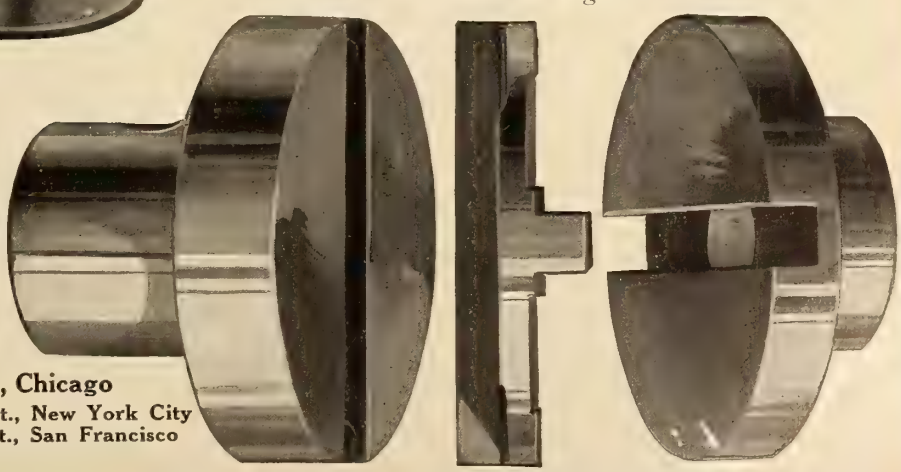
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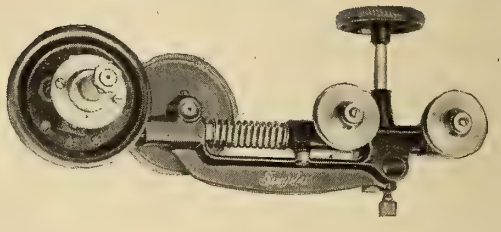
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1915 Simplex Equipment

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SPEED CONTROL FOR MOTOR DRIVE:

A governor of speed gives Exhibitor any variation in speed desired instantly.



LAMP HOUSE:

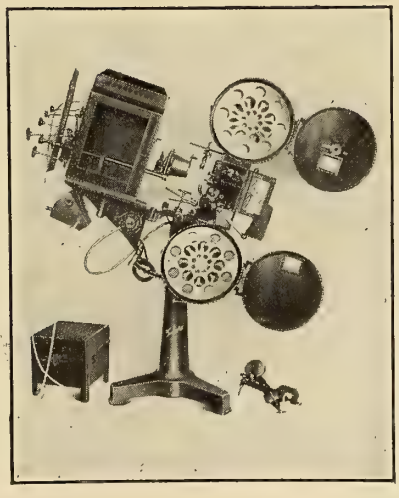
TWO Large Double Doors, Heavier gauge sheet metal. THIRTY-TWO extra holes for Ventilation, reducing the Temperature and increasing the comfort of the Operator who handles the lamp.

ARC LAMP:

SEVEN adjustments. All on the OUTSIDE, including TOP CARBON ADJUSTMENT.

LIGHT SHIELD:

That can be inserted into the film trap shield, directly opposite the lamp on the mechanism. Protects the Operator's eyes in operating the machine.



OPTICAL SYSTEM:

YOUR option No. 1 Gundlach or Crown Special Motion Picture objective. Achromatic Double lens single combination and set of high grade optical glass condensers.

MAGAZINES:

New Standard Magazines drawn from No. 18 gauge steel in two pieces, inside diameter 16 inches, accommodating any size reels. Improved malleable iron strap hinges 7½ inches wide, equipped with spiral spring latch. (Underwriter's requirements for motor driven machines.) Wire glass window in both upper and lower magazines, showing film without opening the door.

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317 East 34th St. New York

Construction, Equipment and Operation

Accessory News

Section of Motion Picture News

Everything for Theatre, Exchange and Studio

Motion Picture Projection Simplified

Copyright, 1915, by J. H. Hallberg

19 D—Suppose when you project the image of the stereopticon slide on the screen the corners appear to be yellow or not brilliantly illuminated all the way out from the centre. What is this an indication of?

Ans.—The chances are that in that case the diameter of the stereopticon lens is too small. Stereopticon lenses are had in several sizes; the smallest one is known as the quarter size and the opening in this lens measures approximately 1½ inches in diameter. The largest size generally used on all foci over 18 inches is called half size and measures approximately 2¼ inches in diameter.

If you have the smaller size lens the difficulty of dark corners may be removed by using the half size lens of the same foci. With some of the machines more recently put on the market, the manufacturers use a single glass stereopticon lens which when mounted in a collar casting or ring, leaves an opening of 2¾ inches in diameter. With this single glass lens of such large diameter it is almost always possible to secure perfect illumination on the screen.

19 E—When very high focus lens has to be used for long distances with the moving picture machine stereopticon equipment, you are sometimes bothered with light escaping, due to reflection from the lamp house fittings. The light shows itself around the screen outside of the margin of the picture and is very disagreeable. How do you overcome this trouble?

Ans.—There are two ways in which you can correct this, one is to use a very small opening in the wall of the booth, just large enough for the light rays, but the better way is to take a piece of sheet metal and cut an opening in it so that it can be slipped over the stereo lens mount acting like a shield which will prevent the escape of reflected light.

19 F—Suppose that it is impossible to get a perfectly clear field of light on the screen, which condition would you favor, the dark spot in the centre with bright corners, or yellow corners and uniform centre light?

Ans.—I would make the center field perfect and let the corners take care of themselves, because the stereopticon slide in conjunction with motion picture projection is only a side issue as a general rule, and furthermore, the announcement slides have most of their display matter in the middle part of the slide and it is very seldom that the corners show.

19 G—What are the different illuminants which may be successfully used for motion picture projection?

Ans.—The electric arc maintained between two carbon electrodes is without question the most efficient and satisfactory means for illuminating the aperture of a projector.

Next to the electric arc the ox-hydrogen or calcium light is the most satisfactory. The calcium light is produced by playing a needle shaped flame from a jet burning oxygen and hydrogen gas against a calcium cylinder. This cylinder becomes heated in a small spot about ⅜ inch in diameter, and gives a fairly satisfactory illumination for picture projection.

The incandescent gas filled lamp made with a specially concentrated filament ranges third for this purpose. This special incandescent lamp is very satisfactory for home projection, that is, for machines using standard size films where the distance is short and the picture is not over 6 feet wide.

The acetylene light ranges fourth and can hardly be considered satisfactory for motion picture projection. It has been used in cases where no other form of light could possibly be had, but it is not recommended for motion pictures and can be used with only small success for stereopticon slide projection. The acetylene light is made by putting calcium carbide in contact with water. It is quite convenient to store and handle and is therefore of advantage in certain special cases.

19 H—What do you consider the limiting distances and size of pictures which may be projected with the various illuminants mentioned in the foregoing question?

Ans.—With the electric arc using D. C. at the carbon points pictures have been projected at distances of 300 feet and as large as 36 feet wide. The ampere capacity at the arc determines, of course, the intrinsic brilliancy of the crater and the size of the crater, which must be greater for the larger pictures and longer distances.

With calcium gas light the maximum distance at which a motion picture can be fairly well projected is 50 feet, and the picture should not be larger than 9 by 12.

The calcium gas is, however, very satisfactory for stereopticon projection for all distances which one may meet in ordinary practice and for any size picture desired. It is a fact that the calcium gas light is soft and very steady, and is preferred by many exhibitors of lantern slides to the electric arc.

Another point in favor of the calcium gas light is that it requires practically no attention after it has once been started, excepting possibly a moment or two when the lime has to be turned. There is now a new material on the market known to the trade as the Guil Pastil, which is made in the shape of a small cylinder against which the ox-hydrogen flame may be played which will produce a comparatively strong light and it is convenient because it is not necessary to readjust it after the light has once been started.

The gas filled incandescent lamp is suitable for distances up to 15 feet or so, and for small pictures only.

The acetylene gas for motion pictures may be used with short distances and small size pictures on a metallic silver finished screen which gives greater contrast and brilliancy to the picture.

Omaha Passes Operators' Ordinance; Favor Exhibitors

A FIGHT between the operators' union and the exhibitors in Omaha, Neb., made its way to the city council chambers and ended Tuesday, August 3, when the city commissioners passed an ordinance. There were two for consideration, one desired by the operators, and one desired by the exhibitors. The one favored by the exhibitors was passed.

The exhibitors did not want an ordinance at all. But when one, which they believed favored the union operators, was introduced, and then another was introduced after they started the fight, they were almost forced to accept the least of what they considered two evils.

The first ordinance was entitled "An Ordinance Requiring Moving Picture Machine Operators to Obtain a Permit After Examination; Creating a Board of Examiners Therefor; Regulating the Business of Operating Such Machines, and Providing a Penalty for the Violation Thereof."

First—It declared it unlawful for any person to operate a moving picture machine in the city without a permit.

Second—It organized a board of examiners of five members, appointed by the mayor, and consisting of two operators, two exhibitors and the city electrician, for the examination of all applicants for such permits.

Third—The board shall give at least one examination a month in general as follows: the handling of the head, lamp, appliances and wiring; testing for voltage and for electrical defects in wiring lamp or operating room; the use of various safety appliances, mechanical and electrical; general precautions to be observed in operating machine, and the general competency of the applicant.

Penalty for Violation from $5 to $500

Fourth—No person under 21 years of age can be eligible.

Fifth—Each applicant shall pay two dollars application fee.

Sixth—Permit may be revoked for failure to display the permit in the operating room, keeping or permitting an exposed or open light, smoking or permitting another to smoke in the operating room, permitting an unlicensed person other than the manager or proper official to be or remain in the operating booth while an audience is in the building, having film exposed in the booth at any time other than is absolutely necessary, over-fusing or having improper electrical connection, allowing another person to operate under one's permit and denying or refusing admittance into the booth of any proper official.

Seventh—The penalty was from $5 to $100 fine.

This ordinance, from which the second differed but little, was opposed for these reasons by the exhibitors:

First—Omaha motion picture exhibitors are already hampered by three distinct sets of censorship laws, the last of which went into effect two weeks ago.

Second—Present fire precaution are sufficient and answer all the purposes the proposed ordinance would answer.

Third—The board of examiners, with the city electrician as the controlling factor, would undoubtedly favor the unions against the exhibitors at every turn, as union labor counted much for or against the political prestige of the men who had the appointment of the city electrician. This, the exhibitors contended is a mass-meeting before the city commission, would put them in the power of the unions.

Fourth—It would be a hardship upon non-union operators now at work.

The exhibitors assured the commission they were in favor of anything favoring the efficiency of operators or safety for the people in general. They pointed to the fact that they had never opposed progressive movements in business life in Omaha and had really taken care to co-operate with the city powers in every movement.

Attend Commission Meeting in Body

They attended the commission meeting in a body. The local newspapers played the story up as a fight between the two factions and published editorials demanding the city commissioners to enforce strict motion picture theatre legislation and save the city from threatened disasters.

The exhibitors were rewarded with another ordinance which was passed Tuesday. They sent a letter protesting against that one, but the letter was merely read and laid aside. The second ordinance, which will go into effect August 18, differs from the first as follows:

The board of examiners shall consist of three members, the chief electrical inspector, building inspector and fire warden.

The examination may be of a practical and elementary character, but sufficiently strict to test the qualifications of the applicant.

Every applicant shall have served as an assistant or apprentice to a competent operator for a period of one year. The permit may be renewed each year for $1. The application fee will be one dollar.

If an applicant fails to pass the examination he may take it again in three months, instead of six, as provided in the first. The fine will be from five dollars to fifty dollars.

This is the first of such drastic legislation in the Middle West. Exhibitors are confident the matter would have come up at this time had it not been for the trouble between the union and some of the exhibitors.

The second ordinance, with its examining board a body that will be certain to lean toward organized labor, is little, if any, better than the first.

Those exhibitors who are keeping step with the times deplored the unfavorable attitude of the public press. The newspapers heretofore have been indifferent to the censorship agitations, with the exception of a paper of minor influence. With the start of this movement, however, with the newspapers more or less criticising the exhibitors for standing in the path of an ordinance that was more or less a popular demand, it is feared the newspapers may maintain their unfavorable attitude.

MONROE AND MADISON THEATRES EQUIPPED WITH FEASTER MACHINES

THE Monroe and the Madison, Chicago, two new Keith houses are to be equipped with the Feaster no-rewind system. Manager A. G. White of the Keith equipment department has thoroughly investigated the merits of the Feaster machine, and states that he is convinced that it is the logical solution of the rewind evil in the theatre, as it not only eliminates most of the wear and tear of the film, but also saves a large proportion of the breaking of film, and all the labor, time and noise of rewinding, and the resultant inconvenience to patrons.

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GHOST ON THE SCREEN ELIMINATED

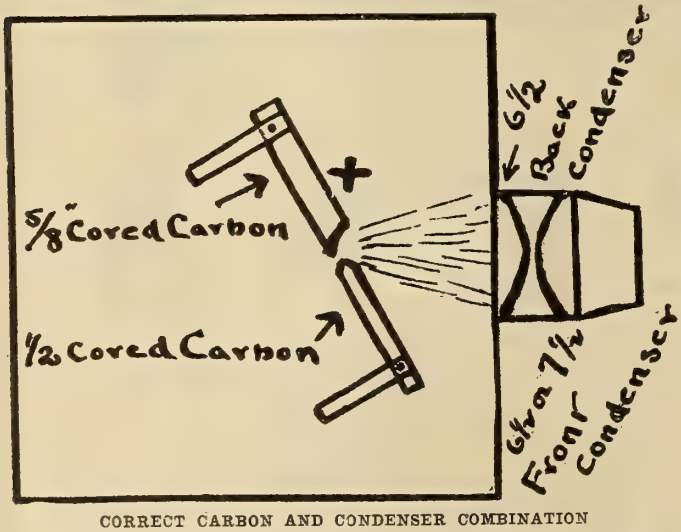
R. L. I., Elkton, S. D.—*Dear Sir: I enclose diagram of my lamp house and wiring.*

I find at times there is a very large ghost on the screen. The only way that I can get it off is to move the lamp house back, and then this makes the slides out of focus. My lenses are so set that I can't adjust them any more. Can you tell me how I can get rid of the ghost?

Dear Sir:—I have yours of the 21st inst., together with a sketch in which you complain about the fact that you cannot adjust your stereopticon lense any more. In other words, you cannot accommodate it to the position of the lamp house when it is way back. I note that you have ½-inch cored carbon in the top and ⅝-inch cored carbon in the bottom.

Please verify this statement and also specify what make carbons you are using. If you are operating on direct or alternating current at the arc and the voltage of the circuit.

I also want to know the make and style of your machine and the focus stamped on your M. P., as well as on your stereo lense, and give the exact distance and the size of the picture projected.



CORRECT CARBON AND CONDENSER COMBINATION

Elkton, S. D., July 31, 1915.

Dear Sir:—In reply to your letter of the 26th inst., I wish to state that I am using ½-inch Electra pink label cored carbons on top and ⅝-inch Bio cored carbons on the bottom.

I am operating a 1-A 1914 Motiograph using 60 volt D. C.

I have a throw of 46 ft. and a picture of 8 ft. by 10 ft. 9 inches.

Thanking you for past favors, I am, *R. L. I.*

Ans.—With the additional information given in your letter of July 31, I am now able to advise you as follows:

At the distance of 46 feet, with a picture 8 feet high by 10 feet 9 inches wide, your specifications call for approximately 3¾ in. M. P. lens and 15-inch stereo lens. With these lenses you should use two 6½-inch focus condensing lenses and your lamp house should be moved fairly close (at least more than halfway) toward the aperture plate. Then your lamp should be properly adjusted back and forth relative to the condensing lenses so that you will secure a nice round spot at the film gate.

One of your main troubles is evidently due to the fact that you are using a half-inch cored carbon in top and ⅝-inch cored carbon in the bottom. If your arc lamp is properly connected to your 60-volt D. C. dynamo or supply circuit the upper carbon should be the positive and the lower therefore, the negative. Your carbon setting is wrong, because the positive requires the larger carbon. Therefore, if you will reverse your carbons, putting the large one in top and the smaller one in the bottom you will, I am sure secure the results you are looking for.

Suppose you do not know which wire is the positive coming from the electric generator, then it is an easy matter for you to find out. Proceed as follows:

Close the machine switch, strike the arc and let it burn for about 10 seconds, then pull the switch and open the lamp house door in order to determine which carbon is the hotter. You will find that on all D. C. circuits the positive carbon will be almost four times as hot as the lower, or in other words, it will stay hotter a longer time than the negative. If you find after this test that the lower carbon is the hotter, all you have to do is to reverse the two wires at the carbon holders. This will immediately reverse the current at the arc and then you will secure proper results.

After you have secured the spot you require at the aperture plate for the film, then the back and forth adjustment of the lamp house should be locked. Now, move the lamp opposite the stereo lense and loosen the color casting which holds the stereo lense so that you may slide it back and forth on the supporting rod until you have moved the lense to the position where you get perfect focus of a slide on the screen. Then merely tighten the collar casting on the rod. There is no reason in the world why you should not be able to make this stereo adjustment properly, unless you are using the wrong rod, which might be too short, but I guess upon examination and study of the adjustment you will find that you can easily get perfect focus on the screen. It would be well for you to make sure that you are using the 6½-inch focus condensing lenses, and in any case do not use but a 6½-inch next to the light and possibly a 7½-inch on the side nearest the aperture plate, as that would make about as high a foci-condensing lense combination as you should use for your short throw.

TRANSPARENT MATERIAL FOR SHUTTER

E. N., Tampa, Fla.—*Just got through reading "Motion Picture Projection Simplified," of July* 31, *and reading Section* 18-G., *which says, "What is the effect of a light interrupting shutter having blades which, instead of being opaque are made of transparent or translucent mediums?"*

Now, what I wish to know is where could I get the transparent material to make a shutter with. Now, if it is possible for you to send me the material C. O. D., I will be more than thankful to you.

Ans.—Your letter and its friendly statements make me feel good, because it proves that you men who are directing the welfare of the Projection Department of the theatre are wide awake and are reading the columns of the News and taking advantage of the suggestions which are made in this department.

The shutter referred to in question 18-G of Motion Picture Projection Simplified in issue of July 31, can best be made from a piece of clear mica or isinglass. Take your old shutter if it's one of the kind used in front of the projector lense and use it as a template or pattern on top of the mica, marking all holes and full outline so that when you have made the holes and cut the shutter from the mica it can be fitted onto the old hub. This gives you a practically transparent shutter which when rotated in front of the lense has no effect on the screen.

The most interesting experiments in the world can be made with this shutter of yours. With a pen knife you can split the mica blade almost down to the hub, then you may insert a sheet of colored gelatine, such as used on spot lights. Temporarily this gelatine may be held in place by using three or four ordinary paper clips to hold the mica together.

You may for instance, use a dark blue gelatine in the blade which covers the film during the time it is in motion. If your shutter is of the two wing type put in the other blade a medium red gelatine. If your flicker is practically eliminated with this combination you can use for your next experiment a lighter shade of blue and keep on lightening the color density of the shutter blades until you have the most brilliant picture with the least flicker.

The distance of the projection governs the density of the blades. With a short throw you must use a darker color for the shutter. For a very long throw the color may be very light and quite transparent.

My experiments indicated that the two wing shutter was satisfactory in all instances, in fact, there was no advantage in using a three wing shutter even for direct current.

The trick in the combination is to get the right density of color on the blade which covers the film while it is in motion and have it just dark enough or maybe slightly translucent so that you cannot see the motion of the film on the screen.

To make the shutter in front of the lense translucent, while the picture is in motion, you may take a piece of sandpaper and with it scratch the surface of the mica, but don't go too far in this direction, because if you do the light will be diffused outside of your screen, giving an illuminated effect of the entire front of your theatre.

As this illumination will be pulsating, appearing only when the translucent or scratched mica shutter passes in front of the projection lense it will appear as a flicker on the outside of the screen, giving a rather bad effect.

The real way to use these shutters of the colored translucent and transparent kind is to have the shutter in front of the film gate like the Kinemacolor shutter is, or by having the shutter between the aperture and the projector lense, as in all of the old style machines.

The objection to having the shutter between the aperture and the projection lense, or in front of the film gate, is that you lose some of the effect which the front shutter gives in dissolving the picture on the screen which softens the flicker.

S. L. Rothapfel, formerly director of the Strand Theatre in New York and who is now director of the under construction Rialto Theatre in New York which is intended to be the finest and most perfect motion picture theatre in the world, was associated with the editor of this department in making a set of the most exhaustive tests along the above lines and we produced shutters more than three years ago which were very efficient and they were used for certain special effects, desired by Mr. Rothapfel at that time when he was director for the Motion Photo Plane Company of New York.

Operators who have the time and the inclination to do a little experimenting along these lines will find the pastime very interesting and it is possible to, what I might call, increase the depth of focus of the picture, or to make the figures on the picture appear to stand out more clearly and in better relief.

COST TO RUN MOTOR GENERATOR

G. B. B., Buffalo Center, Iowa.—*I want to ask you a lot of questions and will thank you for the information. Our city is going to build a new light plant and, of course, we will put in A. C.*

Now, what will the cost be to run a motor generator at 7 cents per K. W.?

My distance is 62 feet and am using a 5-inch lens.

The arc burns on an average of 2 hours per night and 7 cents will be the rate for power and 14 cents will be the rate for light.

I use ⅝-inch top and 14-inch bottom carbon, both cored.

At present I am using a small electric light plant of a 4 K. W. generator and 8 H. P. engine. My lighting outfit is located across the street in a garage and I am furnishing the garage with light. Garage is using thirty 40 watt lamps and I get the rest. At times I do not get all the juice I need and in fact I don't think I do any of the time.

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Bulletin No. 1

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If I can operate a motor generator cheap enough I will sell the plant and buy a motor generator. What had I ought to buy one for?

I have a new Power's No. 6A machine, new last fall, and the lens I got with it will not give me a good clear light so am using the lens out of old machine. I have written to the house whom I bought it from and they say it is O. K., and that is just what I ordered. What would you do with it?

How much juice will a No. 10 wire carry? That is the size of my wire.

How many amperes should I have at the arc?

There is 380 watts comes off my wire all the time besides the arc. This current is for sign lighting, etc.

Wire which runs from plant to my building is No. 4.

ANS.—In view of the fact that your questions are not exactly in the order they might be for best explanation I will consider all of your points and answer them in proper rotation.

For your distance of 62 feet using a 5-inch lens which makes a picture between 10 and 11 feet wide, about 30 amperes D. C. at the arc is sufficient, in fact a properly maintained 25 ampere arc with good carbons should give you good results.

Taking for granted that 30 amperes will be sufficient, then a device to produce this current from the A. C. line supplied by the city, taking for granted that the service would be 60 cycles, will consume approximately 2½ to 3 K. W. per hour, which at 7 cents rate will cost you about 20 cents per hour or 40 cents per night.

If the Electric Lighting Company will supply 2 phase or 3 phase current at 60 cycles a motor generator for this work will cost you about $185.

For single phase current a motor generator would be more expensive, costing in the neighborhood of $200. Such a motor generator would be adjustable, however, by means of a controller between 20 and 35 amperes with a possibility of 40 amperes on a pinch for a short time.

Your incandescent lighting load amounting to only 380 watts operating maybe only 3 hours per day would require only 1 K. W. per day and at the 14 cent rate would be 14 cents. In other words, your total electric light bill would not be more than about 54 cents per day. I doubt if you could operate a gasoline engine plant considering cost of gasoline, lubricating oil, repairs due to wear and tear and above all the depreciation of the engine and the generator for any such small amount per month.

I have personally been connected with large central stations and electric lighting plants for many years as constructor, engineer and manager, and I know that the service which you will get from the electric light plant will be far superior to the service which you now obtain with your plant.

The carbon combination which you are using, ⅝ and ½-inch both cored is correct.

The No. 4 wire which runs across the street to your electric light plant is capable of carrying 70 amperes and is plenty large enough for your service.

No. 10 rubber covered wire has a capacity for 25 amperes and is, of course, the smallest which you should use. I would rather rewire and use No. 6 wire for the moving picture machine as that would be the requirement of the fire underwriters.

If you have a 4 K. W. generator and your engine is strong enough to operate it at full load then when you deduct the power required for thirty 40 watt lamps in the garage and the 380 watts which you are using for incandescent lamps, you have left just 2,420 watts for your picture arc. If the generator is wound for 110 volts then the amperage available for your picture arc is just under 25 and that amount ought to give you a good light providing the engine runs steady and the voltage is up to 110 and your rheostat and your carbons are properly set and adjusted.

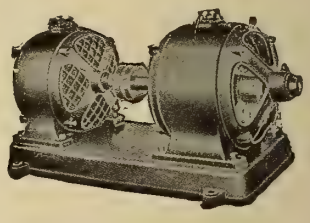
It is safe to say that you can secure better results, however, for your moving picture machine by putting in an A. C.—D. C. Motor Generator and if you please, you could leave the incandescent lamps on the garage engine if you think the lighting outfit could be operated as cheaply as 25 cents per hour, which is about what it would cost to operate the thirty 40 watt lamps in the garage and the 380 watt incandescent load in your theatre. Not knowing what it costs you to run the gasoline engine I can, of course, not argue that question.

There is no reason why the lense furnished with the Power's No. 6A machine, if you bought it new should not be perfectly satisfactory to you.

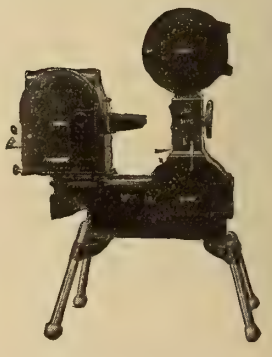


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Swedish Electrical Engineer
34 East 23d St. The House of Quality New York

If you purchased the machine as you state, through an agent and they are not able or willing to make good, why don't you take the lense which came with the 6A and send it to Nicholas Power Company, 90 Gold street, New York City, by express prepaid, with a letter stating your case to them and telling them through whom you purchased the machine. Then you will get fixed up without question. The makers of machines and other apparatus are only too glad to make good any defect and to do anything within reason to satisfy their customers.

I believe the foregoing answers your letter in detail.

ADVERTISING CLOCK FOR PICTURES BROUGHT OUT BY KINETO

THE Kineto Machine Company, with offices in the First National Bank Building, Chicago, are placing on the market a new advertising clock for motion picture theatres.

This clock accomplishes two important things. First it keeps the patrons continuously in touch with the time and second, because of an automatic slide arrangement, does away with the necessity of showing slides on the screen.

The mechanism is so arranged that eight different slides are shown for a period of three minutes each, changing automatically at the end of each period. Thus each slide appears every twenty-four minutes.

The instrument is small and compact and is in no way a disfigurement to the theatre in which it is installed.

DUHEM BROTHERS GET BIG FILM CONTRACT

H. M. AND RAYMOND DUHEM, who conduct a commercial motion picture laboratory at San Francisco, spent the past week in Los Angeles, and took home with them a contract to make prints for the Film Producers, Incorporated.

The Duhem Brothers are now having plans prepared for a large laboratory which will be built in Los Angeles for the purpose of taking care of this business. The plant will have a capacity of one million feet of positive film per week.

You Owe It to Your Spectators

You are not giving full value, no matter how good your film, unless your pictures are clear cut to each corner of the screen.

Bausch and Lomb Projection Lenses

give the film full value and spectators their money's worth.

Patrons appreciate this attention to sharp definition and even illumination, and show it by coming back again and again.

From any film exchange you can obtain these lenses—the same as are regularly furnished for Edison and Nicholas Power Machines.

Bausch & Lomb Optical Co.
569 ST. PAUL STREET ROCHESTER, N.Y.

Largest Manufacturers of Photographic Lenses, Microscopes, Projection Apparatus, Ophthalmic Lenses, Binoculars and other high grade Optical Products in America.

THE Masterlite Gold Woven Screen

The screen which has created such a sensation among Detroit theatres and caused many of the patrons to ask the managers, "How do you get such a beautiful picture?"

"WE USE A MASTERLITE"

Upon application we will mail you large size sample for your personal demonstration. Good live salesmen wanted in every locality.

MASTERLITE SCREEN CO., INC.
265 East Jefferson Avenue W. D. WARD, Gen. Mgr. DETROIT, MICH.

Building and Furnishings

TEXAS FIRE MARSHAL FINDS MANY THEATRES BELOW STANDARD

SOME of the picture shows of Beaumont, Tex., fall far short of the standards required in the state law in regard to fireproof booths, standard aisles, proper exits, and other provisions, is the text of a report recently made in that city by Fred. Wilson of the Texas fire marshal's office.

Mr. Wilson has so far confined his operations to simply notifying the proprietors of the shows which do not come up to standard, and telling them what they must do. He says he is willing to give them a chance, but failing to grasp it, he must close up their houses. It is understood that the seeds he has sown already are bearing fruit, inasmuch as the exhibitors are willing to co-operate with him as much as possible.

The Texas law requires:

That the booth in which the machine is located shall be from seven to nine feet in height, and nine feet square. This booth must be constructed of standard 20 gauge United States iron, and must be lined with asbestos and wood. All openings in the booth must be equipped with automatic doors which will close when a cord controlling them inside the booth is burned in two.

Films must be kept in standard metal proof cases, and motors must be of an improved type. All electric wire inside the booth must be in conduits, and switches controlling various currents must be in steel cases. There must be guards on the electric lights.

"The front extrance and exit must be at least ten feet in width. No tier of seats may be wider than nine seats, so that any person on that tier of seats won't be four seats from an aisle."

AUDITORIUM ON VENICE PIER IN NEW DRESS

THE Auditorium Theatre on the Venice, California, pier, has been improved by new front decorations, a handsome marquee, and very elaborate interior decorations which consist of Japanese umbrellas, and the ceiling is laced with festooning. The theatre was reopened Monday evening, August 2, when the button which raised the velvet curtains for the first time was pressed.

This theatre is equipped with a double role automatic pipe organ which permits the shifting from one selection to another, the playing of a single selection or two at one time. The organ is the only one west of Chicago which has the bird imitation features and was installed at the cost of sixteen thousand dollars.

A big law suit regarding patents was fought out by two companies, but the federal courts held that they had no jurisdiction over this instrument because it was not on American soil, the theatre being over the ocean.

The policy of the managers, the Abbott-Kinney Company, which owns many of the concessions at this beach, is to have four feature nights each week at which Mutual master-pictures are shown. On the remaining three nights a regular Mutual program will be used. At the opening Monday evening boxes were occupied by many of the local motion picture players in subjects shown were there, and one box was occupied by Manager Johns, Edward S. Holmes, Newton Levy and Chas. Coshard of the Los Angeles Mutual Exchange.

STANLEY INTERESTS MOVED TO NEW OFFICES

THE Stanley interests, comprising the Stanley Company, Stanley Mastbaum, manager; the Stanley Booking Company, William Heenan manager, and the Stanley publicity bureau, with A. L. Einstein in charge, have moved their offices from the Globe Building to a commodious suite, over the Palace Theatre, 1214 Market street, Philadelphia. With all the offices now on one floor (which was not the case at the old stand) and a well fitted projection room adjoining, business will be greatly expedited.

Stanley Mastbaum himself has not even taken time this summer for a real vacation. When in need of a breath of fresh air, this energetic film magnate accompanied by his inevitable big black cigar takes a spin to Atlantic City in his speedy motor car. Incidentally business is not neglected on these little outings, for several of the most important picture houses of the Stanley chain are down by the sounding sea.

The genial Abe Einstein has also a penchant for the shore. Or is it Mrs. Abe and little Doris who chose the summer abode? Friend Abe confesses that daily commuting to Atlantic is not an unmixed joy to a busy publicity man. The Einsteins are located in a cottage on South Connecticut avenue.

HAMBURG, ENGSTROM COMPANY TAKES ORDERS FROM METRO AND FAMOUS PLAYERS

Special to Motion Picture News

Chicago, August 11.

E. A. HAMBURG, in connection with Emil Engstrom under the name of Hamburg, Engstrom & Company have organized to take care of display advertising. At the present time they are specializing in oil process painting for the lobbies of motion picture theatres.

They are producing very artistic portraits of all the leading players in colors. They are made in various sizes. They have just received a large order from the Metro Film Company and also from Famous Players. The Ascher Motion Picture Theatres in Chicago are to be decorated with their displays.

They are at present making arrangements to start branch offices in the various exchange centers throughout the country, so they may handle the exhibitor's business in any section of the United States.

INSTALLS LARGE SCREEN IN ELWOOD, IND., THEATRE

J. H. FIHE, lessee of the Grand Opera House at Elwood, Ind., has made some extensive improvements in that theatre, so that pictures can be used during all dark nights of the summer and also the winter seasons.

A fireproof booth has been placed in the rear of the balcony and is equipped with two of the latest improved Motiograph machines, and a new silver fibre screen furnished by the Mirror Screen Company of Shelbyville, Ind., has been installed.

This is one of the largest screens this company has turned out. It is fourteen feet by eighteen feet eight inches. A Wurlitzer organ orchestra has been placed in the orchestra pit. This instrument is one of Wurlitzer's latest models and contains all the effects necessary to make a "hum" to the pictures.

The Paramount, Metro and Pathé are furnishing the picture service. Frank H. Mackey looks after the local management of the theatre and will in the regular season play the traveling road attractions in addition to the pictures.

ARTCRAFT SCREEN COMPANY FORMED IN DETROIT

THE Artcraft Screen Company, with offices in the Majestic Building, Detroit, has been organized to manufacture the new Artcraft Gold Woven Screen.

The organization is composed of individuals with long experience in the manufacture of projection surfaces, and ample capital assures its success from a manufacturing standpoint.

The company was formed after a new and durable screen had been found. Considerable experimenting has proven it a success, and it is now ready for the market.

A large factory has been secured and projection room fitted up to test every screen under actual projection conditions before shipment.

THEATRES SHOW FEW NIGHTS A WEEK INSTEAD OF CLOSING IN SUMMER

INQUIRY among exchange men of Harrisburg, Pa., who serve, for the most part, a territory within a radius of 75 or 100 miles from Harrisburg, shows that many of the theatres in the small towns in that territory have this summer adopted a policy of showing fewer nights each week during the hot weather instead of closing down entirely as many of them did in former years.

This applies, of course, only to the small towns and villages, chiefly in agricultural sections where the people are busy with farm work in the summer. Many houses that during the winter were open six nights a week and in other years closed up altogether in the summer are now playing three nights weekly throughout the heated spell, while others that showed three nights during the winter are now having shows on Saturday night, whereas last summer they closed all summer long.

In this way many exhibitors have been able to help carry their building rent charges in what heretofore was an unproductive period. Of the 125 theatres in the small towns of the kind referred to in the territory between Lancaster and Altoona it is learned that only about 25 or 30 closed down entirely for the summer months, a smaller percentage than in former years.

FIRE IN KENTUCKY THEATRE DESTROYS SIX THOUSAND FEET OF FILM

FIRE in the Casino Theatre in Fourth avenue, Louisville, Ky., destroyed 6,000 feet of film and a machine causing a loss of about $900. Harry Hughes, the operator, was burned about the head and arms, but his injuries are not dangerous. None of the patrons who made a rush for the exits was injured. The Casino is owned by the Princess Amusement Company. The damage to the building was negligible.

SCHANK SIGNS 99-YEAR LEASE FOR THEATRE IN OMAHA

J. SCHANK, of the Hipp theatre, between Fifteenth and Sixteenth street, the Omaha Paramount house has just signed a ninety-nine year lease for a big photoplay theatre to be erected.

Distribute

Photoplay Vogue

The New Motion Picture Publication

To your Patrons as they leave your Theatre—and stir up real interest in the films you show.

This you can do at a cost but slightly in excess of what you are now paying for heralds

EACH number of Photoplay Vogue contains illustrated interviews with leading screen favorites; several excellent short stories and serials by well known authors; a fashion page; a page devoted to queries and answers to Photoplay Fans—in short, all that is in vogue in photoplayland. It is published on the 5th and 20th of each month.

Only one Theatre in each city will have the privilege of distributing Photoplay Vogue, although it will be sold on all newsstands at five cents the copy.

Tear out this adv., write your name and address on the page margin and send it to us today. You will receive sample copy by return mail.

Photoplay Vogue

Ellicott Square Building **Buffalo, N. Y.**

MAILING LISTS OF MOVING PICTURE THEATRES

20,192, covering United States and Canada, Price $40.00, or $3.50 per thousand for such states as you want.
1025 Film Exchanges, U. S.....$4.00
109 Manufacturers and Studios, U. S..... 1.00
210 Moving Picture Machine and Supply Dealers, stating line of goods handled $1.50
231 Film Exchanges, Foreign Countries..... 3.00
520 Moving Picture Theatres, Foreign Countries.. 3.00

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TRADE CIRCULAR ADDRESSING CO., Established 1880 **166½ WEST ADAMS STREET, CHICAGO**

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$12.00 PER 100
SAMPLE
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CHARLIE CHAPLIN

NATIONAL BADGE & PENNANT Co.
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ILL.
MANUFACTURERS
of PENNANTS and BADGES



When you want Opera Chairs remember we have

50,000 CHAIRS
always in Stock

in 6 different designs in Antique Mahogany and Circassian Walnut finishes, assuring you of a satisfactory selection and

Immediate Service

Other designs of unupholstered and **Upholstered Chairs** in unlimited numbers furnished in 25 to 50 days after receipt of specifications, depending on character of chair selected. Ask for Catalogue No. 100 if interested in Veneer (plain) Chairs; Catalogue No. 105 for Upholstered Chairs.

Our consultation service, specializing in designing economical arrangements for theatre seating, is tendered to you without any charge whatever.

AMERICAN SEATING COMPANY

Sales offices in all principal cities

CHICAGO: 14 E. Jackson Blvd. NEW YORK: 17 E. 32nd Street

Directory of New Theatres

This department is designed to be a weekly guide to all sales, leases, construction and remodeling of photoplay theatres throughout the country. If you are building, selling, leasing or renovating, and this department fails to record the fact, kindly communicate it at once for publication.

CALIFORNIA

THE Wonderland theatre at Turlock, Cal., which was recently destroyed by fire, is to be replaced by Mrs. Cora Johnson with a two-story reinforced concrete structure after plans prepared by Charles C. Frye, an architect of San Francisco.

The building will be of the Spanish Renaissance type of architecture and will cover a lot 56 x 150 feet. The auditorium will be finished in handsome style and the lobby will be wainscotted with marble and mirrors, and will have a terrazzo floor.

A small balcony will be provided and the combined seating capacity of the main and balcony floors will be about 750. Work on this structure will be commenced at once and will be rushed as it is desired to have the house in readiness for use by the close of the airdome season.

G. L. Ferguson, one of the owners of the New Airdome at Tulare, Cal., has secured a long lease on two lots on K street and plans are now being prepared for the erection of a large theatre to cover a ground space of 50 by 150 feet. It is planned to install four hundred and eighty stationary seats, according to the tentative plans, but there will be floor space to accommodate more than seven hundred persons, if necessary.

A modern heating and ventilating system will be installed and the equipment will be of high order. The new house will be known as the Theatre Tulare and will be conducted as a moving picture and road show house under the management of Ferguson and Cain.

A number of marked improvements are to be made in the Empress theatre at San Francisco, Cal., before the commencement of the fall season.

C. N. Carrington, of the Rose theatre, San Rosa, Cal., has taken over the Columbia theatre at that place.

A new theatre, which will be patronized almost exclusively by Japanese, is being fitted up at Isleton, Cal., by K. Ota.

Moving pictures are now being shown at the Arcadia Dance Pavilion, being conducted at Eddy and Jones streets, San Francisco, Cal., by M. A. Fisher.

The Pavilion Rink at Grass Valley, Cal., has been renovated and is being conducted as a moving picture house.

The Delano theatre will be opened shortly at Delano, Cal., by Frank Panero. A Baird machine and a Minusa Gold Fiber screen have been purchased.

The Pastime theatre at Berkeley, Cal., is now being conducted by J. Ashkenazy, who recently purchased the house from Clark and Son.

M. T. Carkeek has purchased the Majestic Airdome at Tulare, Cal., from S. J. Greenwood.

S. Williams is now conducting the Colfax theatre at Colfax, Cal.

The T. and D. theatre at Berkeley, Cal., has a new manager in the person of A. J. Bachelor, formerly door man for Turner and Dahnken at Sacramento.

INDIANA

R. H. Carnes has bought the Wayne, Fort Wayne avenue and Tenth street, Indianapolis, from Eugene Short.

J. Hill has sold the Idle Hour, College and Massachusetts avenues, Indianapolis, to W. Price. Price opened the theatre Saturday night, August 7, with "Midnight at Maxims."

J. E. Thomas has closed the Elite, Eighteenth and Montcalm streets, indefinitely.

Joseph Bommersheim and John T. Belger, of the Gaiety Theatre Company, Fort Wayne, Ind., have leased a room at Bluffton, Ind., for a moving picture theatre. The room is being remodeled and will have a seating capacity of 350 people. It will be called The Gaiety Theatre.

The city officials of Elkhart, Ind., would not permit the moving pictures of the Eastland disaster to be shown in that city.

Paul Curry has been engaged to play the drums and traps at the Lyric theatre at Elwood, Ind.

World Film Corporation features are being shown at the Lyric theatre at Vevay, Ind., once a week.

William Meloy will erect a fireproof moving picture theatre at Shelbyville, Ind., with a seating capacity of eight hundred persons. The theatre will have forced ventilation and steam heat. The architecture is to be ornamental and the inside will be built in luxurious comfort for the patrons. The contract has been let for the construction of the theatre to W. V. and S. L. Dorsey, of Shelbyville.

Grimes Brothers, owner of the Arc theatre at Crawfordsville, will show photoplays for five cents admission.

Exhibitors of Valparaiso, Ind., are featuring a daily weather report as a part of their shows. The government weather bureau will furnish such reports regularly on request.

Walker and Sons, of Anderson, Ind., have obtained a building permit to build a new motion picture theatre at Anderson.

Another moving picture machine has been added to the equipment of the Wonderland theatre at Clinton, Ind.

Patent safety locks are to be installed in the Arcade and Pacae, at Richmond, Ind., by Roy Parks and F. E. Thompson, proprietors of the theatres, as a result of an order from the building inspector of Richmond, who visited the theatres and found the side doors were locked during recent shows.

ILLINOIS

Dorgan Brothers, of Georgetown, Ill., who have let the contract for a new motion picture theatre in Decatur, Ill., will use the highest class of material in their projection department. Through the Springfield Co-Operative Amusement and Supply Company, of Springfield, Ill., they have purchased one of the General Electric Company's new model AC to DC compensarcs, and also a Minusa screen.

J. I. Davis has opened a new motion picture theatre at Oakford, Ill.

C. E. Irwin expects to have his new motion picture theatre at Bloomington, Ill., opened within a few weeks. The building is entirely new and is one of the most attractive picture play houses in the city.

Adam Greenawalt has opened a motion picture theatre at Illiopolis, Ind.

Jerry Hogan has purchased the motion picture theatre at Taylorville, Ill., and is planning a number of improvements.

E. J. Henderson has just opened a motion picture playhouse at Literberry, Ill.

M. McDonnell, of South Pekin, Ill., has just opened a new picture house there. The building is attractively decorated and has a seating capacity of about four hundred.

R. E. Recox will shortly open a motion picture theatre at Bowen, Ill.

LOUISIANA

In Louisiana, and in New Orleans particularly, comment has been made by exchange men on the number of theatres closed since May 1. At least a dozen have shut their doors, and nobody

seems to know just the exact reasons for the falling off of patronage. At least, think some, this deplorable condition is only temporary. The bigger houses in Canal street and adjacent territory manage to hold up well, and features go as well as ever, but it seems that the suburban exhibitor is the one most hit.

Clarence Roussel has purchased the Marvel theatre in Thibodaux, La., from F. Nolan. The Marvel was erected seven years ago, and has always been a success. Mr. Nolan sold it because his other houses in Opelousas demanded most of his attention.

Tylertown, Miss., a town of 1,000 population, is without a moving picture show. There was one several months ago, but this one closed down. There is an excellent opportunity in this Mississippi town for the right kind of an exhibitor. In Franklinton, La., twenty miles away, a city of about 950, a moving picture show is supported, and the exhibitor here gets fifteen cents nightly, whether one reel or four is shown, and twenty cents for anything approaching a feature.

MAINE

Wallace Gould, whose motion picture house in Brunswick burned down in the spring, has erected a new theatre with a capacity of seven hundred people, and it will be ready to open Monday, August 9. The theatre is well arranged, well protected from fire, and has a stage for vaudeville features, if the management cares to put them in. The booth is equipped with two Powers 6-A machines. Admission of ten cents will be charged. Universal service has been contracted for.

The New Central Theatre in Old Town has leased the General Film Co.'s service, and is now putting on a daily change.

The Searsport Amusement Company has resumed service after having been closed for several weeks.

Fred Johnson, proprietor of the Music Hall in Farmington and the theatre in Strong, has leased Universal service.

The Bijou theatre, which runs high class features and vaudeville, will reopen about the first of September. "The Goddess," recently released by the General Film Company, will be among the pictures for the opening.

MISSOURI

The first of the large theatres in St. Louis that closed for the airdome season to open this fall is the Grand Opera House, on Market, near Sixth street. The Grand played to excellent houses last season, and only closed during the last few weeks that the place might be put through a rigid cleaning and decorating process for the fall and winter session.

Harry R. Wallace, manager of the Grand, will again give his patrons the best vaudeville and moving pictures to be shown this season. The show will be continuous from eleven in the morning until elven at night. Five reels of pictures are shown at every performance, in addition to several numbers of vaudeville, with an admission price of ten and twenty cents.

The Hippodrome, Sixth and Walnut streets, St. Louis, is billed to open in the near future with a program consisting of from ten to fifteen reels of motion pictures, for five cents admission. The Hippodrome is one of the most beautiful and well equipped theatres, as well as one of the largest in the city, and in the first few years of its existence was one of the most widely known in and about St. Louis.

The house will open under the name of New Grand Duchess, and will be under the same management as was the theatre of that name on Grand and Olive street, before the building was sold.

S. J. Hankin, a well known exhibitor of motion pictures, has taken over the management of the Minnesota airdome, on Minnesota avenue, in Carondelet, South St. Louis. Mr. Hankin's experience in handling motion picture audiences should insure successful business for the Minnesota.

George Angelich, proprietor of the Rainbow theatre, and several other St. Louis men interested in amusement enterprises, are remodeling the building at 209 North Broadway into a very modern and up-to-date theatre.

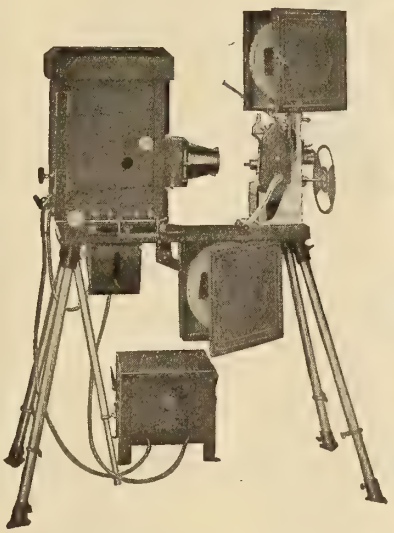
The cost of alterations and appurtenances for the theatre will be about $11,000, the equipment to be furnished by the Lears Theatre Supply Company. The house, when completed, will have a seating capacity of seven hundred, and will be ready for business early in the fall.

The Victoria theatre, Delmar and Grand avenues, St. Louis, has been engaged by an organization composed of St. Louis' smartest society to exhibit a film in which the members will appear, the

You Would Not Hesitate

If you could know exactly how much you could increase your BOX OFFICE RECEIPTS by installing a NEW UP-TO-THE-MINUTE MACHINE to provide a "PAINTED ON THE WALL" class of pictures and especially if you knew about our

"Easy Terms Plans"



by which you can make a new machine pay its own way.

We carry a big stock of POWER'S 6-A, NEW 1916 MODEL MOTIOGRAPH and SIMPLEX MACHINES and all supplies (except films and posters) for the Moving Picture Theatre.

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Write us today for our catalog and proposition

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MR. EXHIBITOR

If you are in need of any SUPPLIES for your SHOW HOUSE and you feel that you are not getting good value for your money from your Supply House, send us a postal informing us of what you are in the market for and you will surely be remunerated for the trouble you have taken.

We can supply you with anything you need at a saving in price that will surprise you. We have a special method of doing business and can prove it to you. We can arrange a safe return of your money if goods are not absolutely perfect and as we represent them or if dissatisfied with your purchase for reason of your own.

We are 16 years in business and are worthy of your confidence. Try us. We have a large stock of Bio and Electra Carbons.

STERN MANUFACTURING COMPANY

109 N. 10th St. Philadelphia, Pa.

proceeds from the first three performances to be given to the Protestant Orphan Home.

The scenario of the play, which is to depict society life in St. Louis, is to be written by William Le Beaume and A. J. Lindsay, two of the members, and the camera man, J. D. Wooster Lambert, is also prominent in society. The cast of characters is to be selected by Mrs. Samuel C. Davis, who will also assist in directing the play. The Victoria will run the film as soon as it is finished, which will probably be in a month or more.

Mrs. O. T. Crawford has assumed management of the Delmar theatre and airdome at Delmar and Aubert avenues, St. Louis. Mrs. Crawford has changed the name of the Delmar to Rialto, and will run the place under the same policy as was formerly maintained by the Delmar.

NEBRASKA.

W. L. Bennett has sold the Jewel theatre at Beatrice, Neb., which he has owned for three years, to I. C. Hansen, of Los Angeles, and A. G. Nelson, of Beatrice, who will make some repairs and conduct the theatre during the coming season as one of the best in the state.

Henry Rohlff is erecting a theatre at 2651-63 Leavenworth street, Omaha, Neb., that will have a fifty-four foot front and a depth of 120 feet. The Rohlff will be the name of the new theatre. It will have a twenty-two foot ceiling and capacity for seating 500 people. It will open in November.

Leavenworth street, one of the big thoroughfares of Greater Omaha, is in a thickly populated district, and has been the site of many smaller theatres in the past. Mr. Rohlff is confident a larger establishment, open every afternoon and night, with the very best runs of pictures, will be a big success.

NEW JERSEY

Charles C. Hildinger, George Bishop and Russell Lamont, of Trenton, N. J., all amusement men, the former being the proprietor of a chain of motion picture theatres and the original motion picture man of the city, are having a modern amusement house constructed there at a cost of $20,000.

It is located at Chestnut and South Clinton avenues. The material used in the construction is red brick, and the theatre will be modern in every respect, with a seating capacity of about 1,000. There will be indirect lighting systems and a Wurlitzer organ.

OHIO

Announcement has been made by the Orpheum theatre, Cleveland, that F. P. Woda now has full charge of that theatre. Mr. Woda formerly was connected with the Mall theatre. He says that a big feature will be shown every day at the Orpheum.

PENNSYLVANIA.

Of the twenty-two Philadelphia theatres closed during the summer season, the following three will reopen August 16. Others are scheduled a little later. The Globe at Juniper and Market streets has only been closed a few weeks. It will reopen with vaudeville, in addition to high class features. The prices of the new program will be ten, twenty and thirty cents. The Globe has a capacity of 2,200. The manager is William Goldberg, formerly of the Alhambra.

The Keystone at Eleventh and Lehigh avenue, Philadelphia, is under the management of William Steele. With 2,200 seats, and a program of features and vaudeville, it has been decided to make the prices here ten, twenty and thirty cents. There will be a semi-weekly change of attractions.

The Orpheum of Germantown, formerly a stock theatre, has been a picture house for a year, and will continue this policy on its reopening. Ten cents straight is the charge here. There are 1,400 seats in the house, which is managed by Homer Lord.

The Palace at 1214 Market street, Philadelphia, has been improved at a cost of $15,000. The interior has been redecorated in a pleasing manner, and the exterior much improved. And you must know this was all cleverly done without closing the house a single hour. The Palace formerly carried vaudeville, but in future will cater entirely to picture patronage, with a program of feature pictures. Stanley Mastbaum himself has taken over the management of this house, in addition to the Stanley. This fact will insure a big success for the new policy of the Palace.

The Lyric theatre in Shippensburg, Pa., has just changed hands, C. C. Sigler, of that town, having sold it to Ed. Condran,

of Middletown, Pa., who until recently was in control of the Realty theatre in the latter place. Mr. Condran will assume personally the management of the Lyric.

Many of the owners of theatres in the Pittsburgh district are taking this time while business is slow to make repairs and remodel their houses. The amount of money expended on theatres during this month has been larger than it was last year, and before September is reached the amount will total many thousands of dollars.

C. B. Pascoe, the well-known exhibitor of West Virginia who has a chain of houses scattered through West Virginia and western Pennsylvania, has secured control of the opera house at Somerset, Pa. His lease is a long one. He has started on the work of re-modeling and re-decorating the house, and will have it ready for work by September 1.

F. B. Whiteman, manager of the Roaring Springs, Pa., Opera House, has let the contract for the renovation of his house, and states that it will be one of the prettiest in the state when the work is completed.

Ira M. Owen, owner and operator of a number of houses, has let contracts for work to be done in bettering a number of his theatres in West Virginia and Pennsylvania.

A new theatre is to be erected at Adena, Ohio, by Mrs. A. C. Ramsey, owner of the Ramsey hotel. The contract has been let, and the theatre is to be rushed through to completion as fast as possible.

It is said it will be ready for business by September 15.

The house is to be built in strict accordance with the Ohio building laws, and is to be a beautiful specimen when completed. It will have an attractive front, which will contain all of the latest devices from the ticket booth to the doors.

The equipment for the house has already been ordered. It includes fans, seats and screen of the latest type, and everything that can possibly be done for the comfort of the patrons. Mrs. Ramsey, the owner, states she will operate the theatre herself.

A corps of efficient attendants will be on hand to see that every desire of the patrons is looked after. Comfort rooms will be added to the theatre. The theatre will be lighted by the indirect lighting system.

TENNESSEE.

The Alcazar theatre, Chattanooga, is undergoing extensive repairs. It is understood that the Lyric company controlling the Alcazar and Lyric, is considering plans for the complete remodeling of the former picture house.

The plans call for the erection of a stage with a proscenium arch, and the construction of a commodious balcony. When reopened the Alcazar will be one of the prettiest and most up-to-date picture theatres in the south.

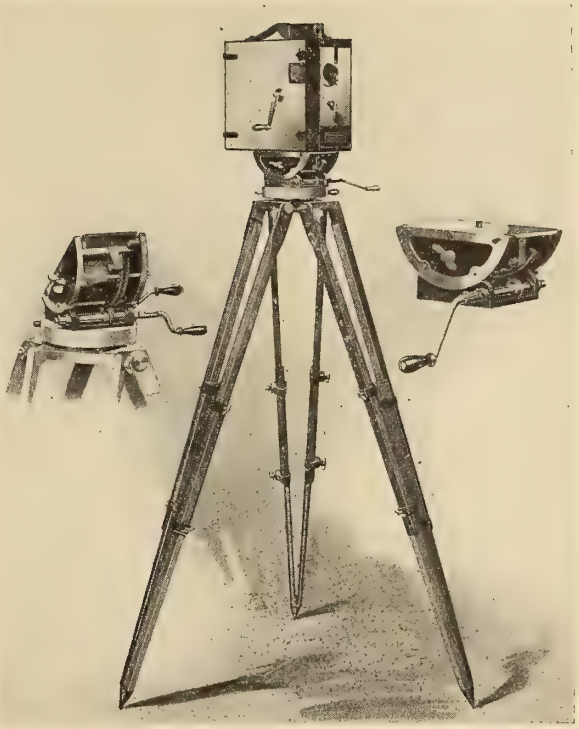
Present arrangements will make it available for vaudeville purposes, and it is learned that the Lyric company has under consideration the installation of vaudeville service during the cool months.

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Music and the Picture

Edited by Ernst Luz

EDITOR'S NOTE.— *This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays.* MOTION PICTURE NEWS *will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.*

PICTURE CLASSIFICATION OF MUSIC

TO avoid monotone playing for pictures, it is necessary that music be properly classified as to its thematic as well as temperamental effect.

It is needless to explain how tiresome music becomes to the hearer when it continues in the same key or tempo. The distinction between major and minor themes is very important.

Minor keys have a natural inclination for depressing the audience, and when there are no relief or light numbers in major keys interspersed the music becomes monotonous.

There is a great tendency among one-man instrument players, who make a specialty of improvization, to continue in minor keys. Melodic possibilities in minor keys being very limited, such players cannot expect that their music can be other than monotonous.

If at a musicale or concert there were a decided sameness in the music played it would not only be unenjoyed but severely criticized.

To avoid a monotone sameness or a misprograming of music in picture playing it is highly essential that every player have his music properly classified.

Danger of Sameness Avoidable

The danger of sameness in music is easily avoided when picture action suggests the dramatic, characteristic or suggestive.

When the picture action is neutral, requiring introductory or descriptive playing, this fault is more noticeable. Many players thinking that when there is no picture suggestion it matters little as to what or how they play.

This is a great mistake. When a picture is weak, its weakness is more apparent at these points and it is up to the music to be more entertaining, thereby covering the faulty picture and creating a satisfied feeling in the audience.

Mr. Musician, this is the place in picture playing where you make your reputation, both with the audience and exhibitor. Not until you hear it said, "The picture was not so good, but the music was fine," have you done your duty as a picture player.

There are many pictures that need no musical assistance to make them appreciated, consequently if the player cannot cover the weaker pictures in a program his services are valueless.

Invariably in my early experiences I found that when the audience left the theatre criticizing the pictures they would also criticize the music. To overcome this I first set a thematic plot of picture action, such as is shown in this department; this then enabled me to set a musical program, any lengthy sameness in my numbers being apparent before I went into play.

Playing Long Concerted Numbers

Introductory or descriptive playing differs from neutral playing in tempo and musical tension. In pictures of many subtitles depending upon dialogue and pictures lacking development of pathos or high tension thought, when action is descriptive, yet not expressive and of lengthy duration, a neutral number, such as a selection of potpourri regardless of tempo or theme can be used. When the number is well selected and played it will help to entertain, for when such as the above occurs in pictures it is usually padding or unnecessary subject matter which tires and dissatisfies the audience. At such points a good number well played will be much appreciated and save the theatre from much adverse criticism.

With thorough musical research and a proper classification of your repertoire many opportunities will arise for the playing of long concerted numbers or operatic selections as they are written, with perfect picture synchronization.

Such an opportunity will be found in the New York Motion Picture Company feature, "The Toast of Death." Numbers 15. 16 and 17 of this picture are well covered by Oehmler's "Cleopatra Suite" in four numbers, published by Carl Fischer, New York City. Such a number is valuable in picture playing, appealing to the intelligent audience and making it possible to make the music of a high tension Oriental picture classy.

Other such selections for covering lengthy sameness of high tension dramatic action in pictures are "La Traviata," arranged by Roberts and published by Carl Fischer, New York City; "Maritana," by Wallace, and published by Carl Fischer, or "La Boheme," as arranged by Ad Ganwin and published by G. Ricordi & Company, New York City.

"La Traviata" plays one full reel or seventeen minutes, has a dramatic and romantic or pathetic appeal throughout.

"Maritana" has the same high tension appeal as the above and very effective in pictures bordering on the religious, and plays 11 minutes.

"La Boheme" has a positive plaintive or sorrowful appeal throughout, as well as dramatic. It plays 24 minutes in its entirety and 17 minutes when a cut is made from letter R to W. When proper care is taken in placing such numbers the effect is most beautiful, while when they are misplaced both the music and the picture are irretrievably ruined.

Definition of "Neutral" in Music

While such numbers are classed as neutral and used in neutral playing, nevertheless a positive knowledge as to their appeal must be known, neutral being a term used to signify a lengthy sameness in the picture appeal.

Neutral playing is nothing more than descriptive or introductory playing, the term being the means whereby concerted numbers, selections of known operettas, musical comedies, grand operas or popular songs can be safely used if properly classified.

Such neutral numbers should be known as light, romantic, semi-heavy, heavy, heavy dramatic, medley and characteristic.

Neutral (light) selections are those continuously in 2/4, 4/4 Alla Breve, 6/8 or ¾ tempo, with very few if any slow movements.

Selections of the George Cohan musical comedies and many English operettas are such numbers.

Neutral (Rom) selections must consist of mostly slow movements in any tempo with a melodious appeal, not serious or dramatic. Many of these are found among what is known as light opera and the compositions of Victor Herbert and R. Friml.

Neutral (semi-heavy) selections are those wherein the dramatic and romantic are intermingled, as well as the slow and more lively tempos. Such numbers are found among the Italian grand operas, such as "Ernani," "Lucrezia Borgia," "Romeo and Juliet," "Bohemian Girl," and "Martha."

Slow and Serious Movements

Neutral (heavy) selections are those in which slow and serious movements predominate, having a distinct pathetic or plaintive appeal. "La Traviata," "Maritana," "La Boheme," and "Lucia di Lammermoor" are excellent.

Neutral (heavy dramatic) selections are those wherein the melodious is sacrificed for the dramatic effects in music. Selections of Wagnerian operas, Pagliacci, and the compositions of some of the present day imitators of Wagner are appropriate under this classification.

(Continued on page 132.)

Music Plot for "The Toast of Death"

The plot of the New York Motion Picture Company's feature, "The Toast of Death," is self-explanatory. The action is all characteristic of the Orient. The scenes are all set in India, and the action forcibly illustrates the passion of the Orient. An excellent picture, with great musical possibilities.

"The Toast of Death," Four-Reel Drama. Projection time, one hour.

	Musical Classification.	*Number Suggested.*	*Cues to Stop Number.*
1.	India Char. 2/4	"Hobomoko" (Jos. W. Stern)	"At the European Theatre."
2.	Slow Classic Dance	"Vision of Salome" (E. Ascher)	Dancer falls on couch in dance.
3.	2/4 Egyptian Dance	"Dance Oriental" (G. Schirmer)	"After the performance."
4.	Oriental Waltz	"Perle de Perse" (J. Remick)	"A few days later."
5.	India Char. (slow 2/4)	"Star of India" (Witmark)	Indian Prince enters room with dancer.
6.	Desc. (Hy.)	"Twilight" (Gessek) (G. Schirmer)	Connects 1 and 2.
		PART 2.	
			"After the Honeymoon."
7.	Inter. (Char.)	"Imam" (Jos. W. Stern)	"Later Yar Khan," etc.
8.	Waltz Lento (Char.)	"Marsinah" (Jos. W. Stern)	"The review of the troops," etc.
9.	March (Mil. Char.)	Same as No. 1	After elephants cross screen.
10.	Desc. (Light India Char.)	"Miss Chrysanthemum" (E. Ascher)	Connects 2 and 3.
		PART 3.	
			"A few months later."
11.	Waltz (S-Hy Leg)	"Poet's Vision" (A. Teres)	"Unsuspicious, Yar Khan," etc.
12.	Desc. (Hy. Rom.)	"Serenade" (Karganoff) (G. Schirmer)	"Afterward."
13.	Inter. (Light Char)	"Nuvida" (Jos. W. Stern)	Prince sees cigarette ashes.
14.	S-Hy. Intro. & Leg Waltz	"Son D'Antomne" (E. Ascher)	"That Night."
15.	Desc. (Hy.)	"Cleopatra Suite," No. 1 (Carl Fischer)	Connects 3 and 4.
		PART 4.	
16.	Desc. (Hy.)	"Cleopatra Suite," Nos. 2 and 3	
17.	Desc. (Hy.)	"Cleopatra Suite," No. 4	
18.	Desc. (Plaintive)	"Amo" (Whitmark)	To end.

NOTE.—No music should be used that will detract from the Indian character, or Oriental. For Nos. 15, 16, 17 the Cleopatra suite No. 1, 2, 3, 4, published by Carl Fischer, New York City, is very appropriate.

Nos. 1, 5, 7, 9 and 13 are all 2/4 numbers on the order of characteristic marches. They must be light. Nos. 2 and 3 accompany dances at a theatrical performance. Nos. 4, 8, 11 and 14 are waltzes in minor keys played slow. Called Oriental waltzes.

Nos. 6, 12, 15, 16, 17 and 18 are all slow numbers. Minor keys preferred. Must have a dramatic effect, as well as a legato pathetic or plaintive appeal. No. 10 can be a light 6/8 number, with an uncommon melody. Must not detract from the Oriental.

QUESTIONS AND ANSWERS

C. B. A., Slatington, Pa.—The addresses you ask for are Carl Fischer, music publisher, No. 6-8 Cooper Square, New York City; Joseph W. Stern, No. 112 West Thirty-eighth street, New York City. All musical numbers suggested in plots issued in this department are considered by me to be excellent for picture playing. They can be used continuously at short intervening intervals. Most of them will be just as valuable in twenty years from now as good picture music. It might be interesting for you to know that many publishers are reprinting twenty year old numbers that are exceptionally good for picture playing.

R. E. B., Portland, Ore.—There has never been any competition in picture playing. The musical competition you speak of is among exhibitors. Some are musically extravagant, thereby catering to the eye.

Because one theatre has an expensive equipment and well selected musical organization, while another has not, does not constitute competition in picture playing. Musical competition will begin when the producer gives some thought to his picture music when the picture is being produced. The musicians received about $2,000 as compensation for the rehearsals of the Griffith picture, "Birth of the Nation."

Were excellent musical results as expensive as the above would make it appear, there would be little possibility of perfected picture music.

The actual cost for rehearsals of "Birth of the Nation" exceeded that of any Metropolitan opera. Until there is a fixed way of playing every picture to which the musician can intelligently adhere, there will be no competition in picture playing, and until there is such competition, the results will be poor.

As exhibitor you should not criticize harshly, for you will get better results by consultation and argument. The man never lived that knew everything.

Alice S. Burton, of Honolulu, writes in part: "I don't mean playing to change with every character as they appear on the screen. That would sound like chopsticks. I only change my music when the action of the scenes demands it; then follow the leads. The music must suit the character, from witches to lovers. Character is the keynote for motion picture music. There are all classes of dramas.

"A Shakespeare play requires a much different grade of music than a society drama. Character in music is the keynote to work from. I thoroughly believe that nearly every composition of music is adapted to a picture of some grade. I never start a picture until after the announcement of the reel. I start at the action of the picture. I think if music stops during the picture, the interest stops.

"The picture seems lifeless. The whole questions of music and the picture is artistic talent and a good instrument to work with. These are only suggestions which, I think you will agree with me, are for the benefit of our professional sisters and brothers in the picture world."

ORGANIST'S MELODY PICTURE MAY BECOME OFFICIAL SONG

J. WALFORD WATKISS, organist at the Queen Theatre, Houston, Tex., has composed a melody all his own which has been highly praised by Houstonians, and may become the official song of the Texas city.

PICTURE CLASSIFICATION OF MUSIC

(*Continued from page* 130.)

Neutral (medley) selections are those made up of the popular or rag songs of the day, such as are published by our modern publishers. They can be used in comedies when the action is not of the slapstick variety. Their greatest value lies in the fact that some of the public demands that they hear something popular to be musically satisfied. Thematically they have no value in picture playing. Suggestively they are better used in their original form or as a two-step trot or waltz.

Neutral (characteristic) are more often suites of concerted numbers. There are some operas of strictly characteristic music, such as "Carmen" (Spanish) or "The Geisha" (Japanese). Among the suites will be found the Luigini Egyptian ballet suite of four numbers, Christian Kriens' Holland suite numbers 1, 2, 3 and 4, Oehmler's Cleopatra suite, an Oriental suite of four numbers, etc.

In using the aforementioned numbers the player must be positive that the screen action allows sufficient time for the proper rendition of such numbers. The one man instrument player will find it possible to break into such numbers at any time to illustrate some suggestive or melodramatic action, but he will find that any abrupt interruption of such classical numbers, especially when they are known, will not be appreciated by his audience.

When such neutral numbers are placed at picture points whereat they will not sychronize with the picture, they will lose their value as music.

Pictures Full of Action

Selections of any kind are thought of little value today by those advanced in picture playing, they having been continually used as numbers to kill time, no one ever trying to properly set them. In pictures of much action, such numbers can never be appropriately used, nor are they safely used in dramas of one or two reels, the continued duration of sameness seldomly being of sufficient time to properly play them, their playing time being from nine to twenty-two minutes.

Until the player is very familiar with such numbers, he will find it very difficult to properly set them. No one should ever hurry their use, for after playing these numbers at proper times in the picture, the picture when seen will suggest their use and a properly constructed plot will show you the actual time wherein the number must be played. When the number you intend playing will last ten minutes you should look for a spot of twelve or more minutes adding a short number of proper theme to carry you to the next succeeding cue.

The classification of neutral numbers is difficult, for as a rule they are difficult to properly interpret and until you have successfully used them you will have trouble in locating their theme value.

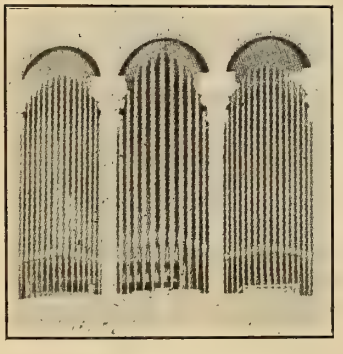
You will know the value of picture music classification when you have brought the use of the above to a successful issue.

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From Dallas, he went to Fort Worth, where he was at the head of the American Theatre. He has been on the road in vaudeville. Since coming to the Elmwood a new reign of prosperity has come to that house. He has placed one of the best orchestras in the city in the theatre, books Big Four, Metro, General and other programs, and presents each in an unusual way. Mr. Davis plans to again augment his orchestra on September 1, and is to make the Elmwood a first run house from now on.

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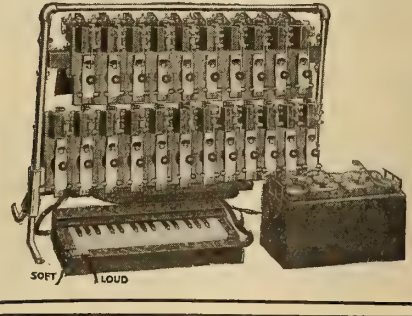
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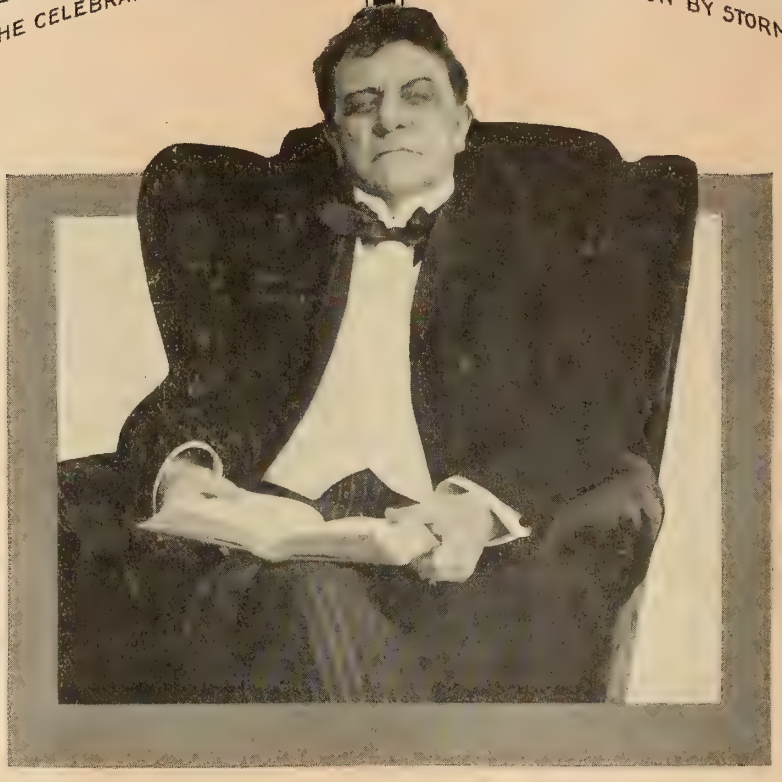
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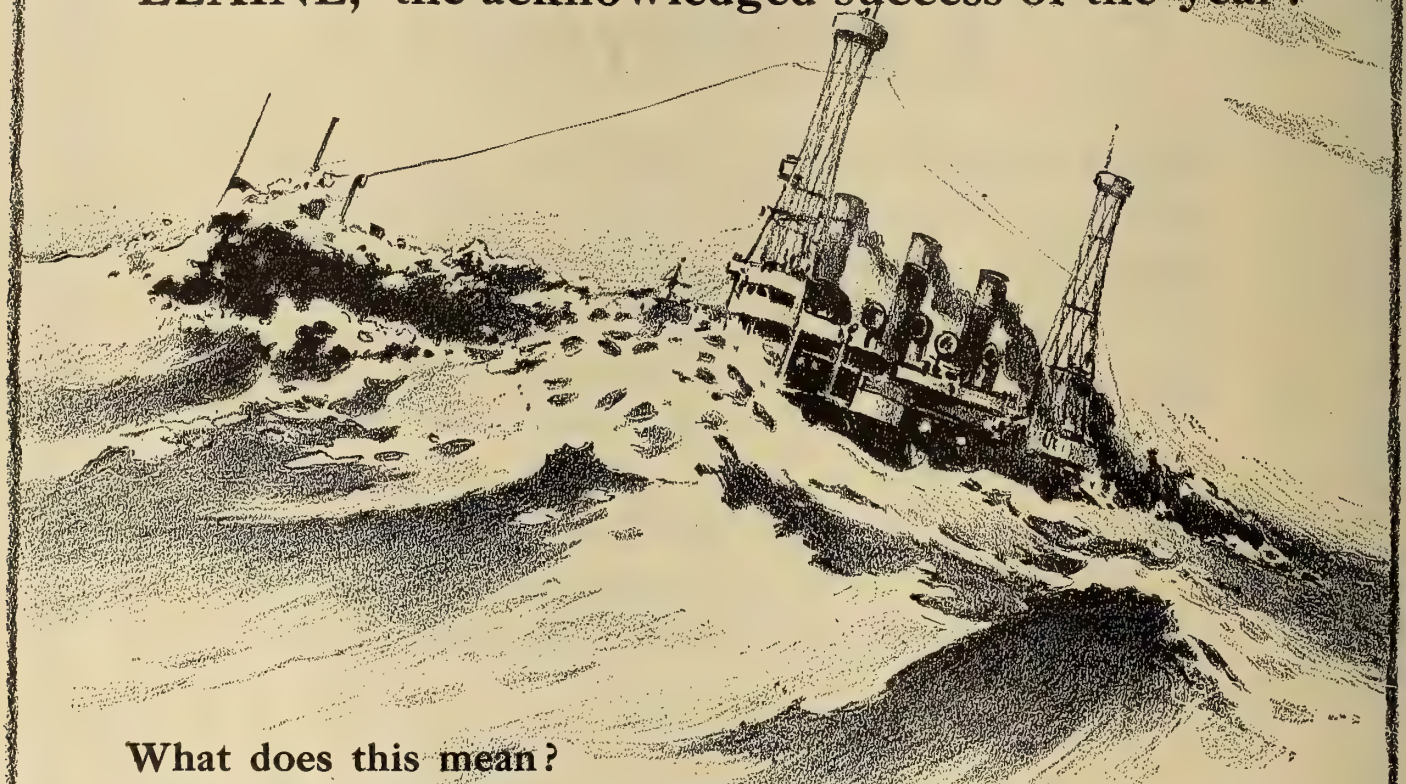
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b. a. rolfe
offers

the winsome viennese actress

emmy wehlen

in charles horan's
heart interest
story

"when
a woman
loves"



a five act filmization
of a play, constructed to
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deep emotions.

*comes this divine mistress
of emotion and pantomime,
to dazzle by her art and en-
chanting beauty.*

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francis x. bushman can no more be replaced in the hearts of his millions of admirers than can bernhardt be replaced by a black face comedienne.

hand made heroes do not endure.

bushman's popularity and drawing power have been earned—not forced. his picture in your house means money.

for the first time in his long career, francis x. bushman is appearing in big plays produced seriously with support consistent with his standing as the foremost star of screendom.

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"the silent voice"

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AMERICAN FILM COMPANY, INC.
PRESENTS
Infatuation

A Mutual Master Picture

From Lloyd Osbourne's Wonderful Novel Of Love and Romance

To be released September 2nd

A young girl who hungers for love—who finds society life a humdrum existence—loses her heart to a star of the "ten-twenty-thirty." A wondrous story written by one who wrote as co-author with Robert Louis Stevenson.



Four Amazing Parts

"Infatuation" is a four-part feature. Each of the parts teems with an uncontrollable love—with situations that surprise and are unconventional. It is a strong story enacted in a bold way. The film version of "Infatuation", the novel by Lloyd Osbourne, published by the Bobbs-Merrill Company.

A Cast of Stars

Margarita Fisher—the sprightly, black-haired star of the screen, plays the leading role—the role of the love hungry girl. In the all-star supporting cast are Lucille Ward, Joseph E. Singleton, Harry Pollard and a host of others—all favorites.

Superlative Scenic Effects

Exquisite effects have been obtained in this remarkable picture. There are scenes of social splendor—scenes of stage and dressing-room life—scenes that make you gasp—and wonder.



Good for a Run of Several Days

"Infatuation" is a play that *all* your patrons want to see. It is good for a run of several days—a big feature! ***Book it now!*** It will bring crowds—crowds—crowds.



Regular American Releases

A Divine Decree
Two-part "Flying A" Drama
Featuring Winifred Greenwood—Edward Coxen
Directed by Henry Otto
Date of Release Aug. 30th

Uncle Heck, by Heck!
American "Beauty" Comédy-Drama
Featuring
Beatrice Van—John Sheehan—John Stepping
Directed by John Stepping
Date of Release Aug. 28th

Green Apples
American "Beauty" Comedy-Drama
Featuring
Neva Gerber—Webster Campbell
Directed by Archer MacMackin
Date of Release Aug. 31st

The Spirit of Adventure
Single-reel "Flying A" Drama
Featuring Vivian Rich—Jack Richardson—Walter Spencer
Directed by Reaves Eason
Date of Release Sept. 1st



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THE DIAMOND FROM THE SKY

A Picturized Romantic Novel

By Roy L. McCardell **Directed by William D. Taylor**

You exhibitors who have waited to to be shown, here is proof of the tremendous box-office drawing power of "The Diamond From the Sky," the original continued photoplay in chapters. This great crowd flocked to the Climax Theatre, Milwaukee, to see "The Diamond From the Sky" at *10:30 o'clock in the morning.* A new two-act chapter released each week. Chapter 17 is now appearing. *Book now and watch YOUR profits grow!*

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For booking information *write, wire or see at once* the North American Film Corporation representative at your nearest Mutual exchange or write or wire us.

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Produced by
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The Sign of CONSISTENCY

EDWIN THANHOUSER Presents

"SNAPSHOTS"



One of those "different" dramas that are so refreshing in their novelty and action. Grace deCarlton, Harris Gordon and Arthur Bauer send a whirling plot on to a thunder-clap finish.

Two Reels—Tuesday, August 24th



"THE VAGABONDS"

T. J. Trowbridge's pathetic poem of the wanderer and his dog. It's a symphony of a shattered soul that will cut into the hardest heart ever born. Morris Foster plays the tramp with a sympathy touchingly human.

One Reel—Sunday, August 29th

FALSTAFF FILMS COMEDIES

"THE MIRTH OF A NATION"

EDWIN THANHOUSER Presents

"GLORIANNA'S GETAWAY"

Peggy Burke and Boyd Marshall are both victims of a dark joker. The situations are comical, but the action is plausible.

One Reel—MONDAY, AUGUST 23rd

"THAT POOR DAMP COW"

Riley Chamberlin gets a surprise that takes him two shocks to recover from.

One Reel—FRIDAY, AUGUST 27th

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MUTUAL FILM CORP.—SOLE DISTRIBUTORS FOR UNITED STATES-MEXICO & CANADA

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Of The Edison Masterpiece

Mrs. Fiske

In

VANITY FAIR

Owing to the extraordinary nature and elaborate pretentiousness of this mammoth Edison Feature and in strict adherence to our irrevocable policy of allowing an abundance of time for careful editing and laboratory work, "Vanity Fair" will be released October 6th instead of September 8th as previously announced. In its place

GEORGE KLEINE

Offers

Frank Sheridan

In

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THE MONEY MASTER

For Release September 8th

That mighty drama of the gold lust and the Ghetto—Founded on Cleveland Moffett's international success, "THE BATTLE."

Mr. Sheridan is supported by:

PAUL Mc ALLISTER
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and others of recognized reputation

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FIRST WEEK'S PRODUCTION

THEDA BARA, JEAN SOTHERN, WM. E. SHAY

***IN* THE TWO ORPHANS**

ADOLPHE D'ENNERY'S IMMORTAL WORK

PICTURIZED AND PRODUCED BY HERBERT BRENON

WILLIAM FOX

THIS ANNOUNCEMENT SEPTEMBER RELEASES ONE-A-WEEK



SECOND WEEK'S PRODUCTION

ROCKCLIFFE FELLOWES AND ANNA Q. NILSSON

***IN* THE REGENERATION**

FROM OWEN KILDARE'S RENOWNED NOVEL

"MY MAMIE ROSE"

PRODUCED BY RAOUL A. WALSH

AN UNPARALLELLED SUCCESSION OF

RELEASED THROUGH **FOX FILM**

THIRD WEEK'S PRODUCTION

BETTY NANSEN, DOROTHY BERNARD AND ARTHUR HOOPS *IN* THE SONG OF HATE

VISUALIZED FROM SARDOU'S CELEBRATED "LA TOSCA"

PRODUCED BY J. GORDON EDWARDS



P R E S E N T S

OF THE FIRST FOUR UNDER THE NEW FEATURE POLICY

FOURTH WEEK'S PRODUCTION

WILLIAM FARNUM *IN* THE WONDERFUL ADVENTURE

BY CAPTAIN WILBUR LAWTON

PRODUCED BY FREDERICK THOMSON



PHOTODRAMAS SUPREME TO FOLLOW

CORPORATION

ANNA ORR



The Danseuse who took Broadway by Storm

In the Three-Act BROADWAY FAVORITES Feature Production

THE MASKED DANCER

Released in Regular Service, Monday, August 30th

So great was Miss Orr's success in "The Beauty Shop," at the Astor Theatre, that her dancing remained one of the features of the production for two years! This talented artiste also scored in "Springmaid," and in "Mary's Lamb." As Hera, the Persian dancing girl, in this powerful three-act modern drama, Miss Orr does the best work of her career!

Extraordinary 1, 3 and 6-Sheet, 4-Color Lithographs

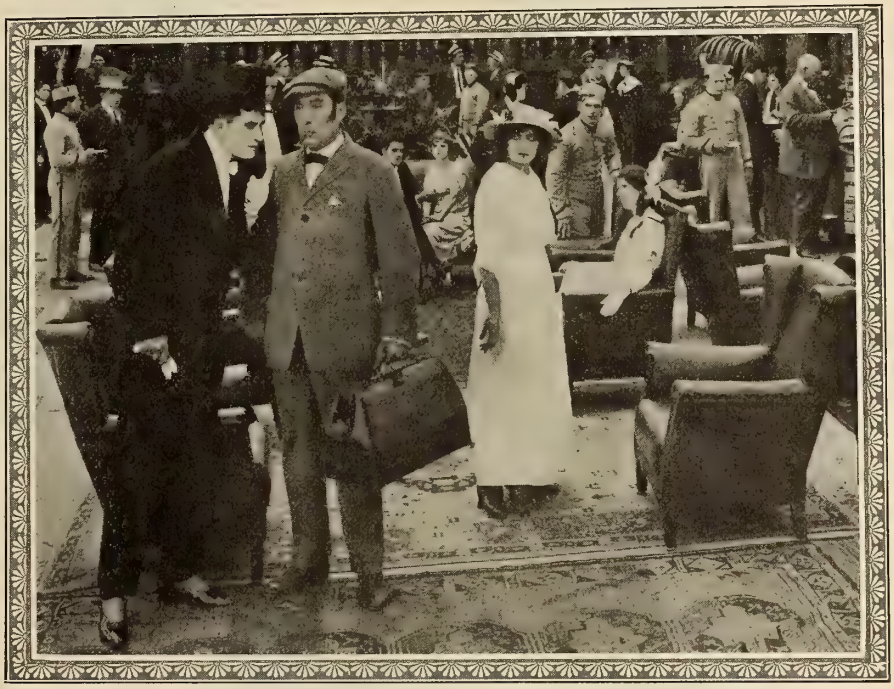
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A certain star of the legitimate stage, famous for his work in detective dramas, registered at the Hotel St. Francis, San Francisco. That night, the actor reported the theft of his wife's rings and declared his determination to capture the thief.

It never occurred to this man that some day his adventure would be made the basis of a photoplay! This is just what happened, and the story, as told to Kalem by the hotel officials, is embodied in



THE FALSE CLUE

Released in Regular Service, Wednesday, Sept. 1st

One of the Twelve Weekly Two-Act

MYSTERIES of the GRAND HOTEL

You're missing the best in photoplay series, if you are not showing the "Mysteries of the Grand Hotel." Among the prominent hotels which have helped us produce this series, are the Auditorium Hotel, Chicago; McAlpin and Buckingham, New York; Hotel Savoy, Kansas City; Hotel Jefferson, St. Louis; Hotel Mason, Jacksonville, etc. Get in touch with the nearest rental exchange and book this great series!

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KALEM COMPANY

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Bruce Mitchell Presents

Miss Norma Talmadge

"THE INTERNATIONAL DARLING"

in

"Captivating Mary Carstairs"

from the famous novel by Henry Sydnor Harrison

the author of "Queed"

Edited by Anthony W. Coldewey

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Studios: SANTA MONICA BLVD. GOWER TO LODI STREETS

HOLLYWOOD, CALIFORNIA

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.

VITAGRAPH

"The Cub and the Daisy Chain"

Comedy .....MONDAY, AUG. 23

The cub reporter writes a touching little story about Grandma's birthday party, when he should have written her epitaph. His girl saves the day and Jimmy lands a job. MR. and MRS. SIDNEY DREW are the principals.

"From the Dregs"

Two-Part Drama.....TUESDAY, AUG. 24

Sent to prison for assault on superior officer, Private Roy turns out to be brother of officer's wife. The two men become friends and during a sharp fight, Roy saves the other's life. Presenting NED FINLEY, ELEANOR WOODRUFF and LOGAN PAUL.

"A City Rube"

Comedy .....WEDNESDAY, AUG. 25

Talk about a country boy being a Rube. You ought to see the green city lad in the country! ALFRED VOSBURGH, GEORGE STANLEY and JACK MOWER are the cast.

"Pearls of the Baltic"

Educational .....WEDNESDAY, AUG. 25

"The Good in the Worst of Us"

Drama .....THURSDAY, AUG. 26

In protecting his wife from a companion of former days, a young husband's life is saved by the police. The crook's dying words clear the wife's name and restore happiness. HARRY MOREY in the lead.

"The Wardrobe Woman"

Drama .....FRIDAY, AUG. 27

The wardrobe lady's wisdom and fearlessness save a young girl from the clutches of a human vulture and set her feet on the straight and narrow path. An all-star cast.

"The Tigress"

Three-Part Drama. Broadway Star Feature
SATURDAY, AUG. 28

The confession of a woman known in the Underworld as "The Tigress," reveals hiding place of rich plunder and explains the mysterious disappearance of a wealthy man's son. JULIA SWAYNE GORDON, CATHERINE FRANEK, LEO DELANEY, ZENA KEEFE, BOBBY CONNELLY and GARRY McGARRY are the cast.

Six a Week, Including a Three-Part Broadway Star Feature

"JARR AND THE VISITING FIREMEN"
Comedy .....MONDAY, AUG. 30

"HEARTS ABLAZE"
Three-Part Drama. Broadway Star Feature
TUESDAY, AUG. 31

"THE QUARREL"
Comedy .....WEDNESDAY, SEPT. 1

"THE FIRE ESCAPE"
Comedy-Drama .....THURSDAY, SEPT. 2

"THEIR NIGHT OUT"
Comedy .....FRIDAY, SEPT. 3

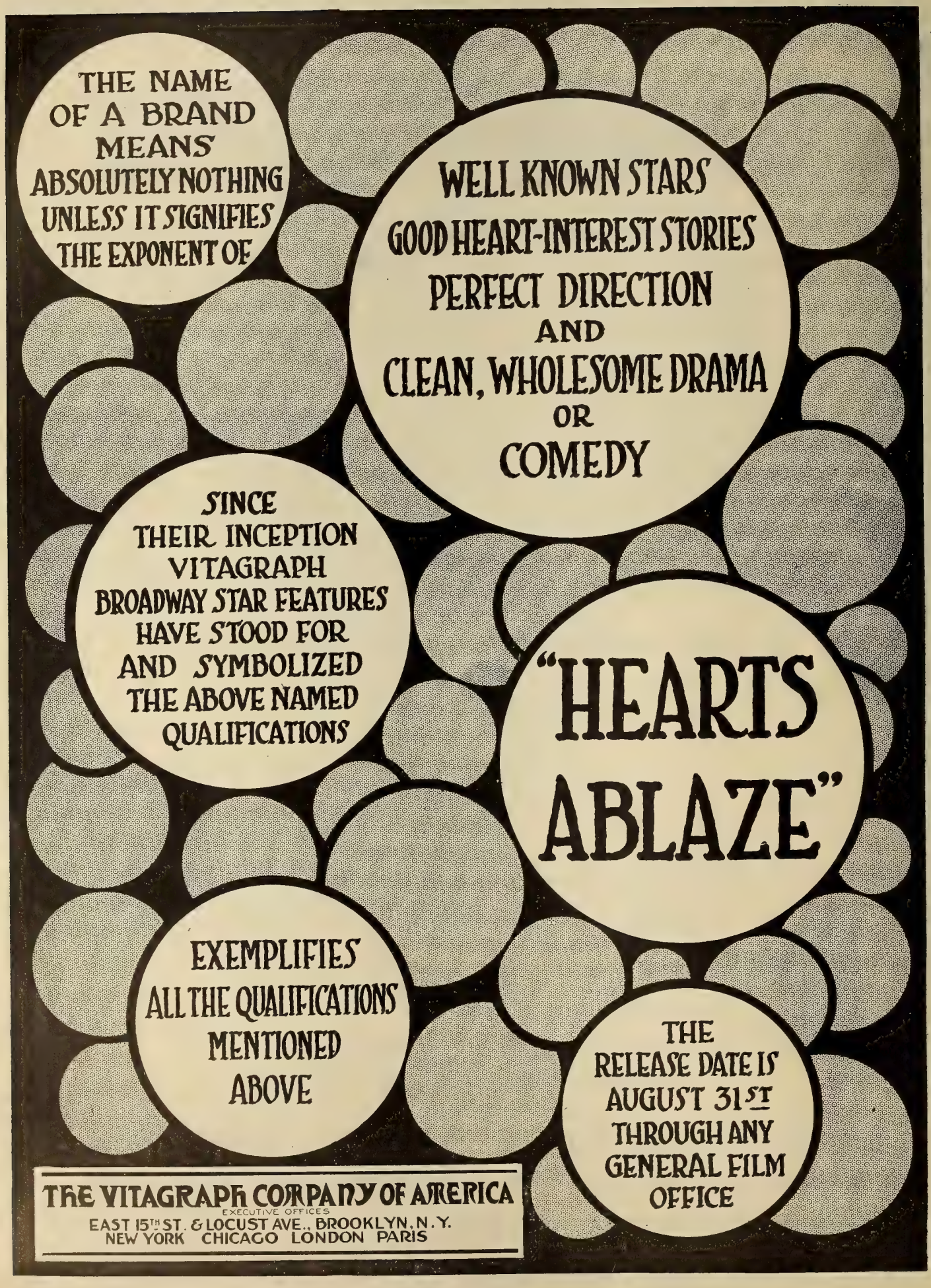
"A SISTER'S SACRIFICE"
Two-Part Drama .....SATURDAY, SEPT. 4

VITAGRAPH ONE, THREE AND SIX-SHEET POSTERS

Regardless of what features you are using, regardless of how you run your theatre, the consistent excellent quality of VITAGRAPH REGULAR RELEASES will do more to hold the patronage that you have acquired and acquire new patronage than any spontaneous promotion of extra added features. You can place dependence on the

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THE NAME OF A BRAND MEANS ABSOLUTELY NOTHING UNLESS IT SIGNIFIES THE EXPONENT OF
WELL KNOWN STARS
GOOD HEART-INTEREST STORIES
PERFECT DIRECTION
AND
CLEAN, WHOLESOME DRAMA
OR
COMEDY
SINCE THEIR INCEPTION VITAGRAPH BROADWAY STAR FEATURES HAVE STOOD FOR AND SYMBOLIZED THE ABOVE NAMED QUALIFICATIONS
"HEARTS ABLAZE"
EXEMPLIFIES ALL THE QUALIFICATIONS MENTIONED ABOVE
THE RELEASE DATE IS AUGUST 31ST THROUGH ANY GENERAL FILM OFFICE
THE VITAGRAPH COMPANY OF AMERICA
EXECUTIVE OFFICES
EAST 15TH ST. & LOCUST AVE., BROOKLYN, N.Y.
NEW YORK CHICAGO LONDON PARIS

More stars are used in the production of

THE GODDESS

than have been used by all the other companies in all the other continued photoplays combined.

EARLE WILLIAMS
PAUL SCARDON
CHARLES WELLESLEY
THOM BROOKE
NED FINLEY
EDWARD ELKAS
ROBERT GAILLARD
ANDERS RANDOLF
WILLIAM DANGMAN
JAMES DENT

ANITA STEWART
EULALIE JENSEN
LOUISE BEAUDET
MARY MAURICE
LILLIAN BURNS
ETHEL CORCORAN
MARY ANDERSON
KATE FRANEK
BILLY BILLINGS
MAE HALPIN

HAROLD FORSHAY

DIRECTED BY **RALPH W. INCE**

In each instance the particular qualifications of each star was studied and the plot evolved around them. This is one of many reasons why

THE GODDESS

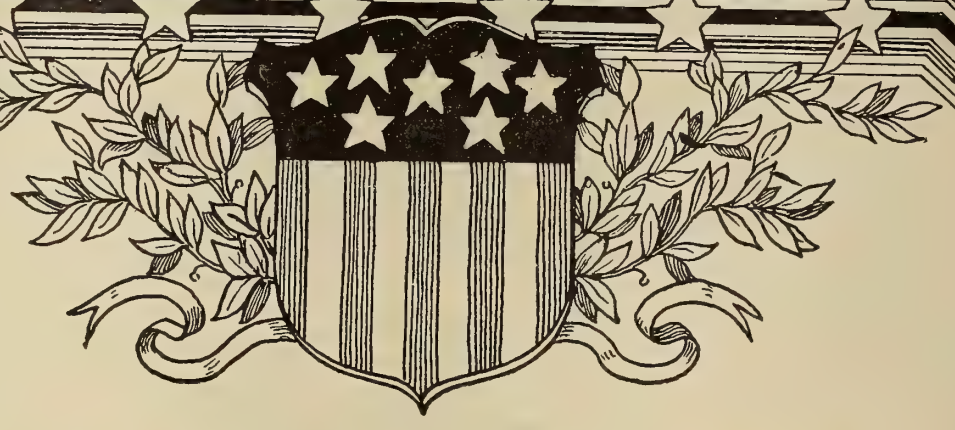
should appeal to your patrons.

THE VITAGRAPH COMPANY OF AMERICA

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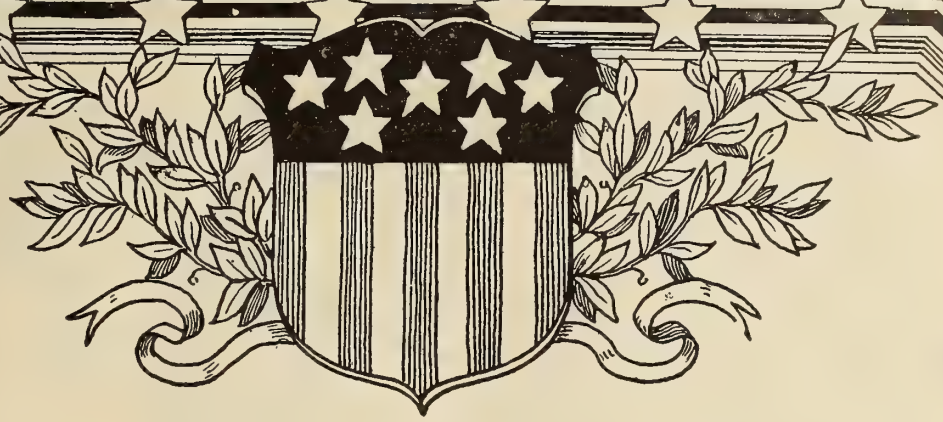


THE BATTLE CRY OF PEACE

"THE Battle Cry of Peace" is difficult to describe; impossible to compare. It is difficult to describe because the adjectives that fitly apply to it have, by long misuse, lost their meaning; impossible to compare because in its conception and realization J. Stuart Blackton has shattered all established ideas as to the possibilities of motion pictures.

In every field of achievement progress is made by slow degrees—when of a sudden some genius appears with a big and revolutionary idea.

Before the advent of "The Battle Cry of Peace" motion pictures were a pleasant diversion, a means of recreation; a few sought to teach. Their *power* as a vast, far-reaching



medium of publicity—more encompassing even than the great power of the press—was never realized. J. Stuart Blackton saw this latent power and harnessed it to a great national propaganda.

"The Battle Cry of Peace" will find its way into the history of motion pictures as an epoch-making achievement—in the magnitude of its production, in the novelty of its appeal, in the idea that is behind it.

But—of vastly the greater significance—"The Battle Cry of Peace," as the exponent of a great national idea, will find its way into the history of our *nation*.

"The Battle Cry of Peace" is a call to arms against war. It is written and produced under the personal supervision of J. Stuart Blackton with acknowledgment to Hudson Maxim for facts contained in "Defenseless America."

During the present month it is being shown at the White House, before Army and Navy organizations, Governors of States and Mayors of the larger cities. It will be released early in September.

VITAGRAPH BLUE RIBBON FEATURE



The advertising aids that accompanied
"The Juggernaut"
"The Island of Regeneration"
"The Sins of the Mothers"
"Crooky," and
"The Chalice of Courage"
Also accompany
The first four-part Blue Ribbon Feature
"THE WHEELS OF JUSTICE."
One of the most convincing arguments for
Blue Ribbon Features
Is the type of theatres
Who want them.

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THE CLIMBERS



Photoplay in 5 Acts based upon the famous Comedy Drama by Clyde Fitch

WITH
GLADYS HANSON
GEORGE SOULE SPENCER
&
WALTER HITCHCOCK

OTHER LUBIN RELEASES

·THE DISTRICT ATTORNEY·
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FROM THE NOTED PLAY OF THE SAME NAME FEATURING ROSE COGHLAN & ETHEL CLAYTON

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Represents

THE TOUCH OF FINALITY IN MOTION PICTURES
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ESTABLISH FOR US
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THE SHAKESPEARES, THE WAGNERS, THE GAINSBOROUGHS
ARE SIGN-POSTS POINTING TO THE HIGHEST PRODUCTIONS
OF THE HUMAN MIND.
BY THE SAME TOKEN
THE NAMES OF
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ESSANAY
ARE SYMBOLS OF PAR-EXCELLANCE
IN THE MOTION PICTURE ART.

THIS TRADE MARK
IS SIGNIFICANT
OF THE BEST IN
MOTION PICTURES

BIG FOUR
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FEATURE PLAY

REGISTERED IN THE
U.S. PATENT OFFICE


"The Man With The Iron Heart"
Written by Henry Kolker
A Selig Diamond Special in Three Reels
Released in Regular Service Thursday Sept. 2nd
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EVERY TRACK

will lead to the theatre exhibiting

Essanay's

Great 6-Act Photoplay

"THE MAN TRAIL"

Adapted from the recently published novel

By HENRY OYEN

Featuring

Richard C. Travers

Produced by E. H. Calvert



This is a thrilling red blooded drama of life in the raw.
It deals with the rugged, primitive characters of the logging camps.
It is a story of man battling with man; a fight to the death for supremacy and the love of a maid.
It is a man hunt, a savage, pitiless pursuit to kill, that stirs the blood and thrills every fiber of the human heart.
Book through the V. L. S. E., Inc., branch offices.

Trademark Reg. U. S. Pat. 1907.

ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE ST. CHICAGO



"A BUNCH of KEYS"

A Comedy in 5 Acts
Charles Hoyt's greatest stage success
Featuring

June Keith, John Slavin and William Burress

Produced by Richard Foster Baker

"The Blindness of Virtue"

The Great Morality Drama
In 6 Acts
By COSMO HAMILTON
Featuring

Edna Mayo and Bryant Washburn

Produced by Joseph Byron Totten





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In 6 Acts. By F. MARION CRAWFORD
Presenting

VIOLA ALLEN

America's Foremost Actress, and

RICHARD C. TRAVERS

Produced by Fred. E. Wright

"The Slim Princess"

In 4 Acts
George Ade's
Wonderful Comedy-Drama in which

Ruth Stonehouse stars

Produced by E. H. Calvert





"GRAUSTARK"

In 6 Acts
A Thrilling Romance by
GEORGE BARR McCUTCHEON
with

Beverly Bayne and Francis X. Bushman

Produced by Fred. E. Wright

ESSANAY
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1333 ARGYLE ST. CHICAGO







ASK THE EXHIBITOR WHO USES ESSANAY

He will tell you there is a quality about the Indian Head brand of photoplays that brings results.
Essanay offers no get rich quick scheme. It devotes its energies to producing photoplays of high standard; plays that please the spectators and insure steady patronage. Ask the exhibitor who has tried them.

HENRY B. WALTHALL, EDNA MAYO and BRYANT WASHBURN

are presented in **"THE WOMAN HATER"**

In 3 acts. By H. C. Chatfield-Taylor

PRODUCED BY CHARLES J. BRABIN
RELEASED AUGUST 21.





The Latest

Essanay-Chaplin Comedy

"The Bank"

is the funniest yet produced by the world-famous comedian, Charles Chaplin.

"The Quitter"

Drama, Monday, Aug. 30. The struggle of a poor but talented architect to win fame and love.

"The Return of Gentleman Joe"

2-act Drama. Tuesday, Aug. 31. The last of a series of Adventures of Dominica, the beautiful and talented thief. By Henry C. Rowland. Featuring Nell Craig and Ernest Maupain.

"Joe Boko"

In "SAVED BY GASOLINE." Animated cartoon. Wednesday, Sept. 1. Side-splitting comedy by Wallace A. Carlson.

Watch for

G. M. ANDERSON
and MARGUERITE CLAYTON

in their latest western dramas. They are thrilling spectators in thousands of theatres.

"Versus Sledgehammers"

Comedy. Thursday, Sept. 2. A breezy western photoplay of a duel with sledgehammers.

"Broncho Billy Begins Life Anew"

Drama. Friday, Sept. 3. A western drama featuring G. M. Anderson and Marguerite Clayton.

"The Whirlpool"

3-act Drama. Saturday, Sept. 4. A woman's honor is jeopardized and an innocent man is tried for murder because of a flirtation. Written by Edward T. Lowe, Jr. Featuring Nell Craig and Warda Howard. Produced by Fred. E. Wright.

Released through the General Film Co.













Trademark Reg.
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ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE ST. **CHICAGO**

AUG 20 1915
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"When You See It In 'The News' It's NEWS"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

LOS ANGELES, CALIFORNIA
427 SO. FIGUEROA STREET

NEW YORK CITY
TWO HUNDRED AND TWENTY WEST FORTY-SECOND STREET

CHICAGO, ILLINOIS
110 SO. DEARBORN STREET

Volume XII AUGUST 28, 1915 No. 8

The Exhibitor and National Advertising

"DOES so-called national advertising pay from the exhibitor's viewpoint?" is a question raised by a contemporary.

To which most any advertising man—and it would seem any exhibitor—will reply: Why not as well raise the question: Does the national advertising of shoes, clothing, hats, drugs, cigars, food products—pay the dealer?

* * *

THEY stopped asking this question in the big commercial world some time ago—since, in fact, business grew up. And since motion pictures have grown up—to the rank of fifth among our present-day industries—it would seem a rather late day to bring forward this query.

* * *

THE only question raised today in connection with advertising to the public—or national advertising—is, how to do it successfully. And since it has been done successfully time and again with all kinds of articles, from the price of a penny up, it certainly can be done now with pictures—*with good pictures.*

* * *

FIRST: The pictures *must* be good—that is, they *must* be *worth* advertising; second, the manufacturer's motives *must* be sincere—that is, he *must* endeavor to sell pictures, and not, for instance, himself; and, third, the advertising campaign *must* be placed in the hands of an experienced man who will forge every link strong; who will make every dollar spent count in bringing people to the exhibitors' doors to see the pictures advertised.

* * *

MAGAZINE advertising—national in scope—that merely tells the public about the pictures, which is all it can do, goes only half way; it must be coupled with local newspapers, billboards, lobby display, electric signs—*or some local advertising*—which will tell the magazine reader where to see the pictures and so complete the selling effort.

In other words, it must not only be *manufacturer* advertising, but also *exhibitor* advertising. This makes it direct and complete.

* * *

WE talk a great deal—aimlessly—about co-operation. What better co-operation than this? What co-operation more practical, more logical, more necessary than a business-like combination between the maker and exhibitor of pictures to increase box-office receipts—in the very same way that dealer business always has been and always will be increased.

What objection can the exhibitor have? Even if he doesn't tie on to the manufacturer's advertising, and so get *all* the possible advantage of it, he is bound to get some benefit, even if he has but the feeblest advertising in his lobby or over his theatre to the effect that he shows the pictures advertised.

THE exhibitor *must* advertise. It is up to his shrewdness largely to know how to do it best and most economically—to choose wisely the mediums best suited to his means and location, whether they be newspapers, signs, billboards, mailing lists, lobby displays, slides, or all together.

But in each instance he needs the closest kind of working combination with the manufacturer, and the very basis of this is a manufacturer campaign of national advertising and all the preparedness that goes with it.

* * *

WHEREVER you go the successful exhibitor is a successful advertiser. Advertising is the rock basis of the show business.

Successful booking men are men alive to advertising possibilities. It is probably a fact that quite as much money has been lost by exhibitors in not advertising sufficiently well good pictures, as in showing poor pictures. At any rate, the two—advertising and good pictures—go hand in hand and each is as important as the other.

* * *

EXHIBITOR advertising was not as essential in the early days; but competition has made it a prime necessity today. Every exhibitor knows this, and should know it. Moreover, better pictures are being made today, and millions of people are as yet unaware of that fact.

They must be told—through sturdy campaigns of manufacturer—exhibitor—or, in other words, national advertising.

* * *

JUST so, manufacturer advertising to the public was not thought necessary in the industry's early days. The maker of pictures told his story simply to the exhibitor. But the very same advance has been made in pictures as had been made in every great industry.

The progressive manufacturer has said to himself: "I will go a step further. I will talk to the public. Then I will co-operate with the dealer and bring the public to his doors and to my pictures. And I will tell the exhibitor what I propose to do through his trade paper."

* * *

NATIONAL advertising is simply an evolutionary step. It is absolutely inevitable. All objection to it, or even any uncertainty as to its value to the exhibitor belong only to the past. MOTION PICTURE NEWS welcomes it as a certain evidence of this industry's growth and greatness.

* * *

THE recently announced advertising campaign of Paramount Pictures in the leading newspapers will undoubtedly be of great business value to the exhibitor and makers of these pictures.

It will do more, and so will other campaigns for other pictures. They will continue the great good already done

(*Continued on page 36.*)

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES
Published on Thursday Every Week by

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Vol. XII August 28, 1915 No. 8

The Exhibitor And National Advertising

(*Continued from page 35*)

in a broad way by previous campaigns in national magazines, namely, of acquainting the press and the public with the true status of the present-day motion picture, its artistry, its educational force and purpose, its appeal to all classes, its crying need for freedom from censorship.

Certainly this is good, too, for the exhibitor and for the whole industry. WILLIAM A. JOHNSTON.

The Lawlessness of Motion Picture Censorship

ANOTHER large section of the American people has been found incompetent to take care of themselves and in need of a moral guardian.

This time it is the city of Dallas, Texas, where censorship has just broken out in the form with which the events in Ohio, Pennsylvania and Kansas have made the industry unpleasantly familiar.

It is the same old story all over again, with merely a different cast of characters. Director of Public Welfare Elmer L. Scott, with whom the idea of censorship has apparently been a hobby for some time, is taking advantage of his official position to realize a grand scheme for "the regulation of all commercialized amusements in the city of Dallas."

Needless to say, his whole system of regulation pivots upon the motion picture.

* * *

MR. SCOTT is so firmly convinced that the motion picture should be censored, that one is tempted to expect some very specific and definite information from him as to *exactly what* pictures should be forbidden, and *exactly why* they should be forbidden.

Right there Mr. Scott proves to be dismally disappointing. He does not know what pictures should be forbidden, or why.

He insists upon the prohibition of pictures which "develop conditions prejudicial or harmful to the morals, or are in any way vulgar, indecent or disorderly."

But he does not show himself able to trace the line between that which is prejudicial or harmful to the morals, and that which is not; between the vulgar and the refined; between the orderly and the disorderly.

* * *

AS for pictures which are indecent, obscene or lewd, to create censors for their regulation is quite as unnecessary as to appoint special officers for the purpose of preventing men and women from committing suicide. There are cases of both, it is true, but there are already plenty of statutes dealing with these cases in existence, and plenty of officers to enforce them.

The police are fully equipped to handle such offences —they have both the power of statute and the power of public opinion.

* * *

DO we need to remind Mr. Scott that, were he to recommend a similar law to regulate any other business, he would be required to lay down *definite* and *invariable* standards and values upon which the officers could proceed, and to which the members of that business could *intelligently conform, knowing exactly* when they were within the law?

That much is due to the men who will suffer if they violate the law. Ignorance of the law does not shield a man from the consequences of its violation. *But the state owes it to every citizen that its laws shall be so simple, so clear, so exact and specific, that he can know, if he will take the trouble, just what the law is.*

* * *

BUT the motion picture producer who knows by heart the censorship law of every state where censorship exists, and can recite it word for word, knows no more how to produce a picture that will *certainly* conform with that law—as, for instance, a catsup manufacturer knows how to make a bottle of catsup that will conform with the Food and Drugs Act—than if he had never heard of censorship.

Every censorship law that has ever been enacted is a riddle and a cryptogram. *It leaves the censor who is appointed to enforce it as much at sea as the producer who is required to obey it.*

* * *

THAT is to say, it permits the censor to enforce the law as he sees fit, against any picture he dislikes, without any semblance of restraint, any guiding standard, any exact definition of his power.

Such a state of affairs demoralizes the motion picture business; it cannot do otherwise. And, in the end, it demoralizes the censor who must work thus blindly because he has no light, except the flickering will-o'-the-wisp of personal opinion and conjecture.

The *utter impossibility* of fixing standards of judgment in these matters that will be sufficiently constant and reliable to prevent the wrecking of the entire motion picture business, is only *one* of the reasons—and they are many—for denouncing censorship of any kind, legal or non-legal, statutory or voluntary.

* * *

SOME day the monstrosities called censorship laws will be brought squarely and forcibly to the attention of the courts, as they have not yet been.

In that day, we are confident, the striking injustice of those laws, their absolute lack of equity, and the menace of their example will be so overwhelmingly evident to the administrators of justice that they will be pronounced against the *spirit* of the Constitution of this country, and against the *spirit* of the nation that has grown and flourished thereunder.

And we are equally confident that that day is not far distant.

Muddlers Blight Film Welfare in Texas

Meddling Citizens in Dallas Meet in Municipal Building for Purpose of Inaugurating Strict Censorship—Two Ministers Disagree Over the "Morals" of a Picture—Judge McCormick, in Favor of Leaving the Matter to Parents, Points Out Conflicting Testimony as Instance of Senseless Censorship

Special to Motion Picture News

Dallas, Tex, Aug. 18.

THE censorship bug is again in prominence in Dallas. A few days ago, the Board of Public Welfare met in the Municipal Building, with about a hundred visitors present. The film exchanges were represented by Messrs. Depinet, Hudson, Peter, Russell, Reed, Byrd, Meade, Hill, Levison, Dembow, Peebles and Lowe. The exhibitors were represented by Messrs. Lewis, Bissinger, Nevils and Jorgenson.

The proposed ordinance was read, among its features being "A censor shall be appointed by the mayor from the applicants nominated by the Board of Public Welfare. The censor may condemn and prohibit a film, and if the exhibitor thinks that he has been unjustly treated by the condemnation of the production, he may appeal to "the Censor Board of Appeals, to consist of three people, from applicants nominated by the Board of Public Welfare."

McCormick Attacks Censorship

Judge McCormick, a member of the Welfare Board, then introduced a substitute recommendation, in which he asked that in as much as "censorship is a war measure," and it should be treated as such, that no action be taken with reference to censorship of motion pictures, leaving the matter to the mothers and fathers to censor pictures for their children. He did not secure a second to his motion, although he made a very brilliant talk against censorship of any nature.

Rev. J. Frank Smith, a local minister, prominent in fights against the picture shows, then arose to tell why censorship was needed. In his talk, he said he had visited a theatre at the manager's request, with other pastors to view a picture that was to be shown later.

He said that he talked with another preacher when they were leaving the theatre. The other pastor thought the picture was simply "rotten," and Rev. Smith said, "And I really thought the picture was a very fine one."

Preachers Cannot Agree

Judge McCormick then arose and said: "Here is an instance where two preachers saw the same picture, one with the opinion that it was good and the other that it was rotten, and yet Dr. Smith asks for censorship to be left in the hands of any one or half dozen persons, for our city of 130,000 people."

The different film men urged that the standard for pictures in Dallas be the standard of the National Board of Censorship at New York, and that their rulings be accepted.

Mr. Scott, the chairman of the Welfare Board, then jumped up with his face very bright, as if he had scored a hit and said: "Do you mean you want us to adopt the 'standard' of the National Board or their rulings?" Mr. Peter asked if it was not the same. Mr. Scott answered that it was emphatically not.

He said he had letters from Jacob W. Binder, of the National Board of Censorship, that, while not stated in so many words, seemed to him to mean that the film manufacturers had so controlled the National Board that just censorship of pictures by that body was a thing of the past; and that Binder's correspondence would tend to show that the film men dictated to the National Board what should and what should not bear the stamp of approval of that body. Some one said "Just another case of a good movement poisoned at its source."

Mayor Lindsley said that when Mr. Orrin G. Cocks, advisory secretary of the National Board, was in Dallas during May, in the talk he and Cocks had regarding the question of censorship, Cocks advised that they have a local board, and even went into the question of the personnel of that body. Cocks said that there were often times when the National Board and the producers were at "outs" and that during that time the producers would not submit film for review.

He said also that there were many productions that while they might be good to be shown in some towns, in others, they should not be shown, and that some pictures were permissible in the North, while they should not be shown in the South, and vice versa.

Mayor Lindsley said that Cocks told him that the National Board was very lenient in using its stamp of approval on films, and that local sentiment should govern the use of various productions.

Hot Words from Policeman

During the discussion, Police Commissioner Winfrey had occasion to make one of his campaign speeches, which was applauded very strongly by the few ladies present. During his speech, he said in part: "The proposition is simply this: Before we had a good censorship ordinance (referring to one that was never enforced), and as soon as the new commission was installed, all you film men and picture show men come racing up here to have us stop all censorship.

"You ask us to go by the rulings of the National Board, when you say that your companies are the ones that pay the salaries and expenses of that body. You ask us to give you the censorship that you manufacture for yourselves. Your own manufacturers saw the need of censorship and organized a body for that purpose, and yet you ask us not to do the same thing for ourselves. You come up here with a lot of requests and want us to handle this question your way."

After the ladies in the committee room had ceased their applause, Judge McCormick arose and said that inasmuch as he was the only one that had requested that there be no censorship at all, and as he had the right to make such a request, as he was a member of the Welfare Board, which was then in session, he felt there was a slight mistake made. To which Mr. Winfrey immediately "took back water," and said, "No, not you, Judge, but these other fellows that have been after us ever since the new commissioners were elected."

About this time two or three film men said they were present at this and other meetings discussing the question, at the request of the mayor and chairman of the Board of Public Welfare, Mr. Scott. After this second "call down" on his statements, Commissioner Winfrey did not "speech" further; but the majority of those present enjoyed a good laugh.

Mr. Babcock, the secretary of the Chamber of Commerce, made a very good talk before the Board, reciting the facts concerning the amount of business done by the exchanges and supply concerns in Dallas, comparing it with other business lines.

Eighty Per Cent. Adult Patrons

He said that to hamper the film business in Dallas, the center of the Southwest by local ordinances was a grave action. He said that the Chamber of Commerce had seen fit to do what they could to help make the film business better, and that the city might do likewise.

He said that it was a mistaken idea altogether that the majority of the patrons at Dallas picture shows were children. He said the managers had told him the percentage was about 80 per cent. grown-ups and 20 per cent. children.

Commissioner Shannon finally succeeded in getting a modification of the ordinance to its present form, by suggesting that all "this talk and argument be eliminated and the Welfare Board and the picture people get together on a half-way ground." When Mr. Scott, chairman of the Welfare Board, suggested the changes making the ordinance as follows:

The standard of the local Board shall be that of the National Board of Censorship, with any particular provisions that may be necessary to fit local conditions.

Film Men See Ray of Hope

Instead of the censor-inspector condemning and prohibiting a picture, this individual may ask the theatre manager to refrain from showing it, and if he persist in so doing, the censor-inspector may appeal to the three members, that constitute the Board of Appeals. If they say the picture cannot be shown, then it is final.

The film men are glad that the "one-person" censorship has at least been done away with in the ordinance, as they believe they will be given a better chance with three than one censor.

The Welfare Board recommends the ordinance to the City Commission. Whether it will pass as it stands or be changed again, is not known now.

S. G. Parker.

FOURTH MOTION PICTURE NEWS CHART

City or Exchange Center.	A, Gen'l Trade Conditions Since June 1, 1915. B, Outlook for Future	Number of Theatres A—Opened B—Closed Since June 1, 1915.	What Class of Film Is in Greatest Demand?	Exhibitors' Attitude Toward the New Programs	What Is the Demand for Feature Films, if Any?	Do Serials Continue Popular with Public and Exhibitors?	Decrease or Increase in Admission Prices, if Any.	Decrease or Increase in Rental Prices. (A) Programs. (B) Features.
ALBANY, N. Y.	A—Fair B—Fair	A—Three B—One	Educational	Popular	Big for large houses	Yes	Increase	Same for both
ATLANTA, GA.	A—Good B—Good	A—One B—None	Features and comedy	Favorable	Big	On the wane	Same	No change for both
AUGUSTA, GA.	A—Fair B—Good	A—None B—None	Mixed program	Favorable	Not so much	No	Stationary	Decrease for both
BALTIMORE, MD.	A—Poor B—Good	A—One B—Two	Features	Indifferent	Good	On the wane	No change	A—Unchanged B—Increase
BANGOR, ME.	A—Good B—Good	A—Ten B—None	Comedy	Favorable	Good	No	Increase	Unchanged for both
BOISE, IDAHO	A—Good B—Good	A—None B—One	Features	Favorable	Good	No	Unchanged	Decrease for both
BOSTON, MASS.	A—Excellent B—Excellent	A—Ten B—Twelve	Features	Favorable	Big	On the wane	Increase	Increase for both
BUFFALO, N. Y.	A—Slow B—Good	A—One B—Two	Features and comedy	Favorable	Excellent	Decreasing	Firm	Unchanged for both
BUTTE, MONT.	A—Excellent B—Fair	A—None B—None	Feature drama	Non-committal	Good	No	No change	Increase for both
CANTON, OHIO	A—Fair B—Good	A—Three B—None	Features	Favorable	Increasing	No	Increase	Increase for both
CHICAGO, ILL.	A—Fair B—Good	A—10 new; 11 bldg B—25 closed	Good drama	Favorable	Good	No	Same	Increase for both
CINCINNATI, O.	A—Good B—Excellent	A—One B—None	Feature	Good demand	Big	Yes	Increasing	A—Decrease B—Increase
CHATTANOOGA, TENN.	A—Not improved B—Too many	A—One B—2 closed temp'y	Short subjects with action	Not favorable	Good	No	Increase	Increase for both
CLEVELAND, O.	A—Good B—Excellent	A—Four B—Two	Comedy	Favorable	Good	Yes	Increase	No change for both
DENVER, COLO.	A—Good B—Excellent	A—None B—Two	Features	Favorable but not profitable	Excellent	Yes, depending on location	Increasing	A—Decrease B—Increase
DETROIT, MICH.	A—Excellent B—Excellent	A—Three B—Ten	Better grade	Favorable	Big	Not the long ones	Increase	A—Unchanged B—Increase
ELIZABETH, N. J.	A—Good B—Excellent	A—None B—One	High class comedy	Favorable	Strong	On the wane	No change	Increase for both
EDMONTON, CAN.	A—Encouraging B—Excellent	A—One B—Two	Four and five-reel features	Favorable	Big	Yes	Unchanged	A—Slight decrease B—Unchanged
HARRISBURG, PA.	A—Normal B—Excellent	A—None B—Three	Features and good comedy	Not in favor	Good and increasing	No	Increasing	A—Decrease B—Material incr.
INDIANAPOLIS, IND.	A—Excellent B—Fair	A—6 airdomes B—9 thea.; 1 air.	Dramas	Favorable	Good	No	Increase	A—Same B—Decrease
JACKSONVILLE, FLA.	A—Very good B—Very good	A—Two B—None	Features and slapstick com.	Favorable	Good	Yes	Unchanged	Unchanged for both
KANSAS CITY, MO.	A—Fair B—Bright	A—Twelve B—15 for summer	Comedies and good features	Favorable	Increasing	No	Increasing	No change for both
LEXINGTON, KY.	A—Fair B—Poor	A—One B—One	Variety of program	Not in favor	Poor	Waning	Unchanged	Same for both
LOS ANGELES, CAL.	A—Fair B—Not encoura'g	A—Three B—Twenty-four	Good 3-reel features	Not in favor	Increasing	Not as strong	Increase	A—Same B—Decrease
LOUISVILLE, KY.	A—Good B—Bright	A—One B—None	Drama and comedy	Not in favor	Increasing	No	Unchanged	Same for both
MILWAUKEE, WIS.	A—Good B—Excellent	A—Five B—None	High-class comedy and feat's	Favorable	Big	No	Same	A—Same B—Increase

OF NATIONAL FILM TRADE CONDITIONS

Are Exhib's for or Against Daily Change of Program?	Condition of State Rights Method Marketing	Are Stage Stars on the Screen Regarded as a Success?	What do Exhibitors Think of the Quality of Film Stories?	Chief Complaint of Exhibitors Concerning the Business.	Chief Complaint of Exchange Men Concerning the Business.	What Form of Censorship, if Any, Exists in the Territ'y.	Is There Too Much Exchange Competition in the Territory?	City or Exchange Center.
For	Should be open market	Yes	Getting better	Padding in pictures	None	Police	No	ALBANY, N. Y.
For, except on big features	Slight	Yes	Improved	No complaint	No complaint	Local board	No	ATLANTA, GA.
For	Bad	Yes	Generally good	Delays in transit	None	Woman's club	No	AUGUSTA, GA.
For	Poor	Yes	Poor	Too many reels for one admission	Collections poor	None	Yes	BALTIMORE, MD.
Opinion divided	Poor	Yes	Room for improvement	Condition of films	No complaint	None	Yes	BANGOR, ME.
Against	Poor	Yes	Poor	None	No exchange in this territory	None	No	BOISE, IDAHO
Against	Fair	No	Generally good	Lack of good comedy	No complaint	Board of three	No	BOSTON, MASS.
Against, except small houses	On the wane	Yes	Programs weak; features good	High expenses	None	None	No	BUFFALO, N. Y.
Against	Light	Yes	Satisfactory	Little complaint	None	None	No	BUTTE, MONT.
Against	Poor	Yes	Poor	None	High rentals	State	Yes	CANTON, OHIO
For	Good	Yes	Could be better	Too many theatres for territory	Too many reels	Municipal	Yes	CHICAGO, ILL.
Against	Dead	Yes	Very good	Admission prices too low	Rental prices too low	State	No	CINCINNATI, O.
Against	Not in favor	No	Satisfactory	None	No exchange near here	National	No	CHATTANOOGA, TENN.
For	Favorable	Yes	Satisfactory	Censorship	Censorship	State Board	No	CLEVELAND, O.
For	Slight	Yes	Not up to standard	Too low admission prices	None	Municipal	No	DENVER, COLO.
For	No change	Yes	Satisfactory	Rentals too high	None	None	No	DETROIT, MICH.
Against	No change	Partially	Getting better	Too much censorship	Incompetent local censorship	Temporary boards	No	ELIZABETH, N. J.
Against	On the wane	Yes	Pleased	Comedies poor	Bad deliveries	One-man gov't censorship	None	EDMONTON, CAN.
For	Poor	Yes	Not enough variety	High cost of features	Regular program not enough	State	Yes	HARRISBURG, PA.
For	Bad	Yes	Unsatisfactory	Too much competition	None	None	No	INDIANAPOLIS, IND.
For	Fair	Yes	Room for improvement	None	None	None	No	JACKSONVILLE, FLA.
Against	Not in demand	No	Could be better	None	None	State and city	No	KANSAS CITY, MO.
For	None	Generally yes	Good	Too many theatres	None	None	No	LEXINGTON, KY.
Against	No	Barely so	Weak	Too many houses	No co-operation of exhibitors	All	No	LOS ANGELES, CAL.
For	Declining	Yes	Improving	Too low price admission	None	None	No	LOUISVILLE, KY.
For, in outskirts	Poor	Yes	Improving	Expenses too high	None	Citizens' Comm.	No	MILWAUKEE, WIS.

MOTION PICTURE NEWS CHART OF

City or Exchange Center.	A, Gen'l Trade Conditions Since June 1, 1915. B, Outlook for Future	Number of Theatres A—Opened B—Closed Since June 1, 1915.	What Class of Film Is in Greatest Demand?	Exhibitors' Attitude Toward the New Programs	What Is the Demand for Feature Films, if Any?	Do Serials Continue Popular with Public and Exhibitors?	Decrease or Increase in Prices, if Any.	Decrease or Increase in Rental Prices. (A) Programs. (B) Features.
MINNEAPOLIS, MINN.	A—Good B—Excellent	A—Three B—None	Good comedy	Favorable	Increasing	Yes	Unchanged	Same for both
MONTREAL, CAN.	A—Poor B—Fair	A—None B—One	Good dramas and comedies	Favorable	Good	Yes	No change	Unchanged for both
NASHVILLE, TENN.	A—Poor B—Fair	A—Two B—Three	Sex plays	Not needed	Fair	No	Decrease	Increase for both
NEW ORLEANS, LA.	A—Poor B—Fair	A—None B—Ten	Sex appeal	Unfavorable	Big	No	Decrease	Decrease on both
OKLAHOMA CITY, OKLA.	A—Rather poor B—Excellent	A—Twelve B—Twelve	Comedy and features	Rentals too high	Good	Declining	Decrease	A—Slight reduc'n B—Unchanged
OMAHA, NEB.	A—Good B—Good	A—About 40 B—About 27	Clean comedy	Favorable	Good	Not very	Steady	Same for both
PHILADELPHIA, PA.	A—Excellent B—Good	A—None B—Twenty-two	Drama and good comedies	Favorable	Immense	On the wane	Increase expected	A—Same B—Increase
PHOENIX, ARIZ.	A—Fair B—Excellent	A—Four B—None	Features	Favorable	Good	Yes, in country	Increase	A—Increase B—Decrease
PITTSBURGH, PA.	A—Fair B—Good	A—Sixteen B—Eleven	Comedies	Not favorable	Big	No	Same	A—Same B—Slight increase
SAN FRANCISCO, CAL.	A—Quiet B—Fair	A—Five B—Twenty	Heart dramas	Shy	Good	Yes, in certain localities	Same	Lower for both
SAN DIEGO, CAL.	A—Bad B—Fair	A—None B—None	Mixed program	None in this territory	Light but steady	No	No change	Unchanged for both
ST. LOUIS, MO.	A—Good B—Bright	A—None B—None	Serials and features	Indifferent	Good	Yes	No change	Decrease for both
SPOKANE, WASH.	A—Fair B—Very good	A—None B—None	Features	Favorable	Increasing	Declining	None	None in both cases
SPRINGFIELD, ILL.	A—Good B—Excellent	A—Eleven B—Two	Features and comedy	Favorable	Good	No	Increase	Same for both
SYRACUSE, N. Y.	A—Good B—Good	A—Six B—Two	Society drama	Against	Bigger than ever	No	Stationary	Decrease for both
TRENTON, N. J.	A—Fair B—Good	A—One B—One	Features	Favorable	Increasing	Yes	Unchanged	Same in both cases
WASHINGTON, D.C.	A—Good B—Excellent	A—One B—Three	Dramas	Favorable	Good	No	Increasing	Increase for both

BRIEFS SUBMITTED TO COURT IN FILM FIGHT CASE

Briefs have been filed by the attorneys representing the Kalisthenic Exhibition Company, Inc., of New York and by John F. A. Merrill, United States District Attorney, of Portland, Me., who represents the government in the equity case recently brought in the United States District Court in which the plaintiff seeks the admission of films of the Johnson-Willard prize fight at Havana, into the United States. William T. Emmons, collector of the Port of Maine, held up the films on the ground that the federal law prevents such admission and action has been brought against the government.

The brief filed for the plaintiff company covers forty-five pages of legal size paper and was submitted by Loucks and Alexander of New York, Tyler, Corneaugh and Eames of Boston, Woodman and Whitehouse of Portland and McLaughlin and Stern of New York. The government's brief was prepared by Arthur Chapman of Portland, assistant United States attorney.

In the brief the attorneys for the company submit that where the film offered for entry is a negative, which at the present time and in its present form is incapable of public exhibition so as to be reasonably intelligible to the eye of the observer, and where the purposes of the film is simply to make positives for exhibitions before clubs and associations of limited membership, such exhibitions would not be public exhibitions, and are impliedly permitted by the statutes of the state and the act of Congress in question.

The brief of the government points out among other things that there is no equitable jurisdiction because it is not shown that there is any irreparable loss to the plaintiff corporation by excluding the films.

KLEINE'S "THE POLITICIANS" FEATURES BICKEL AND WATSON

"The Politicians," Aaron Hoffman's celebrated farce, is now in course of filming at the Kleine studios, with a Broadway cast featuring Bickel and Watson. Such well known players as Snitz Edwards, Ruby Hoffman, Alma Hanlon, Florence Morrison and John Nicholson will support the famous comedians. The precedent in matters of exquisite interiors and the general excellence of detail set by "Hello Bill" will be followed in "The Politicians."

JEROME LEWIS JOINS KLEINE SELLING FORCES

Jerome Lewis, well known in eastern film circles, has been added to the George Kleine forces. He will travel out of the New York office, filling the vacancy made by the resignation of Ed. Guzman.

NATIONAL FILM TRADE CONDITIONS—Cont'd

Are Exhib's for or Against Daily Change of Program?	Condition of State Rights Method Marketing	Are Stage Stars on the Screen Regarded as a Success?	What do Exhibitors Think of the Quality of Film Stories?	Chief Complaint of Exhibitors Concerning the Business.	Chief Complaint of Exchange Men Concerning the Business.	What Form of Censorship, if any, Exists in Your Territ'y.	Is There Too Much Exchange Competition in Your Territory?	City or Exchange Center.
For	Bad	No	Improving	High prices	None	Police inspection	No	MINNEAPOLIS, MINN.
Against	None	Yes	Improving	Excessive taxation	Absurd censorship	Provincial	Yes	MONTREAL, CAN.
For	Poor	Fairly so	Good	High rentals	Business could be better	Satisfactory	No	NASHVILLE, TENN.
For	None	Yes	Program poor; features good	Over production	Over production	None	Yes	NEW ORLEANS, LA.
For	Fair	Generally yes	Fair	High rentals	Poor collections	None	No	OKLAHOMA CITY, OKLA.
For	Seldom used	Some	Want better	No co-operation	Cut-throat competition	Voluntary board	Yes	OMAHA, NEB.
Against	Almost dead	No	Need improvement	Bad service	Poor collections	State	Yes	PHILADELPHIA, PA.
Against	Not favored	No	Poor	Poor service	None	Local	No	PHOENIX, ARIZ.
For	Fair	Yes	Poor	Censorship	Censors too severe	State and police	No	PITTSBURGH, PA.
Opinion divided	Slack	Yes	Improving	Competition	Lack of profits	Local	Yes	SAN FRANCISCO, CAL.
Against	Not given	No	Want improvement	Too high rentals	Want better pictures	None	Yes	SAN DIEGO, CAL.
For	Improving	No	Not enough variety	None	Too much competition	None	Yes	ST. LOUIS, MO.
Against	Very little of it	Yes	Improving	None	None	Municipal	No, but plenty	SPOKANE, WASH.
For	Dead	Yes	Very good	None	None	None	No	SPRINGFIELD, ILL.
For	Not in demand	Yes	Good	Bad service	Poor collections	None	Yes	SYRACUSE, N. Y.
Opinion divided	Not good	Yes	Fair	Competition	No exchange here	.....	Not an exchange center	TRENTON, N. J.
Mainly for	Not good	If good, yes	Too much padding	Competition	Protested checks	Police	No	WASHINGTON, D. C.

PUBLICITY FOR PARAMOUNT TRAVEL SERIES DESCRIBED IN BOOKLET

An attractive booklet describing the Paramount Travel series has just been issued to exhibitors from the Paramount press department. Illustrations and press copy describing the South American series of pictures, fill its pages, and twelve different reels are placed before the theatre owner.

"How we are backing you through advertising" is the caption on one page, and illustrations of folders, heralds, posters, letters and lectures are given, together with the offer of a free introductory film of 500 feet.

This describes pictorially the Paramount camera men and helpers embarking for their tropical trip.

Florida, the Keys, Cuba, Jamaica, Panama, Chile and Peru are covered in these travel pictures, each reel of which is finished off with a clever animated cartoon.

FROHMAN COMPLETES FILM VERSION OF SUTRO PLAY

The Frohman Amusement Corporation has just completed a five-reel photoplay, entitled "John Glayde's Honour," written by the English author, Alfred Sutro, which was produced and played in this country by James K. Hackett, and in London by Sir George Alexander.

Judging from the success of "The Builder of Bridges," also written by Alfred Sutro, "John Glayde's Honour" will be a very popular attraction. It is not yet decided how this picture will be released.

William L. Sherrill has completed the sale of "The Builder of Bridges" for the British Isles, through the London office, for what is said to be the largest price ever received for any one production.

"NATION" TOUCHES 400 MARK IN NEW YORK CITY

With the passing of the old theatrical season last week D. W. Griffith's great spectacle "The Birth of a Nation" established the year's record run for continued performances. On Friday night the 400 presentation in New York City was reached.

The new season starts this week with the big production remaining one of the most talked of attractions on the list. This starts the twenty-seventh week of the engagement at the Liberty theatre. There are so many elements of appeal in Griffith's epical treatment of the subject that it looks as if it will establish the record for all offerings in New York.

The linking of history and romance and the wealth of detail crowded into the production are qualities which assist in making this offering so popular.

STARS AND SCENES FROM THREE OF THE SEPTEMBER GROUP OF THE NEW FOX "ONE-A-WEEK" FEATURES



THEDA BARA AND WILLIAM E. SHAY AS THEY APPEAR IN "THE TWO ORPHANS"

BETTY NANSEN AND ARTHUR HOOPS IN "THE SONG OF HATE"

ROCKLIFFE FELLOWES IN "REGENERATION"

4 Fox Subjects for Next Month with Elaborate Sets

"The Two Orphans," Featuring Theda Bara, Is First Release, "Regeneration," Scheduled for Second Week in September, Contains Many Noted Scenic Effects

AN announcement of peculiar interest to exhibitors the country wide is made by William Fox in presenting the first month's program of the new one-a-week policy. Mr. Fox presents four unusual and remarkable features to herald the commencement of the new policy.

For the first week in September the release will be a spectacular and dramatic presentation of the famous drama, "The Two Orphans" by Adolphe D'Ennery in screen form. The picturization of this drama was conceived, written and produced by Herbert Brenon, the director of "The Clemenceau Case," and "Kreutzer Sonata," for the Fox firm.

Theda Bara, Jean Sothern and William E. Shay are featured in "The Two Orphans," which is one of the most scenically elaborate photodramas so far witnessed, and upon which more than $300,000 was expended.

For the second week in September William Fox presents Rockcliffe Fellowes and Anna Q. Nilsson in a visualization of "The Regeneration," based upon "My Mamie Rose," Owen Kildare's world-known novel. This feature which is directed by Raoul A. Walsh is remarkable for a noteworthy cast, among them being William A. Sheer, who plays Skinny the Rat, a remarkable characterization and Earl Harbaugh, the author of the scenario, to whom was intrusted the important role of the assistant district attorney.

Mr. Walsh has succeeded in incorporating in this photoplay many remarkable scenic effects among which is the burning an excursion steamer on the Hudson which scene by the way, was responsible for the calling out of the New York police and fire department. "The Regeneration" is one of the most graphic and dramatically noteworthy recent film dramas.

"The Song of Hate," featuring Betty Nansen, Dorothy Bernard and Arthur Hoops, is the third of the September releases on the new program. "The Song of Hate" is a modern society drama based upon Victorien Sardou's universally known "La Tosca." As directed by J. Gordon Edwards, it is a poignant exposition on the sins and follies of the twentieth century men and women.

The production has been screened massively and engages the services of hundreds of people. From the first scene flashed upon the screen to "Passed by the Board of Censors," there is not a dull moment in the throbbing and thrilling action.

The fourth release as announced by William Fox is William Farnum, the celebrated star of "Samson," "A Gilded Fool," "The Plunderer," and other Fox successes in "The Wonderful Adventure," which was produced by Frederic Thomson.

In Mr. Farnum's support are seen Dorothy Green and a brilliant assemblage of well-known photoplayers. "The Wonderful Adventure," is by Captain Wilbur Lawton and provides Mr. Farnum with a magnificent vehicle for the display of his striking dramatic talent. The photography of "The Wonderful Adventure" is bound to cause nation wide comment.

Mr. Farnum in this latest of his screen successes is seen as two characters, John Stanley and Edward Demarest, two men who resemble each other in a startling manner facially, but who are diametrically opposed in their inner souls.

Demarest is a profligate and a dope fiend, while Stanley is an upright and honorable man. By a strange freak of fortune, John Stanley becomes "husband in name only" to Helen Demarest. How he supports this strange manner of life problem of Helen Stanley and Demarest are finally solved, makes a photodrama of decidedly unique interest.

Future announcements from William Fox concerning the weekly releases for the month of October will be of equal interest to exhibitors.

Triangle Film Aims to Get Chain of 1,000 $2 Houses

Acquires Knickerbocker, New York, the Studebaker, Chicago, and Is on Verge of Completing Negotiations for Boston and Philadelphia Theatres

NEGOTIATIONS have been completed for the Knickerbocker Theatre, New York. Through Klaw and Erlanger the Triangle Film Corporation will have control of the time of this theatre for one year beginning in September. This will be the New York house in which the plays and comedies of the Griffith-Ince-Sennett combination will be brought out weekly. The film plays will be produced at the regular theatre scale of prices graded from two dollars downward.

The plan as fully determined upon is to offer prominent stars in two five reel feature dramas which will be brought out under the supervision of D. W. Griffith and Thomas Ince and two two-reel comedies under the supervision of Mack Sennett.

The definite date for the first week has not been settled but the new occupants take over the Knickerbocker the first week in September and will make changes there before inaugurating the new policy. This is the first of the prominent theatres to be secured for the Triangle combination. The new company has secured the Studebaker theatre in Chicago and expects to have houses in Boston and Philadelphia.

With these houses as their nucleus the Triangle film plays will be presented in a chain of theatres in all the cities and larger centers of this country and Canada. Previous plans already announced for the Triangle Film Corporation state that over fifty of the most prominent stars on the American and English stages have been engaged.

The initial bill in the Knickerbocker Theatre will include Douglas Fairbanks, Raymond Hitchcock and Frank Keenan.

The Triangle executive forces are at present pushing the work upon the preliminary film plays and comedies to be released under their new arrangements. It is estimated that by the time the application for franchises are disposed of that over 1,000 houses in this country and Canada will be included in the chain presenting Triangle film plays.

These franchises are being negotiated for prior to the opening of the Knickerbocker engagement, so that the new combination can be started at once.

The Knickerbocker will be the original starting point for all the big plays in the eastern territory. The Studebaker will be opened in Chicago at about the same time and will be the point of origin for these attractions in the middle western territory.







A TRIO OF ESSANAY RELEASES FOR AUGUST, GRAVE AND GAY

Edna Mayo in "The Woman Hater" (Aug. 21)—Charles Chaplin in "The Bank" (Aug. 9)—"Le Grand's Revenge" (Aug. 17)

"MIRTH OF A NATION" IS BURLESQUE BY VAN LOAN

"The Mirth of the Nation," a five-reel burlesque and travesty, written by H. H. Van Loan for the Universal, in now on the stocks at Universal City. This big feature comedy is said to have more laughs in it than a striped hyena and the fact that Van Loan wrote it certainly would indicate that such is the case.

"The Mirth of the Nation" will be issued in book form shortly by Grosset and Dunlap, publishers of 518 West Twenty-sixth street, New York City. The scenario of the multiple-reel comedy has been copyrighted in pamphlet form at Washington.

Ohio Public Pledges Aid in Censor-Shackle Fight

Exhibitors Will Receive, According to Present Indications, Five Times Required Number of Names for Petition in Referendum Vote—Governor and Chairman of League in Tilt

Special to Motion Picture News

Cleveland, Aug. 18.

THROUGH an exchange of letters, Governor Frank B. Willis has become involved in a discussion of the movement started in Cleveland by the Motion Picture Referendum League to put to a referendum vote this fall the state law that provides for motion picture censorship by an Ohio board.

Chairman B. J. Sawyer, of the Referendum League, which seeks to create Ohio sentiment in favor of repealing the censorship law, has received a letter from Governor Willis. This was an answer to a letter written by Mr. Sawyer to the Governor in which Mr. Sawyer asserted that the Willis slogan, "Let the people rule," which was used extensively during the gubernatorial campaign last fall, was being violated under the Willis administration.

Mr. Sawyer also averred that politics had a part in the conduct of the affairs of the board of censors. The Governor said that he did not "approve of any statement that has been issued by any department of the state if it is not true." Governor Willis continued:

"In order that this matter may be brought to the attention of the state board of censors, I am taking the liberty of transmitting your letter directly to the chairman of the board.

"I also agree with you that politics ought not to enter into the conduct of the affairs of the board and my own opinion is that it does not enter into the work of the present board. In my judgment films ought to be censored solely with a view to the public welfare and not with reference to political considerations."

Upon receipt of Governor Willis' letter, Mr. Sawyer sent another communication to the Governor, in which he enclosed an affidavit to the effect that the movement for a referendum originated with Cleveland exhibitors and denying the truth of a statement attributed to the board that the movement was promulgated by the National Board of Censors and by exchange men.

The state board issued this statement a few weeks ago and declared that the exhibitors were being used as a tool by the film interests and the national board. Signatures are piling in on the exhibitors and there will be five times the required number of names when the petitions are filed.

First 2 and Last 2 Days in Week American Releases

"Flying A" and Beauty Brands Are Now Scheduled for Rental by Exhibitors on These Dates Beginning August 23—Change Made Necessary by Additional Beauty Subject

A RADICAL change has been made in the releasing schedule of the American Film Company, whose film outputs are distributed throughout the United States exclusively by the Mutual Film Corporation.

Hereafter, "Flying A" dramas and American Beauty films will be released on Monday, Tuesday Friday and Saturday. This announcement covers all releases on and after August 23, irrespective of release dates named in advertising copy.

The decision to release two Beauty films instead of one each week and other developments have made necessary these changes.

The American Film Company also announces the release of a four-reel feature entitled "Infatuation," a Mutual master picture.

Following is a list of releases as compiled by R. R. Nehls, manager of the American Film Company:

Monday, August 23, a two-reel "Flying A" drama, "Drawing the Line"; Tuesday, August 24, an American Beauty film, "His Mysterious Profession"; Friday, August 27, a one-reel "Flying A" drama, "Mixed Wires"; Saturday, August 28, an American Beauty film, "Uncle Heck—By Heck!"; Monday, August 30, a two-reel "Flying A"drama, "A Divine Decree"; Tuesday, August 31, an American Beauty film, "Green Apples"; Thursday, September 2, a four-reel American Mutual master picture, "Infatuation"; Friday, September 3, a one-reel "Flying A" drama, "The Spirit of Adventure"; Saturday, September 4, an American Beauty film, "A Bully Affair" Saturday, September 4, a one-reel "Flying A" drama, "A Question of Honor"; Monday, September 6, a two-reel "Flying A" drama, "In Trust"; Tuesday, September 7, American Beauty film, "Plot and Counter-Plot"; Friday, September 10, a one-reel "Flying A" drama, "The Forecast"; Saturday, September 11, an American Beauty film (title not announced); Monday, September 13, a two-reel "Flying A" drama, "The Signor's Silver Buckle"; Tuesday, September 14, an American Beauty film, "Incognito"; Friday, September 17, a one-reel "Flying A" drama, "The Little Lady Next Door"; Saturday, September 18, an American Beauty film (title not announced), and Saturday, September 18, a three-reel release (title not announced).

FLORENCE ROCKWELL TO STAR FOR FROHMAN

Florence Rockwell has been secured by the Frohman Amusement Corporation to star in its next production, work on which will commence in a few days, at the studio in West Fifty-fourth street, New York.

Miss Rockwell has a splendid line of stage success to her credit, and her advent to the screen should add another line to the argument that beauty, grace and acting, as developed by the stage, are the best training for the actor on the screen.

CORY, NATIONAL VICE PRESIDENT, RECOVERS FROM ILLNESS

Special to Motion Picture News

San Francisco, Aug. 6.

M. E. Cory, the well known San Francisco exhibitor, who has been seriously ill since the close of the national convention, at which he was elected National vice-president of the League, has entirely recovered and is devoting his attention again to looking after the interests of the Cory and Fairyland theatres.

"Chronicles of Bloom Center" Vivid Rural Picture

Distinctive Characters and Organizations Associated with Life in the Country Districts Visualized in Selig Series of 12 Two-Reel Rural Comedies

IN the Selig series of a dozen two reel rural comedies, released in the near future, each comedy contains virtually the same cast of characters and each comedy is complete in itself, possessing an easily recognized plot. The same characters disport themseles in every one of the series of comedies, thus cultivating and sustaining continued interest in these real American people.

The rural characters have been drawn true to life and those who have read the scenarios pronounce the idea one of the best having to do with real American life since the time of Charles Hoyt. These comedies deal with ruralites of true Yankee persuasion, people you have seen, people you know, and the stories of their trials and triumphs, frailties and foibles, are not overdrawn, and yet they are interesting, highly entertaining and, at times, appealing.

Under the name of "The Chronicles of Bloom Center," these comedies will be released one every two weeks for six months, starting in the near future.

Colonel Selig in a recent interview asserted: "There is a sad dearth of true comedy both on the stage and in motion pictures. The people are tiring of the slap stick near-humor. We have worked for over a year in the endeavor to provide a series of comedies which will carry situations logically humorous.

"We think that we have succeeded in our efforts and we are sure 'The Chronicles of Bloom Center' will be cordially received by the exhibitors.

"I thought so well of 'The Chronicles of Bloom Center,' that I ordered a complete village erected at Los Angeles. It was complete even to the town pump. There is the general store and postoffice, 'Melodeon Hall,' the smithy, the church, the volunteer fire department and other rural essentials. We venture the prediction that Bloom Center, the name of this village will become dear to the hearts of picture play lovers and most popular with exhibitors before many days."

"The Chronicles of Bloom Center" is all about the "home folks," it will recall the nearly-forgotten days of youth to some; and it will vividly recall the best of days—the days back home—to others. There is only good nature and cleanliness to be found in them.

Postmaster Pash, Constable Plum, Phil Pickle, Mrs. Plum, the Ladies' Art Embroidery Club, and other characters and organizations peculiar to rural America will appear in "The Chronicles of Bloom Center." The home talent theatricals, quilting bees and the general congregating of the villagers at the "station," when the "3:30" comes in, are all faithfully set forth by an all-star cast of character actors and actresses especially engaged by the Selig Company for the series.

Marshall Neilan was the director in charge of the production.

It is expected that "The Chronicles of Bloom Center" will be released in the near future and the Selig Company is preparing for them for special exploitation, believing that the "Chronicles" will fill a long felt want on the part of motion picture exhibitors.

Montgomery Signed to Direct Horsley Animal Films

New Director Will Begin Production of Two-Reel Jungle Subjects for Mutual Program on the Arrival at Los Angeles of F. W. Doughty, Engaged for Special Scenarios

FRANK MONTGOMERY has been engaged by David Horsley to direct the two reel animal pictures, featuring the Bostock collection of performing animals, which Mr. Horsley will release through the Mutual.

Mr. Montgomery, who is now in Los Angeles, will await the arrival of Francis Worcester Doughty, the author whom Mr. Horsley has engaged to prepare the scripts for these releases, to confer on points of production before beginning work. Mr. Doughty left New York last week for the West.

The animal subjects will be filmed in the hexagonal arena in Mr. Horsley's new plant in Los Angeles, built especially to facilitate staging such productions. This arena is arranged in six sections of fan like shape, each with a background to give the locals of the scene to pictures. The background is not made up of artificial "props," but is obtained by the use of full growing trees, shrubbery and vines, as it is in the jungle of the country in which the scenes are laid.

The players in the animal pictures will work face to face with the brute performers without the protection afforded by bars, wires, or nets. The only avenue of escape the players have is a moat surrounding an island at the hub of the arena. This moat is filled with water, into which the players dive and swim to the other side of the fence, which divides one section from another, in case of necessity. The animals will not follow the players into the water. The camera is stationed on the island in the center of the arena, from which point the director oversees the production.

With this studio equipment and with the famous Bostock animals and trainers, including Captain Jack Bonavita, at his command, to say nothing of scenarios as supplied by such a writer as Mr. Doughty, Mr. Montgomery has every facility to make animal pictures of the type and quality Mr. Horsley has set for a standard.

Mr. Montgomery has long been recognized as a director of unusual capabilities. Years ago he was with the old 101 Bison Company, producing Western pictures, as a player. Later he was with Kalem as director. Following this he was with the Universal and then directed a company of his own known as the Liberty Feature Film Company, with studios in San Mateo, Cal.



FRANK MONTGOMERY

The first animal picture will be released about the middle of September.

STEPPLING WILL DIRECT SECOND AMERICAN "BEAUTY" COMPANY

John Steppling has been given the directorship of the second American "Beauty" Company, recently formed at the Santa Barbara studios of the American Film Company.

Already Director Steppling has produced three comedy-dramas, the latest of which is "Uncle Heck, by Heck," which will be released Tuesday, August 31.

The increased demand among exhibitors for American "Beauty" films led to the formation of the second company. As already announced, two "Beauty" releases will be made each week, instead of one as heretofore.

WEAK SPOTS IN A STRONG BUSINESS----XXIV

Producers Must Feel the Public Pulse, Declares Thomas H. Ince, Vice-President of the Triangle Film Corporation, Who Also Reminds Manufacturers of the Necessity on Their Part of Giving the People What They Demand—With Public Sitting in Judgment Censorship Problems Will Be Solved, Too

"ONE of the serious problems with which the producer of motion pictures has to deal is feeling the public pulse in order to find out for himself the class of film that is popular and that which is not," says Thomas H. Ince, vice-president of the Triangle Film Corporation.

"Unfortunately, some producers do not attempt to get in touch with the public at all, preferring to produce pictures that please them and disposing of all further doubts as to the ultimate success of the film by expending a large amount of money on yellow advertising.

"I consider this the most outstanding so-called wrong of the motion picture business and one that should be immediately corrected if the industry is to continue to bask in the favored light of public opinion.

"The supreme critic of all motion pictures is the public, not the producer, nor the exhibitor, nor the dramatic writer. The public is, therefore, the one to whom both producers and exhibitors should cater.

"Glance over the motion picture field of the world and you will notice that the most successful producers and exhibitors are those who have made a close observation of the wants of their auditors, the people. Those who have not done this in many instances have signally failed.

Effects of Misdirected Publicity

"I shall recite an instance in which exhibitorial obstinacy in the aforementioned respect, combined with the injudicious use of advertising and yellow journalism, conspired to put one of the biggest motion picture theatre owners in the industry nearly out of business.

"The man had all the facilities at his command, including abundant capital, for a first-class, successful theatre. But he did not believe in catering to the public. He took the stand that the public should cater to him.

"He began by turning down a perfectly high-class brand of films because he didn't like the names of the brands. He didn't inquire into the quality of the pictures. The producer's brands combined names that lacked euphony, or something of the sort, and that was enough to condemn them on.

"So he satisfied himself, not by consulting his patrons, the public, but by putting in a program very much inferior to the one he had rejected because the names of the brands grated on his ears. He bolstered up the second-hand program by employing a clever advertising man to lure the public to his theatre by high-sounding misstatements and saffron-hued advertising.

"The plan worked for a little while, but it was soon evident that the public saw his pictures and failed to come again. His receipts dwindled at an alarming rate. He began to lose money, saw ruin staring him in the face. Then he was advised to investigate the brand of high-class films with the discordant names. He saw some of the pictures run off, the first he had seen. He was intelligent and noted the difference at once.

Changed Policy

"He signed up the new program, discharged the advertising man with the wild imagination and took on a young fellow who could write the truth. Misrepresentation had gotten him nowhere, so he turned about on another tack. In two months he had built up a strong patronage and he is still prospering and is one of the foremost and highly respected in the great league of American exhibitors.

"Others can do the same. This should be a lesson to the manufacturer of film plays as well as the exhibitor. The former must get away from the idea that to "bunk" the exhibitor into taking poor films which survive only by yellow journalism is a sane business method, for it is not.

"And the exhibitor must forget that one of those easy kind is born every minute; that the world is very large and that there is always a new bank roll to dig into in every town and city.

"These reprehensible tactics do not last, at best. They create distrust and overcaution, two elements of which are bound to injure the industry irreparably if permitted to continue.

"The manufacturer should be on the level with the exhibitor, and the latter should be absolutely on the square with the general public. It is all right to engage a clever, big-salaried advertising man and run a highly-advertised program, but be sure that what is told of a picture is the truth. The public may be gullible, but the public is also very critical, and it has the power to make or break a man or a corporation, no matter how big and powerful.

"The stage has always had a most wholesome respect for public opinion. In my stage days there was always the little peek-hole in the curtain through which, unknown to the audience, we watched the effect of a play on the public mind.

Study Likes and Dislikes of Public

"We studied its pulse, its emotions, its wants, its dislikes. We caught the audience unawares and therefore got, first-hand, the unvarnished truth about our plays.

"We are doing the same in motion pictures. I make it a point on the appearance of a production to place half a dozen men in the audience, to mingle with it, and thus come by the strong points and weaknesses of the film play. Sometimes I go myself and I consider that I have learned a lot about the motion picture business by this means. Then I get together with the others and we compare notes. Or, I visit and talk with the exhibitors and exchange men through whom I have come in possession of many valuable pointers which have stood me in good stead in other productions.

"My advice to producers and exhibitors alike is to get in touch with the people who are the great arbiters of the film play. Upon their judgment alone rests the success or failure of the producer's hopes.

"If we have disregarded the views of the public in the past let us determine on a new course from now on. With the public sitting in judgment on our productions there will be no further use for drastic censorship and other unlikable, hypercritical things with which the motion picture business seems to be at present obsessed."

Film Conditions Studied by Rothacker in West

President of Industrial Moving Picture Company Spends Month and a Half in Cities of Northwest and Pacific Coast, Where He Made Himself Conversant with Screen Situation

W. R. ROTHACKER, president of the Industrial Moving Picture Company of Chicago, who has been on the Pacific Coast for the past month and a half, returned to his office on Tuesday, August 10.

While in the West Mr. Rothacker visited Los Angeles, San Francisco, Portland, Seattle, Spokane, Salt Lake City, Colorado Springs and Denver.

In Los Angeles he spent considerable time with Carl Laemmle, who personally condutcd him about Universal City. David Horsley explained to him the many things he accomplished in the few months it took him to erect his film town. In Los Angeles, Mr. Rothacker also visited the Carl Ray studios.

In Frisco he spent some time with Mr. Collins, the official photographer of the exposition. Several days were spent with the Pikes Peak Film Company at Colorado Springs. Mr. Wiswall, of the Columbia Amusement Company at Colorado Springs, entertained Mr. Rothacker during his visit.

While in Los Angeles, Frisco, Seattle, Portland, Spokane, Salt Lake City, Colorado Springs, Denver and the many other cities throughout the West which he visited, Mr. Rothacker appointed camera representatives to represent the Industrial Moving Picture Company in the procuring of current events for the "Tribune Animated Weekly" made by his company.

GEORGE KLEINE'S "MONEY MASTER" TO BE SHOWN AUGUST 24

The Candler theatre, 226 West Forty-second street, New York, will be used Tuesday, August 24, for a special exhibitors' performance of the "Money Master," George Kleine's five-part feature, starring Frank Sheridan with Paul McAllister and Fania Marinoff. An exhibitors' performance of Edison's "Vanity Fair," which had been scheduled for the same date at the Candler, will be announced later.

FINDS EVERYTHING IN THE "NEWS"

"When you drop into a place to talk with an exhibitor, it makes no difference what you talk about—construction, refraction, singing, pictures, advertising or decorations—he keeps referring to something he has seen in MOTION PICTURE NEWS. You've just got to quit letting them tell you and take it yourself," was the explanation of Joseph Levy, manager of the Fox Film Exchange in Omaha, Neb., as he handed in his subscription last week.

"This has happened frequently of late and it is time I get in the bandwagon," he said. Mr. Levy had been buying MOTION PICTURE NEWS at newsstands in an effort to keep posted, but he declared that was not sufficient.

"Carmen" Completed, Geraldine Farrar Starts East

Prima Donna Leaves Los Angeles in Private Car Laden with Flowers—She Will Resume Concert and Operatic Work After Short Rest

GERALDINE FARRAR said farewell to Hollywood and Los Angeles this week and with her party that had gone to the Pacific Coast with her in June she left for the east by private car. She will arrive in New York late Friday afternoon and after a short rest will resume her concert and operatic work.

No one who ever has been in southern California left behind so many interesting subjects for conversation as did Miss Farrar. The natives won't forget her for years, and the neighbors probably never will forget Miss Farrar's farewell party which started last Saturday night at nine o'clock and which ended last Sunday night at midnight.

The caterer's list included supper, breakfast, lunch, dinner and supper, in that sequence. Those present insist that it was the greatest party in the world's history and those who weren't present declare themselves willing to believe it.

Soon after the guests had arrived Miss Farrar disappeared for a moment to reappear in her "Carmen" costume. She mounted a platform near the orchestra and sang several arias from "Carmen." Later she sang selections from "Madame Butterfly" and obliged with encore after encore until, almost from sheer exhaustion, she was compelled to stop.

Among those who attended the farewell party were Mrs. David Belasco, Mrs. Morris Gest, Helen Ware, Blanche Ring, Mr. and Mrs. Cecil B. DeMille, Mr. and Mrs. William C. DeMille, Mr. and Mrs. George H. Melford, Mr. and Mrs. Frank Reicher, Mr. and Mrs. J. P. McGowan, Helen Holmes, Mr. and Mrs. Wilfred Buckland, Jeanne MacPherson, Francis Ring, Charlotte Greenwood, Messrs. Fred Kley, Kenneth McGaffey, Thomas Meighan, Pedro de Cordoba, William Desmond, Frank A. Connor, Louis Sherwin, dramatic critic of the New York Evening Globe, James Sullivan and others.

The Santa Fe station at Los Angeles was filled with persons who had come to wish Miss Farrar and her party a speedy and safe trip back to New York when the train left on Sunday night. Her private car was laden with flowers. Miss Farrar is expected in Chicago on Thursday morning and in New York next Friday afternoon or evening.

It was in June that the prima donna went to Hollywood to appear in "Carmen" and other productions of the Jesse L. Lasky Feature Play Company. "Carmen" will be the first of her pictures to be released through the Paramount Pictures Corporation on November 1.

Despite the trying work of acting before the camera and the usually difficult demands made upon her physically by the rough country in which many of the scenes were made, Miss Farrar declared she never felt better nor stronger than at the close of her first summer's experience as a photoplay star.

V-L-S-E Announces Five September Releases

Three Five-Reel Subjects and Two Six-Reel Pictures Are Scheduled—First Will Be "Mortmain," Featuring Robert Edeson, Followed by "The Man Trail"

FOR release during the month of September, the V-L-S-E has so far scheduled five productions, three five-reel subjects and two six-reel features. These five subjects form a perfectly-balanced program in which will be seen a galaxy of stars, including Marie Dressler, Robert Edeson, Richard C. Travers, Stella Rozeto, Guy Oliver and Mr. and Mrs. Sydney Drew.

The first release of the month will be Robert Edeson in "Mortmain," a five-part Blue Ribbon feature, that will go into screen evidence on September 6. "Mortmain" is an intensely tragic drama, as sensational as it is unique and weird. The story revolves about the researches of modern surgeons, and in its production the Vitagraph Company called to its aid many noted medical men in order to secure an atmosphere of perfect realism.

Mr. Edeson, who plays the title role, will be seen in one of the strongest parts he has ever created. The character is that of a man who, through an accident, loses one of his hands. The hand of another man is grafted in its place, and it later develops that the hand in question is that of a murderer. This fact and other contributing circumstantial evidence make a play of powerful dramatic quality.

On September 13 the Essanay Company will release the six-part feature, "The Man Trail," in which Richard C. Travers plays the leading role. "The Man Trail" is a story of the lumbering camps, and the principal scenes were taken in the lumber country in Tennessee. This fact gives to the production all the necessary local color demanded of a play of this type.

The story from which the production was adapted appeared in serial form, in "Adventure Magazine," and was selected by the Essanay Company for production, because of the exceptional possibilities it offers for screen production. The play deals with that interesting rugged life of the woods, and illustrates the adventures of a city-bred man in the crude life of the logging camps.

The Selig Company's contribution that will be released September 20 is a six-part visualization of Anna Katherine Green's celebrated novel, "A Circular Staircase," in which Stella Rozeto and Guy Oliver will be presented.

This Big Four subject is reported to be one of the strongest picture plays of this kind the Big Four has yet released. The novel from which it was adapted enjoyed the greatest success and is still a big seller.

This, like the other Anna Katherine Green stories, has lent itself readily to the requirements of motion picture production. It is a strong story, full of that heart interest so necessary to arouse the sustained, undivided attention of picture patrons.

On September 20 the second Blue Ribbon feature of the month will be released. This is a five-part production, "Playing Dead," in which Mr. and Mrs. Sydney Drew will make their first appearance on the V-L-S-E program. This is a comedy-drama of the type that has endeared the Drews to picture play patrons.

It is a feature with all that airy, easy-going humor that goes to make an ideal picture play.

On September 27 Marie Dressler in "Tillie's Tomato Surprise" is scheduled for release by the Lubin Company. The Big Four had intended to release this production in August, but in response to the many requests received from exhibitors all over the country to the effect that the August program of the V-L-S-E was of such strength that this feature could be postponed until the following month, the Big Four decided to hold the production for September release.

Exhibitors have stated that they look for this Dressler comedy to be a smashing big success, and according to reports from the Lubin studio, Miss Dressler has given to the camera the greatest comedy of her career.

It is reported that the productions so far scheduled may be increased by the addition of another Liberty Bell feature.

This, however, has not as yet been definitely decided.

FEASTER ADVERTISING CAMPAIGN BRINGS FLOOD OF RESPONSES

The Feaster non-rewinding machine is proving its merits. Byron Chandler, Inc., distributors, 1482 Broadway, New York, reports a flood of inquiries in response to the advertising campaign, proving that exhibitors appreciate the time and labor saving of the Feaster device.

FROHMAN FILM LEAVES WORLD FILM PROGRAM

The Frohman Amusement Corporation has withdrawn from the program of the World Film Corporation. It is said it is in negotiation with two prominent releasing exchanges, but no definite arrangements have been made, as yet.

Good Pictures and Publicity Helps Metro Policy

President Rowland's Company Will Supply Exhibitors With Features Manufactured with the Express Idea of Giving Them Subjects Likely to Appeal to the Public—"Can't Afford to be Satisfied Short of the Last Word in Feature Productions"—"We're Proud of Metro"



EMMY WEHLEN, THE VIENNESE ACTRESS, AS SHE APPEARS IN THE FORTHCOMING METRO RELEASE, "WHEN A WOMAN LOVES." LEFT TO RIGHT—"DAN CUPID IS MINUS AN ARROW"; "RUTH LOSES HER POSI TION"; "POWER'S ATTACK ON LOWE"

PRESIDENT RICHARD A. ROWLAND, of the Metro Pictures Corporation, recently took exception to the views of the advice givers of motion picture industry and paid his compliments to those who "talk down" to exhibitors.

"One of the tiresome things about moving pictures as a business," said Mr. Rowland, "is the grand little advice factories that are working full time in all directions.

"Along with other exhibitors each week, I read that I am to be told how to make my theatres tremendously profitable. I am to be let in the secrets of the wise men who point with pride to their experience and to their money. With all their experience and all their vast capital I wonder they don't go into the exhibition end of it.

"Give Exhibitors Good Pictures"

"To begin with, I do not regard the motion picture exhibitor as a mental incompetent or 'poor nut,' as the slang phrase has it. I don't believe he needs to be told how to run his theatre or how to deal with his patrons.

"I am among those who are willing to concede that the exhibitor is of full age and sound mind and that he'd rather have good pictures and good paper and good publicity and advertising helps than advice conversation or piffle. Give the exhibitor good pictures. That's all he needs and it's all he wants.

"We're too busy here at the Metro making good pictures to have time to give advice.

"We started out with selling experience, a pretty definite idea of the kind of picture entertainment that brings people to theatres and then we all had and still have youth, ambition, and the grim determination to make better and still better pictures.

Grows Fast and on Firm Ground

"We all of us are human enough to like money and to like to make money, but I'll tell you in all candor we don't want to make money without making good.

"We are neither satisfied nor contented. We have grown fast and on firm ground and we're still growing. That's pleasant but it's nothing to be satisfied over. We can't afford to be satisfied, short of the last word in feature productions and all pictures are a long way from that.

"We are proud of Metro because Metro vibrates with life and moves each week toward better things. We are gratified because exhibitors everywhere are looking to us to supply them with pictures that will make their money.

"We have flown in the face of a good many precedents, we have traveled new paths, we have stirred up the animals and we are about to stir them up still more.

"It won't annoy us a bit to have the entire motion picture world keep its eyes on Metro and we will make a 'sportsman's promise' that they won't look in vain."

Centaur Moves General Offices to New York City

New Address at 46 West Twenty-fourth Street Gives David Horsley Better Facilities for Handling the Increased Volume of Business, Now Handled Through Mutual

THE offices of the general manager and the publicity department of the Centaur Film Company have been moved from Bayonne, N. J., to 46 West Twenty-fourth street, New York City.

The change in location was made to handle more expeditiously the vast amount of business incident to the increase in the productions of David Horsley, who is at the head of the Centaur Film Company and the Bostock Jungle and Film Company, the entire output of which goes through the Mutual Film Corporation.

Previous to his alliance with the Mutual Mr. Horsley released but one single reel comedy a week. Under his present arrangement, however, he will release four brands. At this time he is releasing weekly a single reel comedy under the brand name of Cub Comedy, in which George Ovey, who in the space of three months made a big name for himself as a comedian, is featured. Milton Fahrney is the director.

About the middle of September Mr. Horsley will release his first animal picture, which will be in two reels and feature the famous Bostock aggregation of performing animals. Late in September the first of the Horsley three reel subjects will be released and this will be followed by the first Horsley Mutual Masterpiece in four reels. Broadway stars will be presented in these films.

The one, two and three reel pictures will be filmed at Mr. Horsley's new studio in Los Angeles, which is well provided with facilities to accommodate these companies. The Masterpictures will be made at the Centaur studio in Bayonne.

The best available material to make these releases of exceptional quality has and will continue to be secured. In addition the pictures will be backed by a big plan of exploitation carried on from the New York offices.

WILL MAKE ADVERTISING SUBJECTS IN LOS ANGELES

Special to Motion Picture News

Los Angeles, August 16.

A recent addition to the producing colony is the California Motion Picture Advertising Company, which has opened offices here and is engaged in making advertising subjects.

The company so far is a partnership composed of R. C. Dennison, M. D. Devillo and N. P. Girrard, general manager. Meyer C. Cohen, formerly with William Swanson and later with Kriterion, is with this company.

WILTON LACKAYE AND CLARA KIMBALL YOUNG AS THEY APPEAR IN "TRILBY," EQUITABLE-WORLD FILM FEATURE



WARDA HOWARD, DAUGHTER OF COLLEGIAN, WITH ESSANAY

Essanay has secured an unusually talented and beautiful actress in Warda Howard, well known in legitimate stage productions on Broadway and throughout the country.

Miss Howard acts exceptionally well in emotional roles and firmly established herself in motion picture work, playing opposite Henry B. Walthall in "Temper."



WARDA HOWARD

The play is full of emotional climaxes, and Miss Howard brings out the subtle expressions called for in a way that makes the character she represents a living breathing being on the screen.

In acting before the camera she has proven an excellent photographic type.

A wide experience on the speaking stage has ably fitted her for almost any role. She starred in such productions as "The Wolf," "The Lion and the Mouse," "An American Widow," "When Knighthood Was in Flower," "The Cowboy and the Lady," "Paid in Full," "The Christian," "The Girl of the Golden West," "Sappho," "Brewster's Millions," and many other successful plays.

Miss Howard is a daughter of Professor C. H. S. Howard, of the University of California. She is a graduate of the university, and while in school starred in all the college theatrical productions.

Kalem, Changing Policy, Secures Hornung Serial

Company Gets World Rights for "Stingaree," for Release as a Series of 12 Two-Reel Episodes, Each Complete in Itself

WHAT appears to be a masterstroke has been accomplished by the Kalem company in securing from the celebrated author, E. W. Hornung, the exclusive world's rights to his famous novel of adventure, "Stingaree." The picturization is to be released weekly as a series of twelve two-reel episodes.

Mr. Hornung, the creator of Raffles and other picturesque adventurers, found in "Stingaree" the opportunity to give full sway to his remarkable genius. The Hornung characters are noted for their red-blooded fearlessness and the occasional touch of the sentimental which stamps them as really human.

"Stingaree," the many readers of the novel will recall, leaves his home in England to protect the honor of another and locating in the wilds of the Australian bush, determines that society in general shall repay him for his exile. He then enters upon a series of unique adventures which gain for him the peculiar title.

Undoubtedly no work of fiction is better suited for picture purposes than is "Stingaree." The Kalem company has never favored the serial idea, contending that those who miss the early episodes have difficulty in following the continued story. In "Stingaree," therefore, Kalem offers a complete adventure with each two-reel release.

It is interesting to note that this new series is practically the first production which Kalem has made from fiction. Apparently they have been of the opinion that fiction is written to be read and that the most compelling photoplays are either written expressly for the screen or adapted from time-tried stage successes.

However, it appear that the character of "Stingaree," who virtually lived on the printed page, through Hornung's superb genius, so impressed Kalem that they prevailed upon the author, through their London representative, to sell them the picture rights.

Stingaree is not unlike his companion character Raffles, in that he is a polished gentleman. The novel, however, gives the promise that "Stingaree" will bob up in unexpected places in the picture, as a bandit, a champion of honor, a self-appointed officer of the law, an expert horseman and a deadly marksman.

Director Charles Giblyn Signs with Triangle

Lee Bartholemew, Expert Camera man, Is Engaged to Supervise Development of Negatives at NYMP—Los Angeles "Times" Critic Will Analyze Scenario Plots

Special to Motion Picture News

Los Angeles, Aug. 16.

IN another week or two Charles Giblyn, now with the Universal, will be back at the NYMP studio, a subordinate director for Thomas H. Ince. Mr. Giblyn was formerly affiliated with the New York company, and due to his excellent work performed then and since Mr. Ince selected him to become one of the producers of the big Triangle features. The other directors now at work are: William S. Hart, Raymond B. West, Reginald Barker, Walter Edwards, J. Hunt, Scott Sidney, Charles Swichard and others.

Lee Bartholemew, formerly chief cameraman of the Universal, has been engaged to supervise the development of negatives and act in a supervisory capacity with the other cameramen at the NYMP studio. This plan, Mr. Ince believes, will materially aid all concerned.

Henry Christeen Warnach, music and dramatic critic of the Los Angeles "Times" has been engaged to analyze and comment on the scenario plots as well as occasionally furnish them with a scenario. Another addition to the Thomas H. Ince staff is William Stoermer, who will have charge of negotiations for rights on plays and books, and to aid Mr. Ince in contracting legitimate stage stars to appear in pictures.

STRONG CAST FOR PATHE'S "THE CLOSING NET"

"The Closing Net," by H. C. Rowland, a coming Pathé Gold Rooster play, will have a strong cast. Edward Jose, who is producing it, has signed Howard Estabrook, the popular leading man now appearing in the new play "Search Me" at the Gayety theatre, New York, for the lead.

He will be supported by Bliss Milford, Kathryn Browne-Decker, and Madaline Traverse.

Equitable Waits for 10 Pictures Before Releasing

Six Directors Well Known in the Industry at Work for Seven Weeks, with Five More in Sight on Subjects of Large Scope, Are Putting Best Efforts in the Releases—Elaborate Production of "Trilby," with Clara Kimball Young and Wilton Lackaye in the Leads

OF the army of new entrants into the realm of filmdom one of the most serious is the newly formed and already active Equitable Motion Pictures Corporation, closely allied with the World Film enterprise and so grimly determined, that ere the forthcoming week has waned, an announcement so startling in its inception and so broad in the vogue it will create, it is promised will be made.

Felix F. Feist, perhaps best known from his favorable work at the head of an important Chicago film exchange, is general manager of the new Equitable and an harmonious affiliation of ideas, belief in the future of the film industry and deep mutual admiration and respect for each other's accomplishments and ability, link Feist and Louis J. Selznick together.

The Equitable Motion Pictures Corporation, now in the seventh week of its actual existence, is following a plan heretofore unattempted. The Equitable, before one release sees the light of screen day, will have in its possession ten pictures of which there can be no uncertainty of their quality and calibre.

Six directors, men of tradition in the trade and men whose work has created places for them in an overtrodden field, have been actively engaged in production activities for the past seven weeks, and will continue for the forthcoming five weeks, and the result of their efforts, if their efforts reach the standard Equitable has set itself, then the pictures will reach the market.

There will be no costly and heartbreaking "failure" releases owing to the lack of releasing material.

First Release "Trilby"

Four of the first ten pictures to be released have already been selected by the examining board of the Equitable. The initial release, although unseen as yet by the trade reviewers, is a production of "Trilby," with a powerful combination of noted players, headed by the distinguished actor, Wilton Lackaye and Clara Kimball Young and having in support a first rate cast of players.

"Trilby" in its cinematized form, according to the authorities who know, will be, when seen, one of the greatest surprises in the history of features and another feather in the cap of Director Tourneur. "Trilby" will be released September 21 and then, in succession, will come the work of John Ince, Seay, Cullison, Golden and McNamara.

Among the directors already at work and completing or having completed their first efforts are John Ince, of the famous Ince trio and lately one of the shining luminaries of the Lubin forces. Mr. Ince has long harbored a desire to concentrate on pictures big enough to require thought, time, knowledge and supreme attention to the all important matter of atmosphere and environment and has been allotted a series of serious vehicles which will require the every resource of this prolific creator.

Webster Cullison is grinding slowly toward completion "The Bludgeon," in which Kathryn Osterman will be seen. This feature will characterize the Equitable contribution to the World Film about October 26.

Joseph Golden, featuring Hilda Spong in "Divorced," his first work. Known to men throughout the trade from his long and ardent attention to production with



HILDA SPONG

Edison, where his greatest works will stand as monuments of keen efficiency, is handling the company, at present headed by Thomas Wise in "Blue Grass," by Paul Armstrong, and is a permanent valued fixture with Equitable.

Beloved by all and heading to the minutest detail the every production effort of Equitable comes Isidor Bernstein, former general manager of Universal City. Mr. Bernstein will be the directing genius of the Equitable and while his specific duties are manifold, the exhibitor who contemplates dealing with the Equitable need best know that Isidor Bernstein will be present, in spirit, on every screen showing of an Equitable product.

Walter McNamara, whose "The Traffic in Souls" and "Ireland a Nation" attracted such widespread attention, is busily engaged on "Human Cargoes" for Equitable.

"Human Cargoes" promises to exceed any previous McNamara creation. He is permanently with Equitable.

The executive staff of the Equitable Corporation boasts a number of men of precedent in filmdom and the commerces.

Arthur H. Speigel, whose flourishing merchandising plants through the Middle West denote him a man of acumen, success and more than a fair share of judgment, is the guiding spirit at Equitable and shares the suite of General Manager Felix F. Feist.

Reichenbach Behind Publicity Gun

The entire exploitation department is in the hands of Harry L. Reichenbach, whose method of aiding exhibitors and exploiting features in the manner most beneficial for the buyer of films was so effective while with the Jesse L. Lasky Feature Play Company and the Metro Pictures Corporation. Mr. Reichenbach will install, at the Equitable offices, one of the most far reaching systems of dissemination beneficial to exhibitors ever attempted by a producing and distributing company, it is said.

Among the principal features to be introduced by Equitable is the idea developed by Mr. Feist and Mr. Selznick, of using the leverage of local exhibitors advertising to aid the exhibitor, without expense or trouble to the exhibitor. This system has been used to advantage by several large national advertisers and will be adopted just prior to the first Equitable release.

The news service will begin within the week and the money saved on this direct method will, according to General Manager Feist, be guided into local channels with immediate results to any exhibitor on the regular Equitable roster.

FILM EXCHANGE CLUB IN QUAKER CITY GROWS STEADILY

The Exhibitors' Booking Office, of Philadelphia is no more. In spite of the good work of its officers, S. F. Wheeler, J. M. Delmar, M. J. Walsh and Jay Emanuel, it failed to receive support.

The Exchange men of Philadelphia seem to have realized the value of unity. The recently-formed Film Exchange Club, of Philadelphia is steadily growing in numbers and usefulness. The most recent acquisitions to membership are Jean Marcus, of the Eastern Booking Office, and M. Libros, of Libros Brothers.

The club now has its own rooms at the new building, 225 North Thirteenth street. Social gatherings are held every other Thursday. The last entertainment took the form of a lively dinner on the Bellevue-Stratford roof. Many questions relating to the good of the film industry are discussed at these meetings.

SPOOR BACK IN CHICAGO FROM NEW YORK TRIP

Special to MOTION PICTURE NEWS

CHICAGO, Aug. 19.

George K. Spoor, president of the Essanay Film Manufacturing Company, has returned to Chicago after spending several days in New York on business.

Vitagraph Will Put On Another Breezy Gunter Novel

"Surprises of an Empty Hotel," Full of Mystery and Lively Action, Will Be Directed by Marston—"Thou Art the Man," An Indian Subject

CHARLES RICHMAN, supported by Arline Pretty, Ethel Corcoran, Katherine Franek, Leo Delaney, William Dunn, Charles Eldridge and Robert Gaillard, have begun work under the direction of Theodore Marston, on the Vitagraph's production of "The Surprises of an Empty Hotel." The story was picturized by Jasper Ewing Brady, from Archibald Clavering Gunter's book of the same name and is described as a breezy seaside affair of mystery, drama and comedy.

Special locations are being selected by Director Marston, in which the gay life of a summer resort will add contrast to the gloomy atmosphere of a deserted hotel set in the midst of its prosperous neighbors. While the most of the action has its beginning in the hotel, the characters will be seen in episodes that carry them in every direction of the compass and involve them in automobile and motorboat races, mysterious disappearances, unexplainable happenings and unaccountable accidents.

The Vitagraph Company has successfully produced several of Mr. Gunter's stories, including "Mr. Barnes of New York," and "A Florida Enchantment," but none that will equal the photodrama possibilities of "The Surprises of an Empty Hotel," which contains every essential of a photographic masterpiece. It is destined to be a five-part Blue Ribbon Feature.

A story of Anglo-Indian life of the present day, "Thou Art the Man," is being produced by the Vitagraph company, directed by S. Rankin Drew. "Thou Art the Man" is by George Cameron, author of "A Million Bid," and is an original manuscript, written especially for motion picture production, founded on the biblical story of "Uriah."

The scenes are all laid in India, and depict the life of the resident Englishman with glimpses of the fever ridden districts where the white man finds it impossible to exist. The story tells of a rich man who coverts a poor clerk's beautiful wife. She is ordered to the hills during the hot summer, and her husband, that he may be able to send her away, accepts a position in the interior of India, that carries a handsome salary, offered by the rich man.

The clerk dies, but not before the man, repentant of what he has done, follows to the lonely hut and, unable to withstand what he forced others to endure, is buried by the side of his victim.

"Thou Art the Man" will be enacted by a superior Vitagraph cast, including S. Rankin Drew, Virginia Pearson, Joseph Kilgour, Billie Billings and Harold Foshay in the principal characters. When finished it will be a Blue Ribbon Feature in five parts and released through the V-L-S-E.

Edna Goodrich, Back from War, Goes to Lasky Studio

American Actress, Who Like Many Other Stage Women of Note Got Her Start in Musical Comedy, Returned from Year's Nursing for Camera Debut

AFTER a year's devoted service as a nurse in the hospitals in England and Belgium, Edna Goodrich, the famous American actress, returned to New York last week for two-fold reasons. Although she showed no evidence of the strain under which she has been constantly for many months, particularly during the last weeks of her stay in England when her house near London was transformed into a hospital for convalescent soldiers.

Miss Goodrich admitted a certain fatigue and the need of a rest here in scenes far from war's devastation. The other and more important reason for her return is that she is leaving almost immediately for Hollywood, Cal., to make her debut as an actress before the motion picture camera in the studios of the Jesse L. Lasky Feature Play Company, at Hollywood, Cal.

Miss Goodrich's beauty has won world-wide fame for her. Like so many talented American actresses, she made her start in musical comedy, her first appearance being at the Casino Theatre, New York, in 1900, in "Floradora." After a brilliant career in musical comedy she became leading woman for Nat C. Goodwin, and played with him at various times between 1905 and 1909. Subsequently, she was one of the leading dramatic stars in vaudeville.

Her photodrama debut will be an important event in cinematography. The Lasky Feature Play Company has a surprise photoplay in store for her.

When the war broke out Miss Goodrich was in London studying. Finding she could be of some help in the war zone, she went



EDNA GOODRICH

into France and Belgium on a private relief expedition, organized in London to mitigate the horrors for the civilian population for the first few months of the war. She was engaged in this work many months.

LONG TERM CONTRACT FOR NEILAN WITH FAMOUS PLAYERS

The famous Players Film Company, in many of whose recent productions he has appeared to advantage, has now secured the permanent services of the popular leading man, Marshall Neilan, who, within a comparatively short time after his entrance into the motion picture field, has risen to an estimable place in the ranks of film favorites.

Mr. Neilan has been presented by the Famous Players in conspicuous and leading roles in "The Love Route," "May Blos-



MARSHALL NEILAN

som," "Rags," in which his capable support of Miss Pickford was favorably noted by all the trade-paper critics in their reviews of this subject, and in a forthcoming Pickford production, "A Girl of Yesterday," will be again seen in a similarly important part.

Mr. Neilan also played the title role in one of the early Lasky productions on the Paramount program, "The Country Boy." In all of these various plays he has displayed a fine dramatic sense and strong personal force.

He has as well that other essential of screen acting—magnetism.

The consistent approbation with which his previous appearance in the Famous Players' releases have met throughout the country has now induced this concern to place him under permanent contract.

His past experience, comprising, as it does, every element of dramatic work, ranging from stock to support of Broadway favorites, enables him to undertake with an adequate measure of ability any screen role he may be called upon to assume however difficult.

When added to this, his youth and photographic attractiveness are considered, it may be reasonably assumed that Mr. Neilan will be conceded a valuable acquisition to the regular organization of the Famous Players Film Company.

It is planned that Mr. Neilan will be assigned some very important work in Famous Players' productions now being prepared or contemplated. Details of these will be announced in the usual way.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 220 West Forty-second Street, New York City

CLOSED HOUSE BETTER THAN AIRDOME

The Mackland theatre, 5415 Arsenal street, St. Louis, is in its second season of playing inside all summer. Paul Steffen, the manager and proprietor, says that he has tried all the ways and means of the business, and for his locality, which is strictly a resident district, he finds that most of the elderly people will come more regularly to the show if it is inside the building than if it is in an airdome.

Where there are little children, the parents do not like to take them out if the night is not perfectly dry and warm, and that necessitates the parents staying at home themselves. He says he finds that by staying in the house all summer he gets enough patronage to keep the place running, and another advantage is that when the regular show season begins in the fall, the people come in larger crowds, without having first to become accustomed to a change, as they would if they had been going to an airdome all summer.

HARRISBURG, PA., CHARGING TEN CENTS INSTEAD OF FIVE

Due to several causes, the motion picture exhibitors of Harrisburg, Pa., are gradually getting closer and closer to a uniform ten-cent rate of admittance as compared with a practically universal five-cent charge a little more than a year ago.

Some time ago the theatres in the downtown business section went to ten cents, although those in the residential sections remained at five cents. Last spring one of the downtown houses began to cut rates with a five-cent charge and this caused the other houses in this section of the city to partially meet the cut.

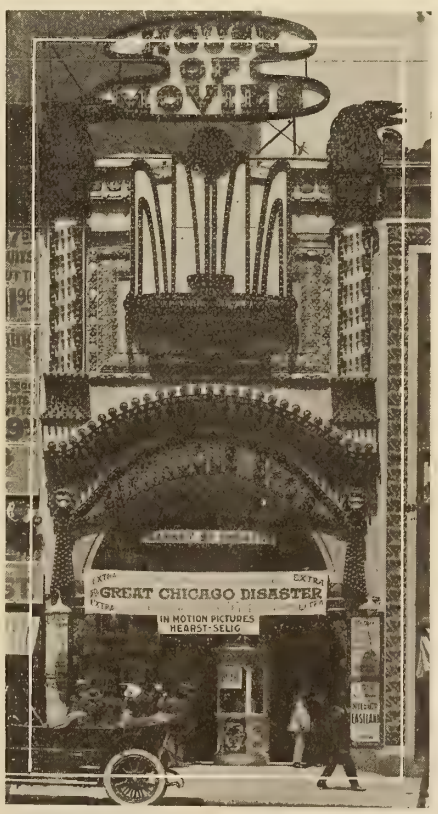
Some sold seats in the gallery for a nickel while others made a general five-cent rate except on Wednesdays and Saturdays. The result was that the general condition of the business became rather unsatisfactory. The man who began the cutting, however, closed his theatre, owing to the lease having expired, and the other downtown houses straightway went back to a ten-cent rate for all parts of the house.

Since then the theatres in the residential sections have been flirting with ten-cent prices, many of them asking a dime on Wednesdays and Saturdays and a nickel on other days. The whole tendency now, however, is for everybody to put the rate on a ten-cent basis. Some of the downtown houses, moreover, have tried the experiment of asking fifteen cents on occasions when particularly big features are being shown, and they report satisfactory results.

INDIANA THEATRE A FAMILY AFFAIR

Persons living at Carbon, Ind., say that the Pastime theatre at that place would have been more appropriately named the Family theatre. David Butts, the owner, is the manager and also runs the gasoline engine that generates electricity for the moving picture machine and the lights about the theatre.

Mrs. Butts sells tickets and is cashier. The son, Orville, runs the player piano when Arthur Butts, the pianist, is not present. Ira Butts plays the drums, which completes the orchestra. Waneta Butts takes tickets at the door. During the day Mr. Butts runs a dray.



MARKET STREET THEATRE, PHILADELPHIA, WHERE EASTLAND DISASTER PICTURES, HEARST-SELIG, WERE FIRST SHOWN IN THE QUAKER CITY

ON LOOKOUT FOR "BEAUTIES" IN TEXAS CONTEST

The Old Mill theatre of Dallas has been receiving photographs of "beauties" to select the most beautiful girl in the city. They now have some three or four hundred photographs, and it is said the judges are having a hard time picking out any one that is more beautiful than another. The judges are composed of Ben B. Lewis, Old Mill manager; E. H. Fitzhugh, camera-man and producer of a number of local motion pictures, and other prominent men of the city.

As soon as the most beautiful girl in the city is selected she will be starred in a short film, produced for the Old Mill, about the State Fair of Texas, which is in full blast each year between the middle of October and November 1, lasting 16 days.

One of the afternoon newspapers says that the secret meaning of the "beauty" contest is to secure beauties who are capable of acting before the camera, to be used in the corps of photoplayers of the recently mentioned producing company in Dallas, which is as yet, in the projected class.

NOT USING MONEY FOR ADVERTISING JUDICIOUSLY

An example of misdirected use of money in advertising a film was seen in a Bay State city recently, when four horses drew around the town a big truck upon which billboards advertised a feature picture.

This was all right as far as it went; but no attempt was made to use the horses for anything but dragging the truck. The pull of the money invested would have been tripled by using some such device as banners or streamers on the horses, particularly since there were four, this providing a long sweep for advertising purposes.

BUFFALO THEATRE ABOLISHES INTERMISSIONS

Most of the Buffalo, N. Y., theatres have eliminated the intermission and its accompanying overture. The patrons everywhere have expressed their approval.

It is argued by those who have taken this move that they have found that people come to see pictures and no matter how good the music, they get impatient during long music selections. Houses which have adopted this policy are Shea's Hippodrome, the Strand, Elmwood, New Victoria and Palace.

SPECIAL COMPANY, ALL ORIENTAL PLAYERS, CAST FOR "IN JAPANESE GARDEN"

For the filming of a number of the scenes in "In a Japanese Garden," a single reel Thanhouser drama for release in the regular Mutual program, August 22, a special company of exceptionally talented Japanese screen players were especially engaged.

In the numerous scenes in which they appear, the players give many demonstrations of their abilities as screen players, which have won them a prominent place as stars of the silent drama. Each of the group of six is a thoroughly trained film player, for, during the past several years they have appeared in photoplays produced by various manufacturers throughout the country.

Tochicho Kamada, who for many years was noted as one of Japan's foremost dramatic actors, heads this group of players from flowery Japan. Mini Mitzu, a winsome little Japanese Miss, who, in Japan is noted as one of the stage's most celebrated beauties, Talo Maido, another well known stage favorite, and his wife are the chief players of the group.

PATHE TENNIS TOURNAMENT SET FOR AUGUST 28

The Pathe office force is all "het up" over a tennis tournament which has been gotten up to take place at Lee Woodruff's courts at Brighton Beach on Saturday, August 28.

Mr. Woodruff has generously offered the use of his courts for the occasion, and it is planned to have a swim and dinner after the championship has been decided.

There are twelve entries and it is whispered that several of the boys have got something up their sleeves in the way of real tennis ability. General Manager Gasnier will probably be present to award the prizes, and Pearl White may take her life in her hands and referee.



THANHOUSER'S JAPANESE TROUPE—Left to right: MR. TAKA, MR. MAIDA, MRS. MAIDA, MISS MITSU, MR. FUZIWARA, MR. CODI

Herrington Will Work for Closer Association

Thanks Trade Journals for Their Co-operation with League in Past, and Asks Its Continuance for the Future—May Get Northwestern Exhibitors

F. J. HERRINGTON, president of the Motion Picture Exhibitors' League of America, informs the NEWS of his desire to acknowledge publicly the numerous communications he has received from members of the industry throughout the country since his election to the presidency of the national organization.

Mr. Herrington expresses his appreciation of the honor conferred upon him by his colleagues at San Francisco in July, and hopes that his efforts toward bringing together in closer unity the various branches of the association will indicate a desire on his part to perform fitting service in the discharge of his duties.

Mr. Herrington's letter follows:

Pittsburgh, Pa.

MOTION PICTURE NEWS, New York City.

Gentlemen:—Please afford me a short space in your valuable journal, as a means of answering the numerous notes of congratulations received by me from exhibitors and friends throughout the States, as otherwise it will be impossible for me to reply personally to such a magnitude of letters for some time.

It is, I can assure you, beyond my power to find words to express my deep appreciation of the honor conferred upon me by the Motion Picture Exhibitors of America.

And I wish to thank one and all, and MOTION PICTURE NEWS and other trades journals, for their hearty co-operation and assistance rendered to myself and our organization in the past.

It is gratifying to know that the exhibitors are in accord with the action taken by the convention at San Francisco, in July, 1915, and being assured that in the very near future all branches of organized exhibitors in the U. S. A. will be under the banner of the M. P. E. L. of America. Particularly so (I am pleased to state) of the Northwestern Exhibitors' Association.

I shall in the future, as I have in the past, use all the ability I possess to the advancement and betterment of conditions of the motion picture interests, and with the assistance of the exhibitors, for which I most earnestly ask and desire, there is no doubt whatever that great success will result from our efforts.

Thanking you again for past favors, and hoping for a continuation of same, I am

Respectfully yours,

F. J. HERRINGTON,

President M. P. E. L. of America.

THE PRODUCERS OF PATHE'S GOLD ROOSTER PLAYS



GENERAL FILM GIVES DAY'S RENTAL TO EASTLAND FUND

At the last regular meeting of the International Motion Picture Association, Chicago, held Friday, August 6, a resolution was unanimously passed, thanking the General Film Company for its co-operation with the exhibitors, in donating a full day's film rental to those who desired to give their entire receipts for the Eastland benefit performance.

AMONG THE EXCHANGES

HAPPENINGS OF INTEREST AND CHANGES IN PHILADELPHIA OFFICES

MILTON C. WORK, a well-known Philadelphia lawyer, has been made chairman of the executive committee of the World Film Corporation. Mr. Work has shown a remarkable aptitude for the film industry. Although only four weeks in the business, he has become an expert.

In order to test his knowledge, Mr. Work volunteered to sell the picture houses at Cape May, where his summer home is located. In a few days he reported that he had obtained all three theatres in the little town as World patrons.

Jack Flynn, of the New York office, has been transferred to Philadelphia, replacing M. Melvin. Ben Hayn has been promoted from the shipping to the head of the booking department. In one year this office has increased its force from four to fourteen people.

Jack Levy, manager of the Fox Film office in Philadelphia, has just returned from a three-weeks' trip through his territory and reports big business on yearly contracts for Fox. "Lady Audley's Secret," with Theda Bara, is in great demand.

Harvey B. Day, the Pittsburgh manager, while making a trip to New York ran over to Philadelphia for a short visit. Both these gentlemen in discussing the censorship situation expressed themselves favorably in regard to Chief Breitinger. While just as strenuously opposed to State censorship as ever, as long as this law is in existence, they say Breitinger is inclined to be more liberal than formerly and is giving the exchanges a fair chance.

V. R. Carrick, manager of the Inter State Film Company, Philadelphia, which is the branch of the Universal in the Quaker City, has just returned from an enjoyable fishing trip.

The Philadelphia Film Exchange, representing the interests of the Interstate Film Company, has moved its offices from 225 North Ninth street, where only two floors were occupied, to new and commodious quarters at 223 North Thirteenth street. This building, erected for the purpose, is three stories on a basement and admirably fitted for the fast-growing business of the Philadelphia Film.

Harry Schwalbe, having in charge the office of the Electric Theatre Supply Company, Philadelphia, has just returned from a trip with the Shriners to Seattle and the Far West.

Mr. Schwalbe and his family are spending the rest of the summer in a cottage at Atlantic City.

The Electric office has just added to its program the Century releases. These will consist of one five-reel feature a week. Many of the U. B. O. stars, such as Lew Dockstader, have been captured by the Century.

C. S. Rudolph, for two years a salesman with the Electric, has been made assistant manager, a place formerly filled by J. Lynch.

A new enterprise is the Klein Poster Renting and Booking office, which is just starting business at 1305 Vine street, Philadelphia. George H. Klein, its manager, has fitted up very attractive rooms on the second floor. As some of the big firms such as Paramount and V-L-S-E do not give their paper with their features and it is too hard on the small exhibitor to buy such things, Mr. Klein thinks they will welcome the chance to rent their posters at a reasonable figure.

The stork has been flying low over filmland recently. He kindly left a bouncing boy with John C. Clark, the manager of the Metro office, last week. For fear of hard feelings he doubled up and deposited twin boys at the home of Robert McCarthy, bookkeeper at the Electric offices.

CAILLE BUYS METRO RIGHTS FOR MICHIGAN

Arthur Caille, president of the Majestic Theatre Company, the Fine Arts theatre and the Maxine theatre, Detroit, with his associates, has purchased the Michigan business, rights and privileges, of the Metro Feature Film Corporation. The price paid for the stock he controls is said to have been in the neighborhood of $18,000.

Mr. Caille has not made any announcement as to where he will establish quarters and who will be in charge of the business. In addition to being financially interested in these various theatres, Mr. Caille is one of the firm of Caille Brothers, manufacturers of Perfection marine motors, coin slot machines and the Caille automatic ticket register, automatic ticket chopper and other devices, operated electrically, for motion picture theatres.

LESSER ADDS STANDARD PROGRAM TO HIS SERVICE FOR COAST

Al. Lichtman, vice-president and general manager of the Standard Photoplay Distributors, Inc., wires in from the Pacific coast that Sol. L. Lesser, president of the All Star Features Distributors, Inc., handling the Metro program in California, Nevada and Arizona, has completed arrangements to serve the Standard program to the theatres of the above territory through his well-known Golden Gate Film Exchange in San Francisco.

Sol. Lesser has long held a high position in film affairs, and his activities have made themselves felt as forcibly in New York and Chicago motion picture circles as they have in the West. His frequent trips from coast to coast keep him in close touch with the rapid changes of the business in every territory, and he has long been considered one of the most expert exchangemen in the country.

The fact that the destinies of the Standard program for California, Nevada and Arizona are in his hands assures it of the benefits of live-wire methods and speaks well for the policy of Al. Lichtman and the Warner brothers, who are using their well-seasoned judgment to select responsible exchanges for Standard program distribution in every territory.

Al. Lichtman is now on his way to the New York headquarters of the Standard, and an important announcement is promised for the near future.

PATHE OPENS NEW BRANCH IN INDIANAPOLIS

The Pathé Exchange, Inc., has opened a new branch office in Rooms 27, 28 and 29 Willoughby Building, North Meridian street, Indianapolis. The rooms are on the second floor and the company has equipped the office so that it is one of the best exchanges in the city. It is in the same building with the Empress Film Company, Blache Feature Service and the World Film Corporation, making the building nearly a moving picture exchange building.

J. C. Lyttle, who has been the Indianapolis representative of the Pathe Company since January 1, is the local manager. The company also expects to have two men out on the road in Indiana.

C. E. Edwards, traveling director of exchanges, is in Indianapolis assisting in organizing the office. He will be there for about ten days.

This is the first branch office to be opened by the Pathé company since it was incorporated, as all the present exchanges of the company were already established as the Eclectic exchanges when taken over by the Pathé company.

SEELYE PLEASED WITH ATLANTA BRANCH MANAGEMENT

C. R. Seelye, assistant general manager for the V-L-S-E, was in Atlanta last week with W. C. Brandon, manager of the Southern branch.

"I am more than pleased with the showing of the Atlanta office; the splendid progress made demonstrating that good judgment was exercised in the selection of Mr. Brandon for the place," said Mr. Seelye.

JACOBS SECURES GRIFFITH PICTURES FOR NORTHWEST STATES

O. H. Jacobs, of the Jacobs Film Booking Offices, Manhattan Building, Milwaukee, on his return from a six weeks' trip in the East, announces that he has secured a number of notable film attractions for his company's territory, which includes Wisconsin, Minnesota, North and South Dakota, as well as upper Michigan.

"Silver Threads Among the Gold," with Richard Jose, the famous tenor in the leading role, is one of the big attractions secured, and will be shown to the Milwaukee public some time in September, at one of the leading downtown theatres, for a week's engagement, after which the picture will be put on tour through the state.

Another picture which will no doubt cause a stir, and which also belongs to this enterprising concern, is "The Fish Circus," about which further announcements will be made later. D. W. Griffith's "Home Sweet Home," "The Battle of the Sexes," "The Great Leap," and "The Dishonored Medal," all big pictures made by the producer of "The Birth of a Nation," will also be handled by this concern. W. A. Baier, copartner with Mr. Jacobs, leaves in a few days for Detroit and Minneapolis to open branch offices to handle the increasing business in that territory.

SIEGEL, FOX MANAGER IN DETROIT, MARRIED

Detroit friends of Abe E. Siegel, manager of the Detroit office of the Fox Film Corporation, are awaiting the return of Mr. Siegel with his bride. Mr. Siegel joined the ranks of the benedicts on Sunday afternoon, August 15, by marriage to Lena S. Levy, prominent in Philadelphia social circles.

Mr. and Mrs. Siegel, after a trip to Washington, New York and Niagara Falls, will settle down in Detroit. Mr. Siegel has been located in Detroit for the past five months. He is in love with the city and its people, but, as he says, "what's living without a wife and home?" The increased responsibilities of life from now on will stimulate Mr. Siegel to greater things, and the Fox Film Corporation can expect more business in Michigan than it has ever had.

TRAGGARDH TOURING CALIFORNIA

O. V. Traggardh, manager of the Union Film and Supply Company, San Francisco, is making an automobile trip through California in the interests of this concern, visiting many of the smaller places not reached by bookers who travel by train.

He has been meeting with splendid success and has been enabled to meet many customers with whom he has done business for a long time, but whom he had never seen.

LUNTZ BACK IN LOS ANGELES

Charles I. Luntz, formerly los Angeles manager of the Universal Exchange, who since January first has been in charge of the branch at Phoenix, Arizona, has returned to Los Angeles, where he will act as salesman owing to the Phoenix branch being closed.

HOFFMAN, MANAGER OF UNIVERSAL EXCHANGES, MAKES FLYING COUNTRYWIDE TRIP

THE demand for Broadway Universal Features has become so great, and the changed conditions incident upon this demand have become so pressing, that M. H. Hoffman, general manager of Universal exchanges, decided that a three or four weeks' trip embracing all of the exchanges or their managers was imperative.

He left New York on Tuesday night on a trip which will take him as far west as Denver, and as far south as New Orleans. Managers of those exchanges which lie west of the Rocky Mountains will be notified to meet Mr. Hoffman in Denver, and those exchange managers in the south to whom he cannot pay a personal call will meet him either in Atlanta, El Paso or New Orleans. Mr. Hoffman is not expected back in New York before September 1.

Since the Broadway Universal Features have been added to the Universal program, there have been many questions which need Mr. Hoffman's personal attention coming up in the exchanges all the time. In some, conditions have been satisfactorily met, and in others there is need of extra assistance, and different methods of handling the films and publicity matter.

One plan which Mr. Hoffman has decided to carry out in each exchange is a free publicity and information service. There are hundreds of exhibitors in every territory who do not know how to get the most out of the features which they play in their houses.

Their methods have been vastly improved by the assistance rendered by the publicity and advertising departments of the Universal itself, but Mr. Hoffman's idea is to have this help brought nearer home. He stated before he left New York that a publicity and information service would be established in every exchange, and that it would be maintained for the benefit not only of Universal exhibitors, but of every exhibitor in the territory which that exchange served. If an exhibitor wants to know anything about how to approach his newspapers, how to draw up his advertising, how to arrange a lobby display, how to bill his show, the best method of arranging a program, or any of the thousand and one things which make for showmanship, all they will have to do is to apply at the nearest Universal exchange.

Whether they are receiving service from that exchange or not, they will be able to get just as much help from the publicity and information bureau there as any Universal exhibitor would. These publicity bureaus will keep in close touch with the Universal home offices, and will draw much of their inspiration and material from that source.

"The advent of Broadway stars, best selling novels, and Broadway legitimate plays on the Universal program has necessitated such a move," said Mr. Hoffman, "and we have known for some time that this need existed. With the tremendous increase in business which has resulted, we feel justified in greatly enlarging certain departments in all of our exchanges.

"Many of the methods heretofore used are not up to the mark when it comes to the matter of publicising these new stars and plays. I shall hope in my three weeks' tour to meet every Universal exhibitor, and have made arrangements to have those whose exchanges I cannot reach meet me on neutral ground, as it were.

"The Universal exchanges are in a very strong position since the Universal was formed, but the volume of business which is constantly growing necessitates immediate and material changes in certain directions, and I hope to arrange all of these matters satisfactorily before I return."

CHANGES IN KANSAS EXCHANGE CIRCLES

C. A. Nichols, the former baseball star who was with the old Boston Nationals, is now on the road for George Kleine in Kansas City.

Manager Simon Libros, of the Picture Playhouse Film Company, has added another roadman to his staff. He is R. W. J. Bettis, and knows the Kansas City territory well and should make good.

The increasing business of the World Film Corporation in Kansas City under Max Levy, has increased until it has been found necessary to put on an assistant manager. He is William Parsons and is expected to be a great help to Manager Levy.

The Mutual has lost two of its Kansas City roadmen. They are C. A. Jones, who goes to the Metro Pictures Service, and G. E. Akers, who has connected with the Kansas City Feature Film Company.

C. L. Hull, special representative of the Selig Company, has been in Kansas City for several days looking over things with Manager Pearson of the V-L-S-E.

E. H. Wachter, an old-time film man in that territory, has accepted a position with the Fox Film Corporation under Manager Chas. W. Harden.

C. A. Coleman of the Kansas City Feature Film Company, has gone to Des Moines to be connected with the Iowa office of the same firm.

REILLY, EX-NEWSPAPER MAN, ON ROAD FOR PEERLESS IN NEW ORLEANS

Phil J. Reilly, known to every newspaper publisher in the New Orleans territory by the sobriquet of the "irrepressible press agent," is once more back in his home town after an absence of a year. He formed connections this week as traveling salesman for the Peerless Feature Film Company, of Louisiana. Reilly has been a press agent all his life, and it is even claimed of him that exaggerated reports of his weight were sent out at his birth. He was for many years connected with the old New Orleans "Picayune," but was noted principally for his press agent connections with the legitimate stage and motion picture productions locally.

A year ago he entered the film game at the selling end with the Texas Paramount Film Company.

Looking Ahead With The Producers

RUTH ROLAND IN RENO COMEDY

In "The Message from Reno" Ruth Roland has a comedy part which will present her in a new light. This piece was originally produced for the legitimate theatre by H. M. Horkheimer, several years ago, when it scored a metropolitan success.

Now it has been turned into a five-reel photoplay. Sherwood Macdonald is directing the screen version. Besides Miss Roland, the cast includes many other Balboa favorites.

MARY PICKFORD IS CAST FOR "THE FOUNDLING," FAMOUS PLAYERS' RELEASE, SEPTEMBER 6

QUITE inexhaustible, it appears, is the peculiar artistic faculty of Mary Pickford, the world's foremost motion picture star, for creating characters that are idealized and yet wholly true to life. In rapid and uninterrupted succession, this inimitable star has provided a series of individually distinctive and collectively astonishing film successes.

Following her triumphant appearances in "The Dawn of a Tomorrow" and "Rags," Miss Pickford will next be presented in another unusual role, as "The Foundling," the Famous Players' release on the Paramount Program, September 6.

"The Foundling" is a characterization of tender appeal and wistful pathos. Molly O, the foundling, is the daughter of a strug-



MARY PICKFORD IN "THE FOUNDLING"
(Famous Players—Sept. 6)

gling artist at whose birth her mother dies. Because of his wonderful love for his wife, the artist hates the child that caused her death, and gives the baby-girl to a mothering heart that cares for it.

The tragedy of his wife's death brings to the artist the master touch he has so long sought, and in the years to follow he wins fame and fortune. But in the sunset of life he realizes its emptiness and futility and yearns for the return of the child he has driven from his heart.

She, in the meantime, has drifted through a strange and varying life. How the threads of destiny unite these parted souls, bringing to each its first genuine happiness, is absorbingly unfolded in the photoplay—not, however, until a number of tense dramatic situations and a series of novel incidents have been developed.

Miss Pickford's masterly ability to mix pathos with humor is strikingly displayed throughout this entire five-part feature. She plays so effectively on the heart-strings of her spectators that the smile and tear pursue each other constantly.

A capable cast, including Frank Mills, Harry Ham, Gertrude Norman, Donald Crisp and Edith Chapman, renders the star adequate support. "The Foundling" may be said to present Little Mary at her best in her most captivating mood, her most triumphant ability and compelling power.

ACTOR'S EXPERIENCE IN SAN FRANCISCO IS BASIS FOR "FALSE CLUE" IN KALEM HOTEL SERIES

WHEN a certain star of the legitimate stage whose work in detective dramas has made him famous, registered at the Hotel St. Francis, San Francisco, he never dreamed that his subsequent adventures at that famous hotel would eventually be made the basis of one of the episodes of Kalem's "Mysteries of the Grand Hotel." The house detective of the St. Francis forwarded the story to Kalem recently and it impressed the producers to such an extent that "The False Clue" resulted.



SCENE FROM "THE FALSE CLUE—MYSTERIES OF THE GRAND HOTEL" SERIES, MADE BY KALEM

According to the hotel officials, the actor registered at the St. Francis, together with his wife, a young and very attractive lady, and his valet. The latter had been in the star's employ for several years and was trusted implicitly.

The actor's wife kept her jewels in a small jewel box reposing on her dresser. One of the hotel's messengers had occasion to deliver a parcel to the player and while waiting for the receipt to besigned, stood near the dresser. The actor, his wife and the valet were all in the room at the time.

Barely had the messenger returned to the office floor when the star rushed down, grasped the boy by the arm and excitedly denounced him as a thief.

The house detective inquired as to the disposition of the people in the room at the time when the boy called with the parcel, and what the acttor, the latter's wife and the valet had been doing prior to the messenger's appearance.

The valet had been cleaning the jewels with alcohol. This done, the man buried them in sawdust to make them dry with the most lustre. Upon hearing this, the detective examined the wastebasket and saw that it contained a quantity of the sawdust. Groping about in the basket, the sleuth brought the missing rings to view.

The valet then recalled that his master had been rehearsing his part while he was cleaning the rings.

"The False Clue" will be released in Regular Service, Wednesday, August 31.

PATHE BUYS RIGHTS TO "AT BAY"

Pathé announces the purchase of the picture rights to George Scarborough's play "At Bay," which had a long run both on Broadway and on the road.

"At Bay" is a society melodrama, showing the persecution of a charming girl at the hands of a blackmailer.

A FEW OF THE ANTICS IN WHICH SAM BERNARD INDULGES IN "POOR SCHMALTZ," A FAMOUS PLAYERS COMEDY



BERNARD RELEASE CHANGED TO AUGUST 23

It is announced by the Famous Players Film Company that the date of the first appearance in motion pictures of the world's foremost character comedian, Sam Bernard, in a typical characterization, "Poor Schmaltz," originally scheduled for release in October, has now been changed to August 23. The Paramount Pictures Corporation ends its annual program during the week of August 23, and it was in order to terminate the first Paramount year auspiciously that Mr. Bernard's initial screen creation was substituted for this occasion.

The subject selected for Mr. Bernard's introduction to the motion picture public, "Poor Schmaltz," presents him in the hilarious role of a German wig-maker who becomes the principal agent in a series of excruciatingly comic adventures.

SELIG SPECIAL TO GO ON REGULAR PROGRAM

"The Way of a Woman's Heart," a Selig Special in two reels, released in regular service on Monday, August 30 was originally planned for a feature photoplay. But it was decided to present this story in regular service.

"The Way of a Woman's Heart" features Eugenie Besserer, the French emotional actress, who is supported by Harry de Vere, Virginia Kirtrey and others. The plot is from the pen of Nellie Browne Duff, the well known authoress.

The story deals with a stage-struck girl and how she finally realizes that all is not gold that glitters.

HELEN WALCOTT SIGNED TO ACT IN QUALITY FILMS

Helen Walcott, who has been playing leads for the Bosworth Company, has been engaded by Don Meaney, manager of production of Quality Pictures, to play opposite Francis X. Bushman, and Miss Snow will play leads for the other company now being formed.

The Bushman producing company went to San Bernardino last week to make scenes in the forest reserves near there for the Canadian north western scenes for "Pennington's Choice."

HELEN GIBSON REPLACES HELEN HOLMES IN THE "HAZARDS OF HELEN" RAILROAD SERIES

WITH the "Hazards of Helen" railroad series, approaching the end of the first year of its existence, and with motion picture exhibitors and patrons urging that it be continued, Kalem has taken steps which indicate that this remarkably successful series is to run on indefinitely.

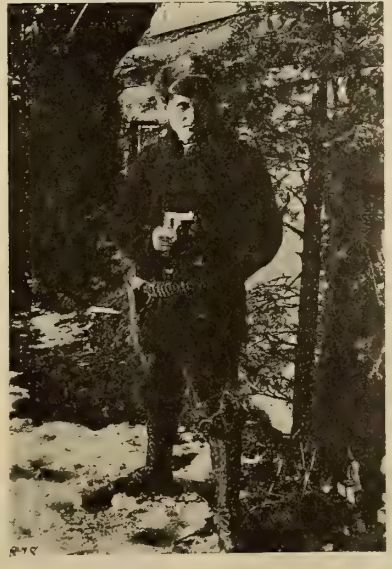
Of paramount importance is the announcement that Helen Gibson has been engaged to succeed Helen Holmes as the heroine of the series. This change goes into effect immediately. Miss Gibson is admirably suited for the role. It is because of her absolute lack of fear—the positive delight she seems to take in performing the most hazardous feats—together with her protean ability, which have caused her to be added to Kalem's galaxy of stars.

The daughter of a railroad engineer, there is probably no other girl in the country who knows more about railroad life and railroading in general than this charming young lady. According to those people who know Miss Gibson, she actually ran her father's locomotive when but twelve years old.

It is said that until Miss Gibson attained womanhood, it was her father's constant fear lest the desire for excitement and adventure which caused her to risk her life upon numerous occasions, would some day be attended with serious results. He has by this time, however, become thoroughly convinced that his daughter possesses as much common sense as courage and that, as a consequence, she knows just how far she can go in defying death.

Aside from the acquisition of Miss Gibson, Kalem has put into effect other changes which promise to make the "Hazards of Helen" railroad series, better and more sensational than ever. It is to be expected that to those who have seen the episodes issued in the past year, this would seem impossible of accomplishment, but the fact that Kalem has yet to fail to live up to its prophecies must be taken into consideration.

In this connection, it is interesting to note that the "Hazards of Helen" railroad series, has achieved a unique record. Not once, says the Kalem Company, have the episodes released to date received disparaging mention on the part of the motion picture reviewers.



JAMES MORRISON IN A TENSE SCENE IN "FROM OUT THE BIG SNOWS," A RECENT VITAGRAPH FEATURE

OSBOURNE STORY, "INFATUATION," OFFERED BY AMERICAN

Lloyd Osbourne, who is the author of "Infatuation," to be released September 2 as a four part American Mutual Master picture, is a stepson of Robert Louis Stevenson.

In 1894 Lloyd Osbourne became U. S. vice-consul at Samoa. It was while he held this federal post that he conceived the plot and did the early work upon "Infatuation," which now is known as his greatest novel.

President S. S. Hutchinson, of the American Film Company, considers the securing of the film rights to "Infatuation" a master stroke, because of the beauty and the wonderful adaptability of the story.

In and Out of Los Angeles Studios

By J. C. Jessen

Special to Motion Picture News

Los Angeles, August 15.

THE semi-occasional rumor period is here, and at each studio are to be heard stories of numerous changes that are about to take place. Directors and players, according to these stories, will cause a general change among the studios. Just how much truth the rumors are founded upon it is impossible to learn.



ANNA PAVLOWA "TURNING THE CRANK" AT UNIVERSAL CITY

Added to the stories concerning the players, are others regarding legitimate stage stars who have brought the atmosphere of a certain Broadway to another Broadway in Los Angeles.

Nat Goodwin has completed his first picture with the Universal Company, and a local newspaper announced that he would give up his road tour this season to remain in pictures. No definite statement was made as to what company. Mr. Goodwin has been a recent visitor at the Griffith studios.

Kitty Gordon, whose million-dollar back photographs like a house afire, is said to be flirting with producers. In fact, Miss Gordon, who is here filling an engagement at the Orpheum, has visited several studios, and at the home of NYMP negatives was in consultation with Thomas H. Ince.

The Hobart Henley Universal Company, under the direction of Leon Kent, has taken up the filming of a four-reel subject to be released as a Broadway feature. The title of this is "The Tenor," and the story for the photoplay was written by the leading man and his director and the scenario prepared by F. McGrew Willis.

Henley Plays Dual Role

In this Henley plays a dual role, that of brothers who were separated at the death of their parents in Italy. One is adopted by a wealthy New York woman and becomes a physician, while the other, reared by the chief of a wandering band of musicians, becomes a noted grand opera singer. A reunion is brought about by the opera singer being brought to America where he becomes infatuated with the wife of the brother, who deserts him when he becomes a drug fiend.

In the end the singer married the leading woman of the troup after learning the identity of the woman who wronged his brother. For scenes for this subject the Majestic theater was leased for several nights and the second act of "Carmen" was staged for scenes in the photoplay. The cast supporting Mr. Henley includes Carmen Phillips, Gretchen Lederer and Walter Belasco.

The complete cast for the forthcoming Hobart Bosworth feature, "Big Bill Brent," now being filmed, has been announced, and includes the following players. Anna Lehr, Maud George, A. Karmeyer, Donald Bradbury, Dick LaReno, Jane Novak and Albert MacQuarrie. The subject will consist of four or more reels and is from a scenario by Donald Bradbury.

"The Fair God of Sun Island," is the title given a two-reel story of sea life in which the sweetheart is shanghaied on a boat that is wrecked and he is the only member of the crew which reaches an uninhabited island. There he finds gold and is believed to be a god by the natives of a nearby island, who bring a young girl there to make their annual sacrifice. He prevents the death of the girl and she becomes his companion.

Agnes Vernon in "Her Three Mothers"

The cast for this includes Barney Fury, "Daddy" Charles Manley, Luella Maxime, Herbert Rawlinson, and Lillian Hamilton. The direction is in charge of William Worthington; scenario is by James Dayton.

Agnes Vernon is being featured in a two-reel subject being filmed by Charles Giblyn, in which a step-mother by very unkindly treatment drives her husband's daughter



LILLIAN LORRAINE DINING WITH A NATIVE CALIFORNIAN AT THE BALBOA STUDIO

from home to seek new life in a city where she has acquaintances met while they were spending the summer in the country near her home.

In the city the girl is adopted by a spinster of refinement, and there first learns of true happiness. Supporting Miss Vernon are William Quinn, Evalyn Thatcher and Adele Farrington. The title of the story is "Her Three Mothers."

An early day Western story of the time when rich strikes were not so unusual, is told in the Universal subject being filmed this week. The title is "The Sheriff of Red Rock Gulch," and has to do with a sheriff, adopting a baby son of a gunman who was driven from the community, and the gunman returning twenty years later and de-



THE VITAGRAPH WESTERN COMPANY AT THE SANTA MONICA STUDIOS

priving his son of all his worldly wealth in a card game.

But the youth's foster father recognizes the old enemy of earlier days and in an effort to force him to return the money and claim won from the boy, a fight is started in which the gunman is killed. The secret of the boy's parentage died with the lad's father. Murdock MacQuarrie is directing the production and appearing in the role of the sheriff supported by Arthur Moon, Edna Payne, Jane Aubrey and Henry Alrich.

Allen Curtis and his band of Jokerites are now figuring out the "Ore Mystery," in which they are aided by Lady Baffles and Detective Duck. This is the second of the series of comedies being made by these players. The cast includes Max Axher, Gail Henry, Lillian Peacock, and William Franey.

The second Joker Company, under the direction of Harry Wulze, is filming "Their Social Smash," wherein the maid who de-



LOUISE GLAUM IN "THE TOAST OF DEATH" (Mutual Masterpicture)

sired to marry for true love instead of becoming the bride of the young millionaire her parents selected for her, makes good by catching her father flirting with a beach beauty and brings him to terms by threatening to expose him to the mother. Dan Russell, Mrs. Playter, Marcia Moore, and Bob Vernon appear in this.

Play on Professional Ethics

Professional ethics are set aside by a young doctor in "Just What the Doctor Ordered," a one-reel Nestor with Billie Rhodes, Harry Rattenbury, Neal Burns and Jack Dillon, being made from an Al Christie scenario by Horace Davey.

When the parents of the girl object to a young physician paying attention to her, the girl is supposed to be accidentally injured. It is unnecessary to state that the young physician, the only one within five miles, is successful in treating his sweetheart and father and mother forgive.

Eddie Lyons, Elsie Greeson and Lee Moran are appearing in "Eddie's Little Love Affair," under the stern direction of Al E. Christie, father of the Nestor comedies. This is a one-reel comedy of college life with Eddie and Lee as professors with a liking for love affairs with their pupils. Miss Greeson is one of the students at the select school for girls.

The first multiple reel subject of the National Film Corporation will be completed by the end of the week and ready for release by September first. This is "Captivating Mary Carstairs," an adaptation from the novel of the same name by the author of "Queed," in which Norma Talmadge is featured.



SPECIAL BATH-HOUSE BUILT BY THOMAS H. INCE FOR MISS BURKE

For scenes taken during the past week, a riot was wanted, and the company went to the Mexican district in Los Angeles where, after numerous futile attempts, a policeman came to the rescue by ordering all the I. W. W.'s and Mexicans to move on. The action that followed was just what was needed. Later a local vaudeville theatre was used for the making of a number of scenes in which the entire audience took part.

Twenty-fourth "Diamond" Episode

Among the new players added to the National stock company the past week was Hazel Buckman, late leading woman with the Kerrigan-Victor Company, and prior to that time with NYMP brands.

"The Diamond from the Sky" company of the American studios at Santa Barbara, spent the past week in Los Angeles making scenes for the twenty-fourth episode of the serial. In this a number of the animals of the Bostock Jungle owned by David Horsley were used, in fact, the mysterious diamond was found in the paw of one of the educated lions.

"Pardoned," is the title of a two-reel production being made under the direction of Thomas Ricketts at the American studios. In this Harold Lockwood appears in the double role, supported by May Allison.

"Every Heart" is a drama for the American "Beauty" brand, featuring Webster Campbell and Neva Gerber, and is being made by Archer McMackin.

Owen Moore, late with the Mack Sennett organization, has been contracted to appear in D. W. Griffith subjects, and Clyde E. Hopkins is a recent addition to the Reliance producing staff. Hopkins entered pictures from the legitimate stage.

The Komic Company is making "Over and Back," which brings out many comedy situations when the stenographer becomes the sweetheart of two. Following this production Fay Tincher will take a two weeks' vacation, and expects to spend the time in New York.

This comedienne has been honored by George McManas, of the International News service, who is the father of the "Newlyweds," "Bringing Up Father," and other cartoon creations. In future drawings by Mr. McManas, Miss Tincher will appear in her familiar black and white bathing suit.

The divorce problem of today serves as a plot for a two-part Reliance subject entitled "The Divorcee," being produced by Director F. A. Kelsey. The story is by Bernard McConville.

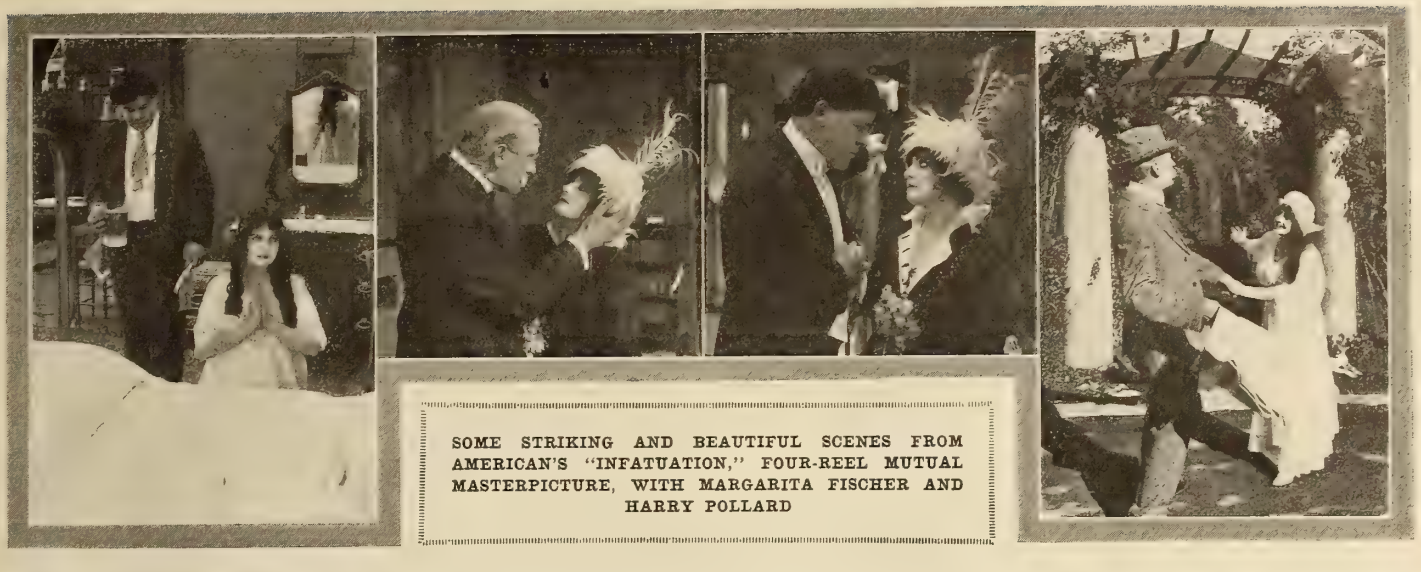
"Father," Two-Reel Reliance

Another two-reel Reliance subject of the week is entitled "Father," in which Ralph Lewis is appearing in the title role, supported by Francelia Billington, Chandler House and William Brown. The plot is based on the kidnapping by the father of his son, and the scenario was written by Francis Powers, who is in charge of the production.

The Majestic Kid Company is picturizing a recent magazine story entitled "For Love



THE CATALINA ISLAND VILLA WHICH BILLIE BURKE WILL OCCUPY DURING HER SOJOURN AT THE NYMP STUDIOS



SOME STRIKING AND BEAUTIFUL SCENES FROM AMERICAN'S "INFATUATION," FOUR-REEL MUTUAL MASTERPICTURE, WITH MARGARITA FISCHER AND HARRY POLLARD

of Mary Ellen." Messrs. Franklin are in charge of this.

Director Jack Conway is in charge of filming a two-reel Majestic, "His Guiding Angel," which portrays the change brought about in the life of a notorious bad man by the influence of a woman he idolizes. The cast includes Charles Clarey, Gladys Brockwell, Jack Dillon and Bert Hadley.

"The Family Doctor" shows the advantage the family physician has over patients in the event he is not honest. In this subject the physician hypnotizes the dying man, and induces him to alter the will in the doctor's favor. The cast for this includes Irene Hunt, A. D. Sears, Adoni Fevieri, G. M. Blue, Richard Cummings and William Moody. The subject is being produced by Joseph Belmont.

A pretty love story, with a touch of melodrama, is included in "Her Oath of Vengeance," being made for Majestic release in two reels. It pertains to life in the Russian colony in Los Angeles, where many of the people are employed in canneries. The cast includes Teddy Sampson, Charles West, Wilbert Higby, Frank Bennett, Joseph Heneberry and Eleanor Stone. F. J. Grandin is director.

A company of Reliance players, including Mildred Harris, Paul Willis, Alice Pettus, Bert Hadley and Charles Gorman, are home from Bear Valley, where the exterior scenes for "The Indian Trapper's Vindication" were made, with Dark Cloud playing in the name part. The story portrays life in early Indian days and the unpleasant conditions arising between the Indian and the white people. Ray Myers is directing this subject.

"Yellow Streak" by Vitagraph

Rollin Sturgeon, manager of production of the Vitagraph studio, is this week filming a two-reel subject entitled "The Yellow Streak," from scenario by Rev. Clarence J. Harris. In this the principal parts are played by Ann Schaefer, George Holt and George Conkel.

It is a heart interest story, dealing with everyday conditions of life in the farm section of the Middle West, and will include scenes in the desert country. Here George Holt, as Silas Rummell, a miserly farmer, finds cure for the yellow streak in the heart of the desert while lost in Death Valley.

"A Cripple Creek Cinderella" is a one-reel subject of early day mining life being filmed by Ulysses Davis, with a cast which includes Estella Allen in the name part, supported by Daisy Eloise Smith, Albert Vosburg, William Duncan, George Stanley and Jack Wetherby. A location where excellent scenes showing placer mining was found for this subject, and the company spent several days there.

Mr. and Mrs. Sheldon, of the Ashland theatre, Kansas City, were this week guests of Myrtle Gonzalez, leading woman of the Vitagraph Company, by spending a few days in Los Angeles. Manager Sheldon has been featuring Miss Gonzalez at his theatre, where she is a favorite, and on their trip West, they brought the popular player some very pretty presents.

Mary Anderson, until recently ingenue at the Eastern Vitagraph studio, is now a member of the Santa Monica staff, having arrived a few days ago.

William T. McCully has been added to the National producing staff and is making comedies with Rena Rogers, Russ Powell and Harry Fisher as principals. Louis Sheer is his assistant. Mr. McCully was formerly with the Keystone Company, and believes in plenty of action, but not slapstick.

Greased Skids for a Ladykiller

"Stepping Stones" is a one-reel National comedy featuring Bill Parsons and Constance Talmadge, being produced by Director Louis Chaudet. In this, Mr. Parsons appears as a stock broker who comes to grief because of his stenographer and is decidedly too popular with the ladies. Many of the scenes are made at a nearby beach. The story is by Anthony W. Caldeway.

Nelson Nichols, of the National mechanical staff, was one of the principals in a public wedding at the annual picnic of Los Angeles grocers here last week, the bride being Miss Mary Holmes.

The scenario for the second National multiple reel feature in which Norma Talmadge and Bruce Mitchell will be featured is entitled "The Leper." In this, scenes around the "Little Church Around the Corner," the famous New York landmark, will be shown, Director Mitchell having secured these pictures while in New York recently, and having taken the views from a private residence across the street, from which point he was immuned from city laws prohibiting taking pictures of this church.

Billie Burke is to be most royally entertained when she comes to the NYMP studios to appear in Thomas H. Ince features. Plans are now being made for the popular actress to reside in one of the attractive bungalows at Catalina Island, from which point she will be transported in a one hundred and twenty-three-foot schooner-rigged yacht to and from the studio each morning.

At the studio a suite of dressing rooms is being specially built. These will be decorated in the actress's favorite colors, and will have every convenience and comfort of a home. In addition to this, Mr. Ince is having built a special private bath house on the sandy beach along Inceville, where Miss Burke may pass her leisure moments.

It has been announced that a number of athletic actors of the NYMP stock have volunteered their services as life guard. Miss Burke is expected to arrive the latter part of August, by which time everything will be in readiness to make her stay a most pleasant one.

Beauty in a Pool Attracts Thief

The entire police force of Los Angeles was pressed into duty in an effort to locate the party who stole a twenty-eight by forty hand-colored photograph of Edith Story showing the actress sitting at the edge of a swimming pool, a scene from the Vitagraph subject "The Island of Regeneration." The picture disappeared from the lobby of the Palace of Pictures during the showing of this picture there.

About twenty Vitagraphers played the part of host Wednesday evening at a dance and luncheon at Sunset Inn, Santa Monica, the guest of honor being Publicity Manager Sam Spedon, who is here from the Eastern office.

Among those present were George Holt, Mr. and Mrs. Alfred Vosburgh, Mr. and Mrs. Otto Lederer, Doris Schroeder of the scenario department, Mr. Phile, Assistant director, Myrtle Gonzalez, Mrs. Gonzalez, Director Ulysses Davis, Anne Schaefer, J. C. Jessen of MOTION PICTURE NEWS, Mabel Condon of the *Dramatic Mirror*, and Clark Irvine of the *Moving Picture World*.

The Ham comedy workers at the Hollywood Kalem studio, staged a thriller when they borrowed a fire net from the local fire department, and Dave Morris made a fifty-foot leap to safety from the sulphur-made flames. The title for this subject has not been selected.

The forty-first episode of the railway series "Hazards of Helen," is now in the making at the Glendale Kalem studio.

No License, No Elevator

Work on the filming of "The Mysteries of the Grand Hotel" series was delayed two days this week because Director James Horne had failed to take out a license to operate a passenger elevator used in a number of scenes. The over-officious inspector learned the Kalem Company had installed an elevator and appeared on the scene when they were ready to begin filming, with notification that inspection was necessary and a license must be secured. The elevator used is of the regulation type operated in modern office buildings.

Ed. Saunders, brother of Jackie Saunders, leading woman of the Balboa Company, has also become identified with this film organization, and has recently been appointed assistant director, working under Henry King.

The Balboa Amusement Producing Company has adopted the policy of sending out to Pathé exchanges two thousand pennants each week which are distributed to exhibitors. Each week there will be a new and different design, the latest one being that of Balboa, the discoverer of the Pacific, saluting the red rooster known the world over as the Pathé trade mark.

Roland Groom, who has been with the Balboa Company for the past two years, serving as assistant to Billie Beckway, chief cameraman, has graduated into a regular crank turner, and is now in charge of the camera making scenes for the Burtram Brackin Company.

An East Indian one reel animal drama, "The Tiger Slayer," from scenario by Emma Bell, is being filmed under the direction of Robert Daly at the Selig zoo. Fritzi Brunette is playing the leading part in this, supported by George Larkin and others.

Another one reel animal subject, "Mutiny in the Jungle," is being filmed by Frank Beal. Anna Luther, Guy Oliver and William Scherer play the principal parts in this, and an uprising by a big tribe of natives forms one of the features of the subject.

Shows City and Country Life

The George Nichols Company is filming a two-reel drama, "The Sculptor's Model," picturing city and country life in America, and in this Vivian Reed and Joe King are featured.

Scenario has been prepared for a five-reel Selig V-L-S-E subject adapted from the Charles Major novel, "Sweet Elysium." This will be staged by Director Colin Campbell in the near future, the actual work being taken up as soon as Mr. Campbell completes his present subject.

The trainers of the Selig zoo are busy with the elephants teaching them to carry the howdah for an East Indian subject from scenario by James Oliver Kirwood, entitled "The Flashlight." This is to be produced by Lloyd Carleton.

General Manager Thomas Persons, of the Selig studios and zoo, is in Chicago on a business trip, and in his absence the Selig interests are under the care of James McKee.

The H. C. Matthews Company, producing at the old Universal studio for the Universal program, this week took up the filming of another three-reel comedy drama fairy tale, which has been given the title "The Princess of Noseyland."

Violet McMillan, who has been with the Universal for the past four months, following being featured in NYMP and Oz productions, has signed with the Balboa, and will take up work there in the near future.

George Fawcett has completed his engagement with the Thomas H. Ince organization, and has been engaged for a five-reel subject for the Universal. The story for this is by George Hall, and entitled, "Tainted Money." Scenario is being prepared by F. McGrew Willis, and the direction will be in charge of Otis Turner.

Contest Winner Signs with U

Lois Wilson, of Atlanta, Ga., one of the sixty-one beauties of the Universal Contest, has been signed by the Universal to play in features, and is expected to arrive at the West Coast studio.

The Universal feature company arrived from Chicago the latter part of last week, where they have been working during an engagement of Madame Pavlowa, filming interior scenes there for "The Little Dumb Girl of Portici." Madame Pavlowa arrived in Los Angeles last Saturday, and Saturday afternoon the first scenes were made here. Because of the large sets used, it has been found necessary by Managing Director Henry McRae to have this company use the old Universal studio in Hollywood.

By the time the company arrived here, one of the mammoth sets, measuring seventy-five feet in width, and one hundred and seventy-five feet in length, was completed and ready for use. This is a very handsome interior and exterior combined, and is perhaps one of the largest to be used in this ten-reel feature.



BEATRICE VAN IN "WHAT'S IN A NAME?" (Beauty release on the Mutual Program)

The Rex Universal Company, producing "The King's Keeper," which features Cleo Madison, has been spending the past ten days at Bear Lake Valley, in a government forest reserve. King of the title being the name of a mammoth tree around which the story is written.

John Copely, formerly technical director of Universal, later with the Fiction Pictures, Inc., has accepted a position as technical director for the Otis Turner Universal special feature company.

Helen Ware is expected to arrive in the next few days to take up work in Universal Broadway features. No announcement has been made as to the subject of this. Scenario is now in preparation by the department.

The Ford automobile factory band of fifty-six members, in charge of Henry Ford, spent last Friday at Universal City. On Saturday a Ford parade was held at the beach resorts in which more than eleven thousand products of the Ford factory took part. Every news weekly man in California was on the job.

Forthcoming NYMP Productions

The Western garb usually worn by William S. Hart has been put away in moth balls for the present, and he is now strutting about the NYMP stages in a "soup and fish" costume make-up, the tails of which have not been trimmed. Mr. Hart is appearing in "Between Men," a story of American life with scenes in the West and New York City. Supporting Mr. Hart in this are House Peters and Enid Markey.

C. Gardner Sullivan, with the collaboration of Mr. Ince, has written "The Golden Claw" as the next vehicle for Miss Bessie Barriscale, who is being directed by Reginald Barker. This is a society drama. "Typsy," Miss Barriscale's Pomeranian purp, has been cast for it.

The interior of a cathedral, so large that it required all the floor space of one of the big NYMP stages (this is 125 feet square), has been built for scenes in the photoplay "Waifs," the vehicle in which William Desmond and Jane Grey are appearing. This is the largest interior set ever built at Inceville, which means a great deal, and it has been fitted with a mammoth pipe organ installed behind the altar.

Scott Sidney, directing this production, is making a feature of the choir boys and the services of the acolytes.

Professor J. E. Nurnberger is now a member of the Ince staff engaged to write incidental music for all Ince productions for the Triangle program. Professor Nurnberger has a number of compositions to his credit, and through many years of experience is familiar with the majority of the successful compositions.

Director Charles Swickhard and company of players, including Orrin Johnston and Rhea Mitchell are spending this week on the Mojave desert securing desert scenes for "Whither Goest Thou?" from scenario by J. G. Hawks and producer Ince. This is Mr. Johnston's second subject for the Triangle program.

New Laws And Court Decisions

This department is designed to keep the industry informed on all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

PORTLAND, ORE., EXHIBITORS WANT APPEAL POWER FROM CENSOR DECISIONS

A PROPOSED ordinance by the motion picture theatre managers of Portland, Ore., as a substitute for the present censor law was submitted to the Chamber of Commerce together with the old ordinance recently and has been referred to the Civic Bureau of the Chamber, with power to act.

The motion picture men are asking the Chamber to back them in a fight for the restoration of a Board of Appeals from the decisions of the censors, which they claim are becoming more arbitrary since the old Board of Appeals was abolished.

Much publicity has been given the question of censorship recently, the press at first trying to remain neutral, but evidently having been won over to the side of the picture men and their cause. The opinions of both sides were secured, and quoted, but evidently the picture men have the best of the argument so far.

The present board of seven members, from whose decision there is no appeal, is composed of Mrs. E. B. Colwell, secretary, who is paid a salary of one hundred dollars per month; four other women appointed by the mayor to assist Mrs. Colwell, and one exchange manager and one theatre manager.

The plan has been to send single viewers to each exchange or theatre, to view a picture. If they found cause for complaint, the entire seven were then called upon to view the picture and pass judgment. Mrs. Colwell, it is claimed by the picture men, is not broad-minded enough, and dominates the board, particularly the women members. There being five of the women viewers on the board, naturally they are a majority over the two film men. Whether or not Mrs. Colwell dominates the board is a question of dispute, but the fact that she was one of the first volunteer censors in Portland, having worked five years in this capacity without salary, may have some bearing on the question, as the other women viewers and members of the board may, by reason of her length of service and experience, rather look to her to make up their minds when they are in doubt as to a picture's merits.

Mrs. Colwell, on her part, says she does not dominate the board, nor in any way try to force her opinions on the other members when voting on a picture under question, and says she proposes to enforce the law as long as she is secretary of the board, but that at any time it is felt that anyone else would better fill the position, she stands ready and willing to step down in favor of someone else.

During the five months since the censor ordinance became a city ordinance, 2,003 pictures comprising 3,538 reels have been viewed. Out of these 12 pictures have been condemned, and 148 reels have had eliminations made.

The censor people have also asked that the city arrange for one place of viewing pictures, and maintain same, with proper equipment, for the use of censors, claiming that in this way much time could be saved which is now spent going from place to place, and viewing of films under difficulty at times. In other words, the personnel of the present censorship board means business and wants the help and co-operation of the city in every way possible.

OMAHA POLICE COMMISSIONER WAGES WAR ON CROWDED HOUSES—EXHIBITORS RESENT ATTACK

A SPECIAL hearing was given by Superior Judge Foster at Omaha, Neb., this week to arguments in the case of the Empress theatre, charged with violating a city ordinance in permitting the passageways of the theatre to be blocked with people while a show was in progress. Police Commissioner Kugel, in his energetic pushing of the case, has aroused Omaha exhibitors with a threat to introduce an ordinance making it a violation of the law to sell tickets to a show before the theatre is empty. Judge Foster has the case under advisement.

Police Commissioner Kugel appeared in person before the judge and told of visiting the theatre on several occasions and finding people standing in the lobby, which he declares is a passageway. He said the crowd constituted a great menace to life in case of panic.

W. Ledeaux, manager of the Empress, and James Hunter, assistant manager, with their lawyers, explained in detail how the theatre is constructed. The lobby was built unusually large to accommodate the waiting throng. Opening from it into the theatre are three large ten-foot doors, used entirely for entrances. Two roomy exits, one on either side of the main lobby and entirely separated from it, are the way the crowds get out, both from the lower floor and the first and second balconies.

The lobby will accommodate five hundred people easily. When the house is filled, as it is at every exhibition, those waiting a few minutes until the next show begins are allowed to remain in the comfortable lobby. They enter the main doors as the inside crowd passes out through the exits.

Police, at Kugel's instructions, unceremoniously attacked the Empress a week ago, arresting Ledeaux and Hunter on charges of violating the ordinance. The attack was entirely unexpected.

Omaha has recently been in the throes of city legislation against motion picture theatres, but the Empress being the largest and best house, with every precaution for protection against fire or panic, was considered exempt. "We might as well start with the big ones and go on down through the small ones," Kugel declared the day after the arrest.

His threat to introduce and get passed an ordinance requiring theatres of all kinds to empty their houses before they can sell tickets, would work ruin upon the motion picture theatres.

The crowds are constantly coming and going to them and they could not conduct business under the proposed restriction.

The situation in Omaha just at present is such that he could accomplish his purpose if he desired. One local newspaper is waging rabid attacks on theatres, crying for censorship and claiming they are taking the place of the yellow-backed novel of a former generation.

The other newspapers are indifferent, merely running the news of the fights as they come up.

Organized effort on the part of exhibitors, it is believed, would result in the aggressive commissioner ceasing some of his undue prosecutions. Unless some such organization is effected, some of the exhibitors are saying, they will wake up after a while to find themselves tied down by restrictions that will mean ruin.

NO DECISION IN ALBANY SUNDAY OPENING CASE FOR TWO WEEKS

It will be two weeks before Justice Hasbrouck can give his decision in the habeas corpus proceeding brought by LeRoy H. Bender, manager of the Silent Moving Picture theatre at Sheridan avenue and Lark street, Albany, who is fighting for Sunday opening.

Chief of Police Hyatt made a return to the writ in which he denied that Bender had been restrained of his liberty and imprisoned, this being the allegation in Bender's affidavit. This makes an issue that must be tried out in court. The briefs which were to have been filed were not in Justice Hasbrouck's possession when he went away on his vacation and it will be September 1 before the case can come up.

Attorney John J. Finn, of Yonkers, is the attorney for Bender. It was he who led the successful fight in Yonkers recently which resulted as only the Albany case can, and the shows were opened. Finn took the city authorities by surprise in Yonkers, just as he did in Albany.

There can be but one result of the litigation now in progress and that is for the courts to declare that no city has the right to prohibit moving picture shows on Sundays. This is in accordance with the ruling of the Court of Appeals.

Some talk there is now that the case may never go to the Court of Appeals, for the attorneys feel that the decision there would be based on the Yonkers case.

"We do not want to open Sundays this month," said a prominent Albany exhibitor, "but we do want to open when the cold, bleak weather of the fall comes and the people have no other place to go. We are of the opinion that we are keeping men out of saloons by throwing open the picture theatres, so they may go there and enjoy a quiet, silent, if you will, evening of amusement and education."

PITTSBURGH DEPARTMENT STORES SHOWING PICTURES

The members of the Motion Picture Exhibitors' League of America are up in arms on account of the showing of motion pictures free in many of the large department stores in Pittsburgh. It is stated that the pictures are shown in the sixth and eighth stories of the stores in question and that this is a direct violation of the law.

None of the theatres in that section are permitted to show pictures when their theatres are on the second story of any building and a number of the owners of theatres so situated were forced out of business some time ago, stated Fred J. Herrington, the newly elected head of the League.

"It is up to the large stores to obey the laws the same as the regular motion picture theatres, and it is likely that this phase of the business will be looked into by the league. Those violating the law will be brought to time for doing it.

"We do not desire to be hard on any one, but it must be taken into consideration that the theatre owners are watched closely and not permitted to do anything that is contrary to the law, and why should the stores be permitted to do what the regular exhibitor is not allowed to do?"

EXHIBITOR IN OHIO TOWN WHO DEMANDED A JURY TRIAL WINS IN SUNDAY OPENING CASE

ASHTABULA, Ohio, motion picture theatre managers have won their fight to remain open on Sundays. When Manager A. A. Lins, of the Airdome, was arrested for the second time on August 8 he demanded a jury trial. Out about 35 minutes, the jury in the central police court on August 13 returned a verdict of not guilty.

When the verdict was announced the crowd that packed the courtroom broke out with prolonged applause and shouts of "Hurrah!" were heard on all sides. Mr. Lins then was surrounded by the enthusiastic crowd and had to shake hands over his victory.

The large crowd was a proof of the intense interest which has centered about the fight of the motion picture men to operate their shows on Sunday.

Only one man of the twelve jurors held out for conviction. The state argued that the law had been violated and the judge so instructed the jury. After being out fifteen minutes the jury asked for further instruction, asking if a jail sentence was obligatory. The judge stated that it could be waived.

The arguments of the defense was that Lins was not guilty of any moral crime; that he had done something which hundreds of other persons are doing and for which they were not being molested. A detailed review of the benefits of motion pictures was given, it being claimed that a city was better off with motion pictures on Sunday, as they provided a form of amusement that is clean and proper, and an especially good amusement for women and children. The jury evidently was won over by this argument.

One interesting fact was brought out—one juror never has seen a motion picture show, although he has been living in Ashtabula for many years. When he said that he thought he could give a conscientious verdict on the testimony and evidence, he was allowed to remain on the jury. He was not the lone member who held out for conviction.

This verdict disposes of the cases pending against three other motion picture managers—Ward Johnson, of the Casto; John Freeman, of the Lyric, and George Smith, of the C-It. It was the second time that Freeman was arrested. He and Lins were fined $25 and costs on their first trial. The theatre-going public of Ashtabula is pleased with the outcome of the Lins case, and the threatened enforcement of blue laws on Sundays in the discard.

SOLONS IN INDIANA TOWNS ACT ON "HYPOCRITES," "NIGGER" AND EASTLAND DISASTER

FRED KELLER, Mayor of South Bend, Ind., forced the La Salle theatre, of South Bend, to cancel a showing of "The Hypocrites." Harry Lerner, manager of the theatre, said that a part of the film was excised, and that the operator asked permission to replace it, but had been refused. While he was busy in the front of the house the clipper part was run in, according to Lerner. The house was closed half a day while Lerner was trying to replace the film.

The city authorities of Bloomington, Ind., have been petitioned by the colored people of that town not to permit the showing of "The Nigger."

E. E. Norman, manager of the Crystal theatre at Columbus, Ind., was permitted to show the pictures of the Eastland disaster at Chicago, by the police of Columbus, who said they were O. K.

The showing of "The Nigger" was stopped by Mayor Braun, of Connersville, Ind., on petition of the colored citizens of that city.

There appears to be a disagreement among those in Logansport who are opposed to the moving picture theatres running their shows on Sunday. It appears to be unanimously agreed that Dr. Charles Nelson will file affidavits to stop them, and he says he will "in due time." Meanwhile, the theatres have been open two Sundays in succession, with those opposed to the theatres being open making threats to stop them.

WANTED TO PASS SPECIAL ORDINANCE TO BAR "NATION" FROM TACOMA; COUNCIL DEFEATS PLAN

SEATTLE'S experience with "The Birth of a Nation" was uneventful, Spokane's developed no small measure of excitement, but Tacoma's promises to be decidedly warm.

The picture, still running in Spokane and calling forth daily protests from colored congregations and prompting "Vox Populi" and "Constant Reader" to send countless letters to the newspapers, is being sought by Manager Charles Heraldn, of the Tacoma theatre in Tacoma.

As soon as it became known that the booking was being considered, Colonel A. E. Joab and others drafted and presented to the city council an ordinance forbidding the exhibition of moving pictures that "tend to excite race prejudice."

The backers of the ordinance admitted that it was intended chiefly to keep "The Birth of a Nation" out of their city.

The members of the city council took none too kindly to the proposal. City Commissioner Owen Woods expressed the opinion of many present at the hearing when he remarked:

"We ought to pass this ordinance, just to sustain Tacoma's reputation as a freak town."

Tacoma already is widely known for an ordinance passed a year or two, forbidding any person to buy a drink for any other person.

JUST TO MAKE TALK

By George D. Proctor

ONLY a day more between now and the great annual outing of the New York exhibitors at Brighton Beach. At least that is Hugh Hoffman's warning. This is the time when the unofficial and jolly side of life prevails over the official and box-office view point. Arrangements have all been made for an outing which will begin early in the afternoon and end about twelve hours, or more, later.

The various contests between the photoplayers ought to be a surprise. The routine life of the screen actor includes early rising and many athletic stunts which are foreign to the stage player. So the swimming, running and riding contests really should be pretty good aside from the interest attaching to the personality of the contestants.

A special feature will be the race between the motor driven vehicle (note that the word automobile is avoided) owned and driven by Joe Brandt, general manager of the Universal, and Hank Van Loan, the Universal's boy wonder. Joe will drive his Flivver car, against which Hank will pit a mechanical beetle. Both have been weighted with stones to prevent their flying off the track.

Work of producing "The Fall of a Nation," a sequel to "The Birth of a Nation," will begin within a few days on the Pacific Coast. It will be made by the National Drama Corporation, of which Thomas Dixon is the director general. Mr. Dixon will be placed in film circles as the author of "The Clansman," the book which inspired "The Birth of a Nation."

"The Fall of a Nation" will deal with the invasion of America by foreign powers, a subject fertile in spectacular possibilities.

The present plan is to have five or six directors collaborate on the work of producing the picture. If this multitude of cooks can concoct a whole as good as "The Birth of a Nation" great will be the success thereof.

Which reminds one that Leon J. Rubenstein, of Thanhouser, brings out a snappy little phrase when he advertises Thanhouser and Falstaff comedies as "the mirth of a nation."

Rehearsal for "The Clutch of Gold," the skit which will be the dramatic feature of the coming Screen Club revel, are going on in earnest. This sketch will bring on the stage about sixty well known screen actors. Many more will be seen in the minstrel show in which Joe Farnham will act as interlocutor. The revel will be held in September.

Cohan and Harris have accepted the comedy "Safety First" from the typewriters of Anthony P. Kelly, free lance scenario writer, and Harry Mainhall, scenario writer with the Whartons, and will produce it on Broadway.

Herbert Brenon is after new laurels. He sailed recently for Bermuda to produce some very big Fox features. Annette Kellerman will be starred in one supported by William E. Shay, Herb's favorite leading man. Edward Morrissey goes along with a second company, headed by Jean Southern, to make pictures. Herb has several Fox features all ready for distribution, including "The Hunchback," a new version of "The Two Orphans," and "The Soul of Broadway," with Valeska Suratt.

All sides now agree that the Knickerbocker theatre, Klaw and Erlanger's theatre at Broadway and Thirty-eighth street, will show the productions of the Triangle Film Corporation, beginning in September. Thus do Messrs. Griffith, Ince and Sennett come to their own on our local Main street.

Dame Rumor says that Charlie and Syd Chaplin will soon be seen in a Broadway show, continuing their motion picture work at Eastern studios. Next.

Bert Ennis, manager of sales and publicity of the Eastern Film Corporation of Providence, dropped in during the week looking fit as a fiddle. The Eastern Film Corporation now has quite a large force at work at its Rhode Island studios and will shortly announce releasing affiliations.

Rumors from the coast say that Sam Spedon, Vitagraph advertising manager, is being feted most gloriously. His words hint strongly that Vitagraph will increase its producing activities there.

This week's postcard came from Mary Anderson, leading woman at seventeen, whom the Vitagraph has just sent to the same coast studios.

IN AND OUT OF TOWN

Pete Schmidt, Bosworth's boy press agent, is vacationing. His parting shot was an enormous wad of copy.

August Froebel and William H. Goodfellow, of the Artone Film Company, of Detroit, are at the Astor buying features.

Beatriz Michelena, the California Motion Picture Corporation star, made a short trip East.

Joe Gilday, of the Willis Wood theatre, of Kansas City, made a short visit to town.

CHANGES OF THE WEEK

P. S. Lewis goes from the Universal exchanges to the Mutual, his first stop being Philadelphia.

William F. Haddock, "Silent Bill," is directing Gaumont features.

Guy Coombs and Anna Querentia Nilsson leave Kalem, Miss Nilsson going to Fox to play the feminine lead in "Regeneration."

Darwin Karr, leading man, goes from Vitagraph to Essanay.

Lawrence McCloskey, late Lubin scenario editor, is now collaborating with Barry O'Neill, director, on coming World Film features.

Harry Spingler, juvenile and heavy actor, joins the Universal from the Fox forces.

Gladden James, Vitagraph juvenile and clever actor, goes to Universal.

Marshall Farnum, director and elder brother of Bill, the actor, goes to Exclusive Features, Inc., leaving Fox, and taking along Judson Langill as his assistant.

Doubts are now settled about Alan Dwan. He is with Griffith, making Fine Arts Films. Owen Moore is also with Griffith in Fine Arts Films.

Young Miss Gray has arrived at the home of John W. Gray, Vitagraph publicist.

Merritt Crawford, Metro's new publicity man, is a father. It's a girl.

Florence Rockwell, dramatic star, goes with Knickerbocker Star Features.

Joe Jackson, silent comique, who has been doing a tramp bicycle, joins the Keystone forces with a two-year contract.

"'NEATH CALVARY'S SHADOW" FOR RELEASE ON SEPTEMBER 9

A Selig Diamond Special will be released in regular service on Thursday, September 9, entitled, "'Neath Calvary's Shadow," and features two popular stars of the screen, Fritzie Brunette and Wheeler Oakman. W. H. Lippert is author of this Selig Diamond Special of unusual story, action, which possesses a wealth of beautiful scenic backgrounds.

NEW BALBOA MEDIUM GIVES JACKIE SAUNDERS STRONG OPPORTUNITY

Jackie Saunders is appearing in a strong three-reel domestic drama under the direction of Bertram Bracken. Her new vehicle offers Miss Saunders splendid opportunities.

Playing opposite the Balboa girl is Lewis J. Cody, one of the best known actors to be recruited from the legitimate stage recently.

Collins, Edison Director, Holds Unique Record

He Never Acted on the Stage or for the Screen, Yet at the Age of Twenty-three Makes Reputation as Exponent of Best in Future Picture History

TO be, at the age of twenty-three years, spoken of by a leading critic as "an exponent and pioneer of what the best in the future of the motion picture holds," and never to have been an actor on stage or screen is of itself significant of the record and ability of a director. Such is the unique record of John H. Collins, Edison director, who has to his credit the direction of many of the most successful pictures produced by that company.

Starting as a boy at a time when motion pictures were thought an experiment, when no lights but sunshine were known, when painted scenery stood for a world of objects, Director Collins has grown up with the industry and his growth has been as fast as the business.



JOHN COLLINS

His was the role of a man of parts when he first began with Edison, acting as assistant to four directors, watching for the sun, and casting the players, many of whom are now famous in the motion picture world.

During the two years he held that post he had staged more than five thousand sets for what was then the biggest feature productions and which still are easily remembered. It was he who painstakingly gathered together the Edison library embracing every authoritative book and illustration on history, costumes, manners and locations from all corners of the world.

He has designed sets and costumes for every known tribe except the Esquimaux and his productions have always won most favorable commendation because of their faithful accuracy of detail. Some of these are "Frederick the Great," and Schiller's "The Robbers." His first directorship was in conjunction with Director Richard Ridgley, Mr. Collins doing all the battle and sea scenes in "The Southerners" while Director Ridgley was at work in the South. In "The Story of the Willow Pattern," when a stage manager, in turning the whole studio into a lake, in the remarkable realism of the blowing up of the battleship Maine, in the studio, one gets a glimpse of the execution and ability of this quiet man, John Collins.

His first production was "Jim's Vindication" and it easily vindicated his selection for the directorship. That's but a year ago, but in that short time Director Collins has left an impression upon the screen in such plays as "What Could She Do?" "On the Stroke of Twelve;" the prize play, "The Phantom Thief," "The Last of the Hargroves;" Lee Arthur's "Cohen's Luck," and "Greater Than Art."

As a dramatist, Director Collins' "Stoneheart," "Oh, Where Is My Wandering Boy Tonight," and "'Twas the Night Before Christmas," for which he won a gold prize, are instinct with fine dramatic sense.

Perhaps one of the most distinctive features of this directors work is his ingenuity in lighting effects which, however, never intrude themselves in a theatrical manner but always serve to strengthen the scene. Strikingly quiet and modest at and about his work, never raising his voice, never hurried, and having a faculty of working with his players more than arbitrary directing, he has every mark of the man who knows his business and knows it well.

PUGILIST JEFFRIES IS TO APPEAR IN QUALITY PICTURES SUBJECT

Special to Motion Picture News

Los Angeles, Aug. 16.

E. H. Calvert, who directed Francis X. Bushman at the Essanay Chicago studio for a number of months, has been engaged by the Quality Pictures Corporation and will arrive in the near future to take up the production of the third subject featuring Mr. Bushman, the title of which is "Pennington's Choice," an adaptation from the story of the same name by Anita Loos in the "Cavalier Magazine."

This production will consist of five acts, and Mr. Bushman will be supported by Rollin Ferris, Dick Larino, Lester Cuneo, Helen Dunbar and a leading woman to be announced later. This is a lumber camp story, and many of the scenes will be made at Mt. Shasta, California, and a feature of the number will be the fact that James Jeffries, exchampion heavyweight pugilist, will appear as the principal lumberjack. Francis X. Bushman and Mr. Jeffries will stage a real fist fight which promises to be a sensation in films.

It is announced that Quality Pictures will add the second producing company, which may be under the direction of Charles Baumann, now with the company, and featuring Marguerite Snow. No announcement has been made as to the personnel of this company.

McKIM, LEADING MAN FOR MARIE WAINWRIGHT, JOINS LUBIN AS DIRECTOR

Lubin of Philadelphia announces the engagement of Edward McKim, who was identified with various different companies, and whose last play, "The Confession," in five acts, was filmed by him in the record breaking time of twelve days and scored an instantaneous success.

Mr. McKim was born in Pittsburgh, and made his professional entrance on the speaking stage as Philistus in "Damon and Pythias." His success on the speaking stage was such that soon he became leading man for Marie Wainwright and made a tour of the country in Shakespeare's "Twelfth Night."

After being leading man in various plays, especially leading man in "The Man of the Hour," Mr. McKim turned his attention to the direction of photoplays, and succeeded in making an enviable record for himself.



EDWARD McKIM

At Lubin's he makes a specialty of comedies, but not of the slapstick kind.

CUB COMEDY RELEASE DAY CHANGED

A shift has been made in the release day of the Cub Comedies on the Mutual program. Up to and including the release of September 9, the Cub one-reelers have and will be released on Thursdays, but beginning the week of September 13 these David Horsley productions will be released on Fridays. The first release by this arrangement will then be made Friday, September 17, and continued on that day thereafter.

Although new on the Mutual program, the first release having been made August 19, these comedies are already much in demand. Pre-release date exhibitions were given for the benefit of Mutual exhibitors and the Cub warmly welcomed.

George Ovey is featured in all the Cub releases. Ovey is a particularly gifted fellow.

He is an excellent pantomimist with a great range of facial expression.

Summer Heat Fails to Stop Production at Lubin's

Pratt Is Late Comer to Directing Staff—Green, Former Scenario Editor, Is Directing Important Subject—Edgar Mels Heads Publicity Department

Special to Motion Picture News

Philadelphia, August 19.

A FEW weeks' vacation in the Maine woods, a return to "Lubinville," and what a change! It looks like a new place, so many of the old familiar faces have vanished, so many new ones are seen around the grounds. But such is life, and more especially motion picture life.

Change is the order of the day. Like the pictures themselves, their exponents are constantly shifting. At all events Lubin's has taken on new and virile life. Whether voluntarily or involuntarily, many actors, scenario writers and others have taken their departure. Those who remain and those who have been added to the force make this plant one of the strongest in the country.

At the head of the publicity department is Edgar Mels, well known in newspaper and advertising circles. Mr. Mels has some big plans up his sleeve which he is not yet ready to announce. He believes in getting close to the exhibitor, in finding out the latter's needs and catering to them. His ideas in this line are already bearing good fruit.

Steering the helm of the scenario ship is Dr. Daniel Carson Goodman. Not only writing his own inimitable stories, but overseeing all the manuscripts submitted, there is bound to be a valuable cargo of "punch" brought into the Lubin port.

Of the new directors, John, familiarly called "Jack," Pratt, is the leading light. Then there are on the staff of the old directors: Joseph Kaufman, George Terwilliger, Romaine Fielding, Wilbert Melville and Arthur Hotaling.

Clay M. Greene, who formerly did scenarios, is now a full-fledged director. Percy Winter, who used to do various and sundry things, will now devote his energies to directing. Mr. Winter showed how well he can do such stunts by his recent successful efforts in the Lubin Benefit show.

Edward McKim is a new and well-known comedy director of whom big things are expected. Allen Farnham has become director of scenes and sets, an artistic critic as it were.

When it comes to the stars shining in the Lubin firmament, though lots of old friends are twinkling elsewhere, it is good to still see so many special favorites lighting up the screen heavens in the Quaker City. Ethel Clayton is doing big things with the Arizona Fielding Company.

Rosetta Brice has a well-deserved chance in the new war play (as yet unnamed) that Pratt is producing. Then there is clever little Mary Charleson, Eleanor Barry, Florence Williams, Clara Lambert and many others who were not around the other day.

Thurston Hall, Earl Metcalfe, Richard Buhler, Kempton Greene, George Clark, James Daly, Francis Joyner, Peter Lang and William Turner are some of the men that still sail under the Lubin banner.

Irene Page Solomon.

Directors Making World Pictures Become Partners

Drawing Accounts Will Take Place of Salaries—Each Man Will Receive 20 Per Cent. of Profits on Subjects Made Under His Supervision

THE operation of the World Film Corporation on a profit-sharing system, an idea fathered by Lewis J. Selznick, the World's vice-president and general manager, was the chief topic of discussion at a dinner last Wednesday night, attended by members of the board of directors of the corporation, representatives of the World's allied interests and the firm directors who produce the features that are released under the World banner.

Realization that the adoption of such a comprehensive profit-sharing policy by a concern of the importance of World film represents a radical departure from established methods and a movement pregnant with developments of peculiar import, means that the progress of the plan will be watched with interest by the film world generally.

Among those who were present at the dinner were Lewis J. Selznick, Lee Shubert, William A. Brady, Milton C. Work, chairman of the Executive committee, J. E. Brulator, J. E. Rhinock, B. N. Busch, B. L. Heidingsfeld, Samuel Mayer, Jacob Wilk, Henry Bayard, Barry O'Neil, Emile Chautard, Albert Capellani, Maurice Tourneur, E. P. Heath, Frank Crane, Oscar Eagle, Joseph Smiley, M. E. Hoffman and H. C. Drum.

As outlined by Mr. Selznick, the World's plan is substantially as follows: The directors instead of being employed on a salary basis, will be given contracts each entitling the holder to the privilege of a drawing account and creating him a partner in the picture made under his direction to the extent of 20 per cent. of the profits.

With such a reward in sight for the director the prospect of achieving a noticeable economy in film production becomes promising, and the incentive is furnished for each director to exert his utmost skill in the filming of every detail no matter how apparently unimportant.

ARTHUR LUCAS JOINS THE TRIANGLE

Arthur Lucas, Pittsburgh, Pa., district manager of the Mutual Film Company, has resigned from that company and has taken up his new duties with the Triangle Company. For some time it was known that Mr. Lucas contemplated a change, but it was not known that the change would come at this time.

Mr. Lucas has been with the Mutual Company for several years, and he had a host of friends among the users of the Mutual program in this section who wish him luck in his new position. Mr. Brink, who was general auditor with the Mutual Company, has also gone over to the Triangle.

JOYNER PLAYS JUVENILE OR OLD MEN PARTS WITH EQUAL EASE

To be able to interpret convincingly and with equal ease juvenile roles and old men parts is a valuable asset to a photoplayer, and it is because of this asset that Francis Joyner, who is playing the decadent Prince in the great Lubin war play, now being filmed by Jack Pratt, has been so successful on the screen.

Joyner was born in New Orleans in 1887 and began his stage career at the age of



FRANCIS JOYNER

seventeen in Chicago with May Hosmer. He began by playing small parts, but his ability to put character into his work, his sincerity and hard study, gained him speedy recognition and at the end of the first season he was playing principal roles.

The following season he joined Willard Mack's repertoire company and to Mack must go considerable of the credit of bringing out the possibilities of the young actor. It was through Mack he learned the valuable lesson that to be a really good actor a man must be versatile. Joyner was with the Mack company for two seasons and then played the juvenile role in "The Futurity Winner" and with Davis Higgins.

During the next few seasons Joyner played in stock companies in Duluth, Indianapolis, St. Paul, Chicago and Brooklyn. He left the Keith stock company in Brooklyn to join the Lubin players, and since then has played under various directors.

MARKS HOME AGAIN IN BUFFALO

Special to Motion Picture News

Buffalo, N. Y., Aug. 19.

Mitchell H. Mark, who has been at Atlantic City during the summer, is back in Buffalo at his desk in the Palace theatre building.

William Rosenthal, assistant manager of the Palace theatre, has just returned from a vacation in the Adirondacks, happier and much heavier physically.

GEORGE OVEY IS "MAID-OF-ALL-WORK" IN CUB COMEDY

George Ovey steps out of his familiar character of Jerry in the latest Cub Comedy called "Making Matters Worse," which is to be released on the Mutual Program, Thursday, September 2, and dons feminine attire, for only by impersonating a woman he believes he can solve the problem of evading Curlock Bones, the master detective, who is hot on his trail.



GEORGE OVEY

The manner in which Ovey handles the part is another proof of his versatility. He portrays the maid-of-all-work without burlesquing the character or without lending to his effort the least bit of suggestion. In his hands the part becomes one of rich humor and is without doubt one of the best "feminine" characterizations ever done in motion pictures.

Jerry's scheme of evading the law through the impersonation works only as long as he refrains from playing his pranks upon others. He forgets his part, however, strikes up a flirtation with the master's better half, who, indignant, thrashes the homebreaker and exposes him. Curlock Bones, still on the scent, arrives opportunely and escorts the miscreant to a quiet place in jail.

Ovey, as Jerry, is supported by Louis Fitzroy, Janet Sully, Jefferson Osborne, Goldie Colwell and Eva Smith. Milton Fahrney directed.

Daughter of English Lord Is Cast for Lincoln Cycle

Charter Features Actress Is Also an Author, with Several Books to Her Credit, and Proved Herself a Little Patriot at the Front as Well

AFTER an exciting and heroic career in the fields of battle in southern France, Alice Inwood, daughter of Lord Inwood of England, is now in America after a stormy trip aboard the *St. Paul* out of Liverpool.

She has come to play an important part in the Lincoln pictures, and as such she will become a worthy support to Benjamin Chapin, the eminent Lincoln characterizer.

The artistic strength of the cast chosen by the Charter Features is remarkable.

Miss Inwood has had a rainbow-colored career. The daughter of one of the oldest families of artistocratic Britain, she early found herself drifting towards the arts.

Her books have been among the best of their kind to appear in Europe. For instance, "The Hand at the Window" has recently run into its eighth edition. "The Fatal Thirteen," has just completed its sixth edition, and "The Teeth of a Vampire" is one of the six best sellers across the waters.

Miss Inwood has been in these lands before and she has in addition been known to motion picture lovers through her work with Thomas Ince and in the Reliance, Majestic and other motion picture companies.

Previous to the outbreak of the sullen European conflict, Miss Inwood, scored successes with the Western Feature Film Company of London as Queen Elizabeth. And in the "Battle of Waterloo" she was the one big outstanding figure.

As Ann Hathaway in the "Life of Shakespeare," she made that fine figure of history take on new proportions.

Recently the English and French press devoted laudatory comments on Miss Inwood's courageous and noble service to the wounded soldiers. One of her most original ideas in connection with her aid to the sufferers was her "egg begging campaign." Rushing around from farm to farm in the rural districts she asked for eggs and it is said that one day alone she collected 8,000 eggs.

Miss Inwood carries with her a scar of a wound received while in the trenches. But she is proud of it. For it is but another evidence that a great actress, a great authoress can also be a great patriot.

She has always been a lover of Lincoln and her addition to the cast which is playing the Lincoln Cycle is a striking tribute to the artistic intentions of the Charter Features Corporation.

The Cycle has its first release on September 13, "Old Abe," the first production being all ready for the theatres.

EDISON'S "VANITY FAIR" RELEASE CHANGED TO OCTOBER 6

The unusual character and elaborate pretentiousness of the Edison feature masterpiece, "Vanity Fair," starring Mrs. Fiske, has made necessary a change in the advertised release date. This subject was scheduled as the initial Edison attraction in the newly-organized Kleine-Edison Service, for release September 8.

Owing to the extraordinary nature of the big release and in accordance with the Kleine-Edison policy of allowing an abundance of time for careful editing and laboratory work, "Vanity Fair" will be released October 6 instead of September 8.

In its place the great Kleine feature, "The Money Master," founded on Cleveland Moffett's play, "The Battle," completed some month's ago and recently given its finishing touches, starring Frank Sheridan, supported by Paul McAllister, Fania Marinoff and others, will be released September 8.

"LEAVING OF LAWRENCE," SELIG COMEDY, RELEASED AUGUST 31

"The Leaving of Lawrence," a Selig one reeler, released August 31, is a comedy carrying unusual action and plot. It is also noteworthy because Grace Darmond, the charming young actress who has appeared almost exclusively in the support of Tyrone Power, Harry Mestayer, and Otis Harlan in Selig Red Seal Plays, takes the leading feminine role.

She is supported by John Charles, the Broadway actor who has scored such successes as Captain Bright in Selig's "A Texas Steer," and Dr. Pool, in Selig's "A Millionaire Baby."

The comedy was written and directed by Giles R. Warren. There is a good plot and many funny situations.

TYPICAL MOMENTS FROM SOME RECENT THANHOUSER RELEASES ON THE MUTUAL PROGRAM



"THE GAME" A PLUGGED NICKEL (Falstaff) "WHEN HUNGRY HAMLET FLED"

CARNIVAL PROGRAM IS NOW COMPLETE

Scores of Photoplayers Will Participate in Field Day Sports at Exhibitors' Outing Brighton Beach, August 21—Bushman Comes from West Coast to Attend the Function—Program Given in Full Reveals Elaborate Preparations for Entertainment of Guests—All Companies Declare a Holiday

AFTER several weeks of strenuous work the New York Motion Picture Exhibitors' League are looking forward to Saturday, August 21, in anticipation of a day long to be remembered as one of the most remarkable gatherings of photoplayers ever held.

Practically every one of the big film companies have declared Saturday a holiday and will be represented by some spectacular feature. Many of them keeping secret the character of their displays or other forms of participation.

It is certain that some startling things will happen, for the producing companies have at their command a tremendous assortment of fantastic stage properties and a galaxy of players to take part.

In the list of entries may be found nearly every star in the eastern field, and Francis X. Bushman, of the Quality Pictures, producing for Metro, has wired from Los Angeles that he will come on especially to attend the event. It would take too much space to print the names of all who have entered for definite events. The following is the order of the day as it will appear on the program:

FROM 10 A. M. TO 1 P. M.

Aquatic Sports.

Ladies' Swimming Race.
Men's Swimming Race.
Tub Races.
Fancy Diving.
Fetching.
High Dive.

1:30 P. M.

BAND CONCERT AT RACE TRACK.

PARADE OF PHOTOPLAYERS AND TRADE.

Order of Parade.

Mounted Police Escort.
Grand Marshals.
22nd Regiment Band.
Lady and Gentlemen Horseback Riders.
Vitagraph.
Thanhouser.
Smallwood.
Horsley Comedy.
100 Young Ladies Representing Goddesses
World.
Universal.
Ten Piece Band.
Kleine.
Biograph.
Edison.
Kalem.
Pathé.
Fox.
150 to 200 Chaplin Impersonators—Ladies and Gentlemen.
Rolfe.
Lady Cowboys.
Lady Automobile Corps.
Cars with Cameras.
Exhibitors.
Band.
Colored Comedy Performers.

FLAG RAISING.

Field Events.

100 Yard Dash.
Potato Race.
50 Yard Dash.
Three Legged Race.
Scenario Contest.
Obstacle Race.
Greased Pig Chase.
Rifle Shooting.
Automobile Race.
50 Yard Backward Race.
Ladies' Watermelon Contest.
Gentlemen's Watermelon Contest.

The Ford Derby.

"Ye Gods," a scene from Rome with Hughie Mack impersonating James Owen O'Connor, assisted by entire photoplay world, finishing with a comedy boxing bout between Hughie Mack and Al Kubiak, with Terry McGovern as referee.

Horseback Race—Gentlemen.
Horseback Race—Ladies.
Fad Films Comedy Ball Team and Wild West Exhibition.
Flivver Race.
Fat Man's Race.
Charlie Chaplin Contest.
"Goddess" Race.
Basket Horserace.
Tug of War—Universal Vitagraph and World.
Ladies' Tug of War.
Motorcycle Race.
Sack Race.
Broad Sword Bout.
Chariot Race (One Mile).
Colored Comedians in Various Contests.
Solicitors' Contest.
Special Fat Men's Race (250 pounds or over—50 yards).

SHORE DINNER AT 6:30.

Photoplayers' Dancing Contest.
General Dancing Contest.
Ballroom Dancing.

METRO PEOPLE WILL BE OUT IN FORCE

In point of representation and enthusiasm at the big carnival and field day at Brighton Beach, Saturday, August 21, the Metro Organization may be counted on to help make the gathering the event of the season in the social affairs of the motion picture industry. Incidentally, they hope to carry off not a few of the honors in the various novel stunts, athletic and otherwise, which are scheduled for the day's program.

A big delegation from the B. A. Rolfe studios, 3 West Sixty-first street, plan to be on hand, and of these many will be entrants in the different contests of strength and skill. Of this number Arthur Caldwell, a camera man, will race against time in the Metro-Rolfe special fourteen cylinder vehicle, which has been constructed for the event. Kid Hogan, of the Metro-Rolfe property department, has issued an open challenge to box three rounds with any contender, and as there are several promising young "White Hopes" from other studios expected at Brighton, a lively bout is assured. Metro will also be represented in most of the other events.

In the big parade President Rowland and Treasurer Joseph Engel with a galaxy of screen favorites will be seen in the Metro car, which will be decorated in white and festooned with Metro roses.

In the car with President Rowland will be Emmy Wehlen, Emily Stevens, Olga Petrova, Francis X. Bushman, Henry Bergman and Hamilton Revelle.

BLANCHE RING WILL APPEAR IN "THE YANKEE GIRL"

Following the announcement involving the acquisition of Blanche Ring, the well known theatrical star, for the screen by Oliver Morosco, it is stated that the vehicle selected for Miss Ring to make her motion picture debut, is "The Yankee Girl."

It was in this play that she scored a big success on Broadway and throughout the country.

In the title character as Jessie Gordon, Miss Ring appeared in "The Yankee Girl" during the latter part of 1901 and played the same part at the Herald Square Theatre, New York, opening in February, 1910. After registering one of the biggest hits of the season at the Herald Square, the star again started a tour of the country in this piece, meeting with popular favor wherever presented.

"The Yankee Girl" was one of Miss Ring's biggest successes on the legitimate stage and because of its particular adaptability for the screen experts have agreed that it will be equally popular as a photoplay.

The subject affords the star real opportunities to display the reason for her prominence in the theatrical world.

Miss Ring has received many motion picture offers, particularly during the past year, and the fact that Mr. Morosco has been successful in obtaining her name to a contract to appear on the film, to say nothing of his securing one of her biggest successes as her first screen subject is an important acquisition for the Morosco photoplay forces.

GENERAL WOOD UNCONSCIOUS ACTOR IN KLEINE PICTURE

One of the unconscious actors in George Kleine's feature comedy, "Hello Bill," starring Bickel and Watson, for release through the Kleine-Edison Feature Film Service September 15, is no less a person than Brigadier General Leonard Wood, former Chief of Staff.

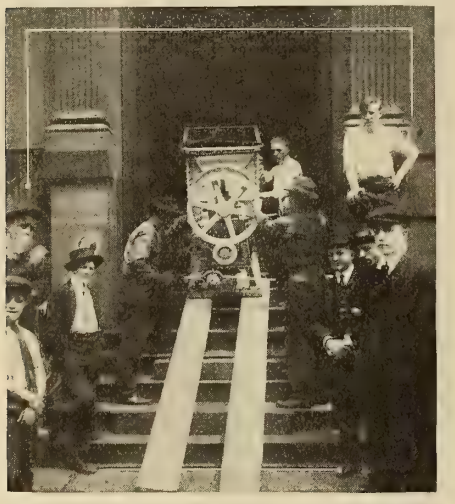
Without knowing it, the General got himself handsomely photographed during the making of some scenes on Governor's Island recently.

DOUGH-MIXING MACHINES FOR KLEINE'S "MONEY MASTER"

One of the novel, interest-inciting "touches" in George Kleine's big five-part feature, "The Money Master," was the use of three two-ton dough-mixing machines, rented from the manufacturers, Jaburg Bros. These mighty props required the services of a corps of safe movers to get them into the Fourteenth street studio.

That part of the story for which the mixers were used is also one of strong, human-interest value. Frank Sheridan plays the ruthless, iron-man of business.

He visits a Ghetto bakery in the course of the story. He has no sympathy for the wretches who eke out a precarious livelihood in the East Side basement, maintaining that anyone can succeed if he really wants to succeed.



TWO-TON DOUGH-MIXING MACHINES USED IN KLEINE'S "THE MONEY MASTER"

To prove his theories and to win back his son, an East Side worker, who is estranged from him, the man of millions sends orders to his yacht to sail, spreads the rumor that he is on board for a long cruise, discards his clothes and starts life over as a helper in the Ghetto bakery.

"The Money Master" is founded on Cleveland Moffett's play "The Battle" and is scheduled for release through the Kleine-Edison Feature Film Service on Wednesday, September 8.

GLIMPSES OF THREE OF THE SEPTEMBER V-L-S-E FEATURES



ROBT. EDESON AND MURIEL OSTRICHE IN "MORTMAIN" (Blue Ribbon—Sept. 6)

MARIE DRESSLER IN "TILLIE'S TOMATO SURPRISE" (Liberty Bell—Sept. 27)

MR. AND MRS. SIDNEY DREW IN "PLAYING DEAD" (Blue Ribbon—Sept. 20)

Veil Lifted from Mysterious Studio Secrets by Fox

Exhibitors Learn How a Packard and a Smaller Machine Are Bumped Into Each Other, Regardless of Expense, for Accident Scene in "The Wonderful Adventure"

FEW persons outside of those directly interested and connected with the producing end of the motion picture industry, realize to what extent directors go in order to secure actual scenes. It has come to be a mere matter of detail to blow up a bridge, dynamite a big ship, in fact send an engine and train of cars to destruction. The past week, in the William Fox coming release, "The Wonderful Adventure," by Captain Wilbur Lawton, in which William Farnum and Dorothy Green are playing the leading roles, Director Frederick Thomson demolished one automobile and severely smashed a big six passenger Packard.

The "accident" took place on a lonely curve over the hills back of the Fort Lee ferry, in New Jersey. The scene was one in which Miss Green came bouncing along the road in a jaunty racing car, driven by herself.

At the meeting of the roads, her car is supposed to have stalled and she gets out to try and start it.

While she is working at the crank a big Packard carrying Mr. Farnum comes along and, going at high speed, runs into the little car and completely demolishes it. So hard was the impact that the wheels were torn from the little racer and not even the body was left intact.

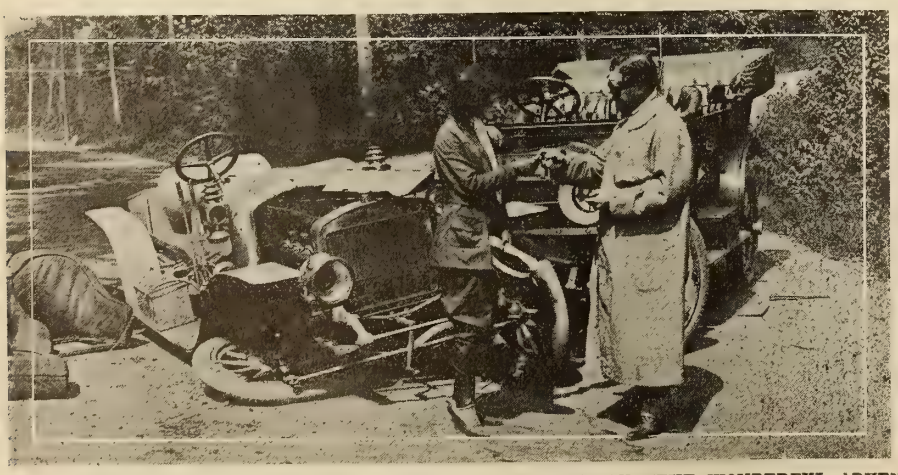
The company went to Saranac recently and made several thrilling scenes on the lake. Among them was a canoe accident in which William Farnum was thrown into the water.

An amusing incident happened in connection with the destruction of the racing car. Miss Green has a colored chauffeur named Rastus. Mr. Thomson picked Rastus out to act as chauffeur for Mr. Farnum and run the Packard into the racer. In order to make the racing car look flashy, it had been painted in wide gray and yellow stripes. These colors appealed to Rastus, and he became, in a short time, very much attached to it. When the hour came for the smashing, the colored chauffeur began to get morose and uneasy.

He kept eyeing the natty little car and looking with furtive glances at the director. This continued for more than an hour while things were being arranged for the final scene. At last Rastus could stand it no longer, and when some one made a joking remark about the way the car was painted, Rastus blurted out to Mr. Thomson:

"Dat ain't no bad car, dat am a good little car, dat am, and it's too bad to bust it all up, too. She's a fine little car."

The solem remarks of the darkie created an uproar of mirth, but he didn't see any fun in the affair and said so.



WILLIAM FARNUM AND DOROTHY GREEN AFTER THE SMASH IN "THE WONDERFUL ADVENTURE" (Fox)

ROBBINS IN NEW YORK WITH FOX

Hermann Robbins, manager of the Fox Film Corporation at Syracuse, N. Y., has been promoted to an executive position in the New York office and is succeeded by B. B. McKibbon, formerly manager of the World Film at Buffalo.

WESSLING, OF PATHE, TAKES TRIP

W. S. Wessling, Portland, Ore., manager for Pathé, has just returned from a trip to Tillamook, where he reports good business and a splendid outlook for the fall and winter months.

RIALTO AND CLIPPER BRANDS ADDED TO MUTUAL PROGRAM

Rialto Star Features and Clipper Star Features are two brand names added to the Mutual's new $8,000,000 program.

The Rialto is the name chosen from the three-reel Broadway star features produced by the Gaumont Company for release on the Mutual Film Corporation's regular program.

This new name has been selected to avoid complications over the Knickerbocker Star Features brand. Rialto occurred to the Mutual chiefs as it is calculated to carry all the atmosphere of Broadway with it.

Clipper Star Features will be the anme for the three-reel releases of the same high quality made by the American Film Manufacturing Company.

The first release under the Rialto brand will be "The Unsuspected Isles," with Fania Marinoff, famous Broadway star, as the lead. This three-reeler will be released on the regular program to Mutual exhibitors September 8, and without extra rental charge. It is an expression of the new Mutual policy of an all-feature program, as announced by President John R. Freuler.

Particular significance is attached to this release under the Rialto brand because of the condensed quality offering. The sponsors of the Rialto brand promise a meaty, virile three-reel feature, every reel and every scene full of dramatic potency.

Next on the list of three reelers will come "Shorty's Ranch," a Broncho release with enough thrill in it to entertain even the most jaded film fan's appetite. It will be released September 15.

Then comes a Clipper, "The Great Question," produced by the American Film Corporation for the new Mutual program. In "The Great Question," Harold Lockwood and Mae Allison are starred. This is the first time such a star as Harold Lockwood has appeared in a three-reel production. He has played in the "Lure of the Mask," by Harold McGrath and other famous Mutual Master-pictures.

DAVIES IN ACCIDENT WITH ARBUCKLE DURING PALLAS PICTURE

Howard Davies, who is following up his success in "The Rugmaker's Daughter," with a fine characterization in Maclyn Arbuckle's first subject for Pallas Pictures, "The Reform Candidate," wrenched his left knee last week in a spirited scene with Mr. Arbuckle.

The knee has been weak since Howard Davies' university days when he threw it out of joint in England in a championship game of football between the elevens of Oxford and Cambridge. He played inside right forward for Cambridge and was known as one of the star players of Great Britain.

He is also a famous cricketer. The injury kept Mr. Davies out for a week, but as Director Lloyd merely postponed his scenes till his return, it worked no hardship upon the finished picture.

Kleine Eastern Managers Hold 2nd Annual Meeting

Branches in Atlanta, Chicago, Pittsburgh, Philadelphia, Toronto and Boston Represented with Executive Heads of Studio, Scenario, Auditing, Publicity Departments Present

THE second annual conference of Eastern branch managers and executives was held in the George Kleine studios, New York City, Sunday, August 8. Managers were present from Atlanta, Chicago, Pittsburgh, Philadelphia, Toronto and Boston, as well as the executive heads of studio, scenario, auditing and publicity departments.

The day proved a busy one for all concerned. A great deal of business was transacted, and a good deal of fun was sandwiched in between, the latter including a hastily improvised moving picture scenario featuring George Kleine, ably supported by William E. Raynor and W. D. Cooper, managers respectively of the New York and Toronto offices.

There were twelve other supports incidentally of varying degrees of excellence, all determined to avail themselves of their only opportunity to see their ghostly doubles, under the able direction of Louis Myll.

Mr. Kleine called the meeting to order about 11 a. m., and from that time until the adjournment to the studio about 4 p. m. questions of policy were decided, and plans for a busy fall and winter were made. Local conditions in the various territories were discussed with benefit to the different managers and departments affected. Altogether the afternoon proved highly profitable and advantageous.

About five hundred feet of film was made in accordance with the aforementioned scenario. As this document was of a purely private and confidential nature, nothing more can be said of it in these columns.

Later in the day the meeting was adjourned to the Brevoort Hotel, where a typical George Kleine feast was prepared. The dinner broke up about midnight, when fifteen tired but enthusiastic film men found their ways to trolleys, subways and out-of-town flyers.

Those present were: George Kleine; Merle E. Smith, general branch manager; Douglas H. Bergh, traveling representative; William E. Raynor, manager of the New York office; H. A. Bugie, manager of the Philadelphia office; M. F. Gibbons, manager of the Pittsburgh office; W. D. Cooper, manager of the Toronto office; R. D. Marson, manager of the Boston office; Ben F. Simpson, manager of the Atlanta office; John J. Dacey and Foster Moore, traveling out of the New York office; Louis Myll, manager of productions; Frank Phelps, general auditor; J. C. Miller, editor; and O. F. Doud, publicity manager.



THE GEORGE KLEINE EASTERN EXCHANGE MANAGERS AT THEIR ANNUAL CONFERENCE WITH MR. KLEINE, HELD IN NEW YORK CITY, AUGUST 8

SELIG "HERALD" COVER MAY BE USED FOR ADVERTISING

The Selig "Herald," makes a new and striking appearance in the twelfth number, just out. The continuation of the cover page in colors, which is blank on one side, is an innovation.

The cover can readily be torn off and used for lobby displays or framing purposes by exhibitors.

A color insert, this issue in green, is devoted exclusively to Selig Red Seal plays, released through the V-L-S-E program. This insert can also be removed from the booklet for advertising purposes by the exhibitor.

The current semi-monthly "Herald" contains the Selig program up to and including August 31.

The pages of the present issue are filled with snappy readable articles of interest to every theatre manager, and deserves a careful perusal by anyone desirous of keeping informed of the latest Selig plays in advance of their release dates.

"NEAL OF THE NAVY"

(Panama-Pathé—First Chapter)

REVIEWED BY HARVEY F. THEW

WHETHER the serial is the highest expression of the motion picture art is no part of this discussion. Its purpose is served if it interests the public, and does it at the start, and it is on record that many a film fan of today has been made so by becoming interested in the opening chapters of some serial. In these circumstances the finer nuances of art need not bother either the producer or exhibitor, for if he be alive to the effectiveness of advertising he can work wonders with a serial, good or bad.

Seldom has a serial introduced itself so promisingly as has "Neal of the Navy," produced for Pathé by the Balboa Company, and issued under the Panama brand. Not only has there been a careful attention to logic, coherence and the construction of



PONTO'S ATTEMPTED TREACHERY

a story that one can believe, but its appearance is most timely, what with the mutterings of war thunder on the horizon, and the talk of army and navy matters which has aroused the whole nation.

The series will feature Lillian Lorraine and William Cortleigh, Jr., but neither of these appear in the first chapter, which is entitled "The Survivors." Instead, they are introduced as children, made homeless by a cataclysm of nature. And right here have the producers of "Neal" shown a disposition to depart from strained artifice to produce a thrill, and to spare no trouble in order to make their big scenes convincing and real.

Neal, the son of a sea captain, and the little daughter of the proprietor of Lost Island, are left homeless by the eruption of Mount Pelee, in Martinique.

Scenes of the actual eruption, taken by Pathé cameramen, are shown. The clouds of steam, smoke and ashes, and the masses of lava rolling down the mountainside are shown in close-up views, to get which some operator must have risked his life.

Survivors throwing themselves into the sea and clambering aboard ship, and later the fire which destroys the ship at sea, and the terror of the twice-stricken passengers, supply thrills which are natural because they are nature. The last touch of realism comes in the last scenes of this chapter, when the children are picked up by a United States cruiser.

The scenes are taken on the deck of a real cruiser, with seamen and their officers going about their duty, and officers in correct uniform and insignia figuring in the story. The only inconsistency is the introduction as a lieutenant-commander of a young officer in the insignia of a junior grade lieutenant, but nobody cares about that.

"We want boys like you in Uncle Sam's navy," is the officer's greeting to Neal, when he learns how the lad had saved his little companion, and from this one can anticipate an adventurous career for the young man in the forthcoming chapters.

"THE STRANGE CASE OF TALMAI LIND"

(Selig—Three Reels)

REVIEWED BY T. S. MEAD

PRENATAL influence is made the basis for this unusual story, and gives to it a mystic trend which runs consistently through the film. The drama is so typical of Kathlyn Williams that her many admirers may guess that she had a great deal to do with its construction.

As a matter of fact, she is the author of the scenario as well as the star in the production. Her versatility as an actress is displayed by the way in which she fulfills a dual role. She is seen as Hilda Lind, growing to old age, and later she again rejuvenates to Talmai Lind, Hilda's seventeen-year-old daughter.

On occasions she is apparently playing both these roles simultaneously, and these scenes are most skilfully handled by the director. The rest of the cast, chief among whom is Guy Oliver in the part of Carl Lind, Hilda's husband, supplies good support, while the wild animals of the Selig jungle zoo add considerable interest and excitement to the picture.

A few days before the birth of Talmai, her mother is thrown into the cage of an untrained lioness by the father in a fit of drunken rage when she protests to him against his cruel treatment of the wild beasts.

Miraculously she escapes harm and the lioness later becomes the mother of a cub at the same time that Talmai is born. The effect of the mother's fright just before the birth of Talmai is shown in the daughter, who grows up as a beautiful but strange girl.

She seems to have the qualities of a wild beast, and stranger still she experiences real physical pain when the lioness, whose



TALMAI LIND AND HER LION

birth was simultaneous with hers, is abused. This latter fact is discovered by Amos Drew, a young lion tamer who falls in love with Talmai.

When Talmai repulses him he wreaks vengeance by tormenting her lion. A young artist appears on the scene and Talmai, not knowing that he is already engaged, falls desperately in love with him.

One day she passionately declares her love, but as the artist, for the moment won to her, looks into her eyes he sees the smoldering soul of the wild beast and repugnantly casts her aside. The heart-broken Talmai, going to her mother for comfort, learns what had happened just before her birth, and concludes this is what makes her different from other people and feared by the man she loves.

She goes to a mountain peak and below her sees the artist happily talking with his fiancee. At this identical moment Amos Drew back in the animal arena in a drunken rage starts to torment the lioness who is so mysteriously connected with Talmai.

The beast springs at him and he fires his gun. Talmai on the mountain peak screams in agony and falls dead at the feet of the young artist.

"THE WHEELS OF JUSTICE"

(Vitagraph Blue Ribbon—V-L-S-E—Four Parts)

REVIEWED BY WILLIAM RESSMAN ANDREWS

"THE Wheels of Justice" follows the career of a heartless sensual woman, who despising her staid elderly husband, tries to hold in thralldom a young man temporarily infatuated with her beauty. The woman is an adventuress of a pronounced type, reminiscent of the heyday of melodrama.

To the woman her husband is a mere machine for turning out money for her luxurious tastes, and at the first indication of retrenchment from him, fosters a deep resentment.

Ralph Brooks meets Rita Reynolds, an adventuress, at a reception and becomes infatuated with the woman, who is also attracted to the young man. They plan an elopement. Mrs. Reynolds schemes to take a large amount of money from the safe in her husband's study, after his departure for a business trip.

The husband unexpectedly returns for some forgotten papers, and discovers evidences of the elopement. He grasps a revolver with the intention of killing his wife. In the struggle she gets the weapon from him and he is shot. A burglar witnesses the tragedy, and the woman conceives the idea of fastening the crime upon him.

Brooks arrives and hears enough to give him an insight into the woman's true character. The burglar manages to make his escape, and Mrs. Reynolds urges an immediate flight. But Brooks changes his mind. The woman noticing the lover's feeling of revulsion, decides in a sudden mood of hate to accuse him of the crime, and succeeds in making a jury believe the young man guilty.

Brooks finally manages to escape from prison and obtains permanent freedom through a confession wrung from the woman.

Brooks' experiences behind prison bars are shown in detail. Various penitentiary social functions, like the assembly of the convicts in the shoe shop, and the well-known dance called the "lock step," are introduced for the benefit of the uninitiated. Indeed, there are so many informing scenes of prison life, that no one, no matter how burning with curiosity, will be obliged to break the law to get an inside view of the State's prison, provided he watches this part of the film with attention.



THE REVOLT IN THE SHOE SHOP

Why, may it be asked, does a mother of a boy convicted and sent to prison for twenty years on the false testimony of an adventuress, visit the unprincipled woman after the trial as a guest, with no other motive? But then some directors are omniscient, and why should any one quarrel with such a profound knowledge of human nature?

The picture on the whole, will interest. The action is swift throughout, and there are many novel scenes.

"THE SLAVEY STUDENT"

(Edison—Three Reels)

REVIEWED BY GEORGE D. PROCTOR

THE beauty and histrionic ability of Viola Dana and the pajama atmosphere of the girls' boarding school are the parts of this picture that will be remembered longest. "The Slavey Student" is, withal, a very pleasing subject and one with considerable popular appeal.

Viola Dana plays the slavey student, a girl who is working her way through boarding school. Her brother goes to jail through a bag of burglar's tools being found in his room. The tools were owned by the man in the next room. This man's identity does not come out till the very end of the play when the brother has been released from jail and meets the fellow who caused him all the trouble just as the other fellow is about to wed his sister's chum. The brother breaks up that little romance and everybody is happy.

John Collins gave Miss Dana plenty of footage all the way and she never misuses it. Pat O'Malley plays the brother. Yale Banner is the crook whose exposure is the climax of the picture. Others are Henry Leoni, Mrs. Wallace Erskine and Marie La-Manna as Viola Dana's chum. The pajama parties of the girls will draw attention and many of the close views of Miss Dana are very effective.

"MONSIEUR LECOQ"

(Thanhouser-Mutual Masterpicture—Four Reels)

REVIEWED BY HARVEY F. THEW

THE boy who hid the old "Broadbrim Weekly" behind his geography, who let Sherlock Holmes encroach on the call to supper and who valued Pinkerton above the feeling that he had done his full duty by the wood-box, has never grown up. The old love will often crop up in the most tense of his business hours, and many a fat contract has gone overboard because of a red-backed detective story, which edged in at the wrong moment.



AT THE TAVERN

And those old days are with us again. In his full image, Gaboriau's Lecoq goes stalking across the screen, putting a new thrill of visual action into the famous character and his exploits. Who cares if some of the situations are thin, or if the oldest of stage tricks and devices are resorted to? Who cares if the whole thing is impossible? The old spirit, which confused us when trying to describe the course of the Willamette River, is here, only now we can see with our eyes what we had to imagine back in the nineties.

Paris and the atmosphere of French prisons, taverns and courts, have been admirably reproduced by the Thanhouser people—on Glen Island probably. Before the film has run ten seconds there is trouble in the tavern, shots are fired, two mysterious men bite the sawdust—and Lecoq is on the job. That's the way Gaboriau always did it, you recollect, and that's the way Thanhouser has done it. From that on there is action, mystery and action; the surreptitious passing of cipher notes, the mysterous recognition of the judge, and the stealthy filing of prison bars. The interest is held tense, and one is a boy again, which, according to expert appraisers, is worth all you pay for it.

Nothing more need be said. The population of the United States is 101,100,000, all children, and thousands of hearts are going to skip a beat now and then when they see Lecoq in the flesh, running this mystery to the ground.

William Morris is the ideal Lecoq, and Alphonse Ethier is a splendid French nobleman. Other characters are represented by Florence LaBadie, Reginald Barlow, Julia Blanc and Morgan Jones.

"UNDER SOUTHERN SKIES"

(Broadway Universal Feature—Five Reels)

REVIEWED BY H. S. FULD

IN this production from the Victor studios the director, Lucius Henderson, has gone to rather unusual lengths to secure his "true atmosphere" that would show the "spirit of the times." In fact, the locations are so wonderfully well chosen in showing the "Days of '61" that one could well imagine that the scenes were taken fifty years ago. The detail as to costume, interior settings and exteriors seems to have been given more than the ordinary attention. In addition to this there is good acting on the part of the principals, an interesting story for the plot, and last, but not least, masterly work on the part of the cameraman.

The story opens in 1860 on Major Crofton's plantation in Louisiana. Lelia (Mary Fuller), daughter of Crofton (Charles Ogle), has two suitors for her hand, Burleigh Mavor (Milton Sills) and Steve Daubeney (Paul Panzer).

At a party given in celebration of Lelia's eighteenth birthday, her mother, whom she has been taught to believe dead for the last sixteen years, appears incognito. Lelia is told by her negro mammy that she is a poor strange woman who has wandered accidentally into the midst of the merry throng only to be overcome with her exertion. Lelia not suspecting anything out of the ordinary, conducts her to the porch of the house and ministers to her comfort.

Daubeney, who has overheard the conversation between Mrs.



LELIA'S BIRTHDAY PARTY

Crofton (Clara Byers) and "Mammy" when they met outside the grounds, uses this secret information to secure the Major's consent to his marrying his daughter.

How Lelia finds her mother in time to prevent the culmination of Daubeney's plans, and how she finally marries Mavor, the man of her choice, at the death of Daubeney, is shown in manner so absorbing that the beholder's interest never lags throughout the entire production, so tense are some of the situations as to hold one in suspense.

Special mention might be made of the competent manner in which Miss Fuller and Messrs. Panzer and Sills rendered their parts, also of the fact that Charles Ogle's wig was so palpably false that that fact should have been included in the "attention to detail."

"THE MIGHTY ARM OF MACISTE"

(Itala—Seven Reels)

REVIEWED BY HARVEY F. THEW

THERE is—or was—a reason why people went to Europe—they sought novelty, a complete change of scene, people and atmosphere, and they found it. Europe is itself, and it does everything its own way. Its landscapes and the vistas of its city streets are all Europe's—if there are any left, and this distinctiveness extends even to its thrills and its melodramas. If any See-America-First-Nighter doubts this, the new "Maciste" thriller will convince him in the first five hundred feet.

"Maciste" is melodrama in its most florid form, but melodrama unlike anything that was ever produced west of latitude 10:30:26. There is something new in every episode, and to a public always eager for the novel in its pulse-quickeners it should come as the big thing of the season, up to this moment. It is the sort of extravagant thing that anyone will enjoy immensely.

"Maciste" is Ernest Pagano, the mighty giant of "Cabiria," and this picture was written to give him an opportunity to show his extraordinary strength, at the suggestion of D'Annunzio, author of the earlier Itala production. Aside from its melodramatic surprises, the picture is full of the charm of European landscapes, the streets and alleys of Turin, the mountain villas of Umbria, and the police methods which hold the spectator in the grip of Gaboriau and Conan Doyle; and on top of all there is a directness and incision about everything that is unusual in the melodrama of this country.

Josephine, persecuted by her ducal uncle and his hirelings, escapes from her pursuers by dodging into a motion picture show. There she sees "Cabiria," with Maciste bending aside the great iron bars of his prison. She hits upon the plan of securing him as her protector, and arranges to meet him. Such protection as he can give, like throwing great trunks of trees in front of speeding automobiles, hoisting villains up by the hair, lifting heavy tables with his teeth, opening a locked desk by simply ripping the top off, tying a body of men hand and foot and cording them on a push cart, is cheerfully offered.

"The aim has been," says the announcement of the Ital Company, "to present a picture entertaining, and, perhaps, thrilling at times, rather than a classic. It is not hampered by preachment, is little concerned with its moral effect, nor could we claim for the film an artistic triumph. We believe it will amuse, entertain and satisfy the public because of its novelty and ingenuity."

This seems to us like intelligent and effective advertising; it is sincere, and it "makes good" on its every proposition. It is as though a merchant should say: "Do you like this kind of goods? If so, we have it."

"THE RING-TAILED RHINOCEROS"

(V-L-S-E—Lubin—Four Reels)

REVIEWED BY HARVEY F. THEW

RAYMOND HITCHOCK, deprived of the lines which have made him the famous comedian, is Raymond Hitchcock still. In this, his first appearance on the screen, he demonstrates that "business" is a big factor in polite comedy, but he also brings home the fact that the lines are the bigger part. In his best situations one cannot help but wish his words were audible—they look as if they might be good.

He is the Raymond Hitchcock of the Yankee Consul in this picture. It is described as a "preachment for prohibition; in four pellets," and the star has opportunity for the same form of comedy



THE RHINO IN COMMAND

that he did in that success. As a stage "container" he is excellent material for the camera. One criticism, however, would be that the story is allowed to drag in many spots.

The "preachment" is found in an old allegory, in which the ring-tailed rhinoceros is the symbol for the demon of the bottle. Hitchcock is told by his prospective father-in-law that he will not be allowed to marry his daughter (Flora Zabelle) unless he stops his drinking. On the heels of this, the young man dallies with the

vine while the guests at a lawn party given to announce his engagement are awaiting him. He doesn't appear until all the guests have departed, and then his reception is a little chilly.

Home in his own rooms, he dreams of an adventure in a fairy kingdom, where the King, in the person of his fiancee's father, sends him out to kill the rhino, in order that the princess may be able to stop weeping. He finds that the beast and the bottle are the same, and for a while is beguiled by it. But the faith of the princess' young brother spurs him on, whereupon he slays the rhino with the bottle from which it sprang. The princess stops weeping, and he clasps her in his arms, awaking to find himself holding the girl's real brother on his knees, and the girl and her parents standing around him. He is reformed, and everything is lovely.

Assisting Mr. Hitchcock and Miss Zabelle in the cast are Raymond Hackett, Herbert Fortier, Ida Waterman, Arthur Matthews, Edward Metcalfe and William Boyd.

"THE MARRIAGE OF KITTY"

(Lasky-Paramount—Five Reels)

REVIEWED BY PETER MILNE

THIS spicy comedy will win success more because of the most attractive personality of its dainty little star, Fannie Ward, than as the result of the actual story presented. The play was composed by two Frenchmen, consequently its plot is of the same nationality and consequently, again, we might say that several of its situations edge somewhat delightfully on the risque.

Hector Turnbull, who made ready the scenario for the screen, has definitely succeeded in establishing a very humorous offering. Despite the fact that as soon as the picture is half way over we are well aware of the coming termination, the lively comedy dispersed by the various characters is sufficiently plentiful to keep the interest from faltering.

Several of the characters, including the male lead and others less important, have been exaggeratedly drawn, partially burlesqued. Jack Dean plays Lord Reginald Belsize. Reggie has a never-to-be-daunted fondness for feminine beauty, a monocle and an empty pocket. He is possessed with the mistaken idea that he is in love



KITTY'S HUSBAND BEGINS TO FALL IN LOVE

with Helen de Semiano, perpetual habitue of the Gaiety theatre. My Lord is to receive a fortune provided he marries a woman not of the theatrical world.

But then Kitty steps in. Kitty being very beautiful, makes herself ugly and marries Reggie, for a slight recompense of $50,000 and the lord's Newport estate. After receiving his money Reggie plans to divorce Kitty and marry Helen, but Kitty springs a great big surprise and turns out to be beautiful, so Reggie is content with his wife and forsakes his fiancee.

Cleo Ridgeley has her familiar role of the adventuress, Helen de Semiano. Tom Forman plays her coniving brother, while Richard Morris and Mrs. Lewis McCord have the other principal roles. George Melford directed the production and has certainly turned out a worthy successor to his many past pictures.

"THE WOMAN NEXT DOOR"

(Kleine—Five Reels)

REVIEWED BY PETER MILNE

WOMEN possessed with suspected pasts have long held a prominent place in screen dramas. Such a person is the dominating figure in "The Woman Next Door." But whether it be the structure of Owen Davis' play, upon which the picture is based, or the ingenuity of the scenario writer, the picture's treatment has caused it to appear in a delightfully refreshing light.

We are introduced to the woman before we become acquainted with her past and by this method of development the story is able to create more suspense than would otherwise be the case. Later on in the picture her former life is revealed. She tells herself how, on account of a jealous lover, her married life was ruined and consequently how she was obliged to obtain a divorce. Her innocence being firmly established,



WHEN THE RIGHT MAN CAME ALONG

she is proposed to by the man next door and gladly accepts.

Perhaps it is the pathetic figure that Irene Fenwick makes of the title role that gives the picture such an attractive air. At any rate, Miss Fenwick's personality counts largely in the production's favor, as her performance is truly an admirable one. Lawson Butt, appearing as Lake, the heavy, registers well in a disagreeable part, while Ben L. Taggart plays to good advantage as Grayson, Miss Fenwick's opposite. The rest of the cast, including Della Connor, Camille Dalberg, Richie Ling, Albert Andruss and John Nicholson, give consistent performances.

The comedy element in the picture is by no means lacking. There is enough present to furnish relief from the intense moments. Mr. Nicholson especially deserves commendation for his comical characterization of the Mexican commandante.

The photography is good enough for the most critical, being in every instance clear and defining well the figures of the players. The five reels offer some very beautiful exterior scenes while the settings do credit to the even consistency of the remainder of the offering.

RUSSELL APPOINTED HORSLEY AGENT ABROAD

D. W. RUSSELL has been appointed representative in the British Isles for David Horsley and left August 14, accompanied by Mrs. Russell, on the American liner "St. Paul" for London, where he will make his headquarters. Mr. Russell will handle the MinA and all other Horsley pictures known under other brand names as well as the Cub Comedies which Mr. Horsley is now releasing through the Mutual program.

So many inquiries have been received from England for the Horsley product that it was found feasible to establish an agency there. Mr. Russell is particularly fitted to be in charge. He has been associated with Mr. Horsley's interests for several years as Western representative with offices in Chicago, and recently was appointed general sales manager at the Bayonne office.

The office, which will be located at 193 Wardour street, London, W., will be opened the latter part of August.

ENTHUSIASTIC SUBSCRIBERS AND PRODUCE

Couldn't Run Without It

MARION PHOTO-PLAY COMPANY
Marion, Ohio, May 25, 1915.

Motion Picture News,
New York, N. Y.

Gentlemen: Enclosed herewith find notice and check for $2.00 in payment of renewal on News. We could not run the place without it. Find it invaluable. More power to you.

Respectfully,
G. H. FOSTER.

Subscribes for Both Houses

THE LYRIC THEATRE CO.
Van Wert, Ohio, May 28, 1915.

Motion Picture News,
New York.

Gentlemen: Herewith are one year's subscription for the Lyric Theatre, Van Wert, O., and also one year's subscription for the Lyric Theatre, Delphos, Ohio. I own both houses and finding the News a "news" magazine, ordered it for both houses.

Yours truly,
LYRIC THEATRE CO.,
H. W. Powell, Mgr.

Must Have Back Numbers

THE BROADWAY THEATRE.
Albert Lea, Minn., May 24, 1915.

Motion Picture News,
220 West 42nd Street,
New York City.

Gentlemen: Enclosed pleased find check for $2.00 to cover one year's subscription to your valuable publication. Please have subscription date back as far as possible, not, however, previous to January 1, 1915, sending me back numbers to cover the period between present time and date subscription takes effect, obliging,

Yours truly,
V. B. VALLEAU, Inc.,
V. B. Valleau.

Could Not Be Improved

Point Marion, Pa., May 28, 1915.

Motion Picture News,
New York, N. Y.

Gentlemen: As per your card of the 26th, we are enclosing you voucher to the amount of Two ($2) Dollars, same being for Motion Picture News for the year ending June 10th, 1916.

I cannot see as the magazine could be improved.

Yours very truly,
BARNEY'S THEATRE,
A. S. Mapel, Mgr.

Need It for Back Releases

THE CALDWELL
St. Joseph, Mich., May 24, 1915.

Motion Picture News,
New York City.

Gentlemen: Kindly start my subscription with the issue of May 1st, sending me the back copies as we are just entering the game and wish to start with the first of the month to keep us posted on back releases.

Yours very truly,
CALDWELL THEATRE,
Per Hansen & Saether.

Helps to Get Out Publicity

NEW THEATRE CORPORATION
Staunton, Va., May 25, 1915.

Motion Picture News,
220 W. 42nd Street, New York City.

Gentlemen: The writer has been using the "News" in the theatre business for some time past at The Baker, Grand Natchez, Miss., and with the Consolidated Amusement Co. of Camden, N. J., previous to that. I find that the "News" is absolutely necessary to the manager seeking to give his patrons the best and in getting out the proper publicity, and in keeping posted on Who is Who and What is What in the Silent Drama line.

Yours very truly,
MONTE CRAIG, Manager.

Great Help to a Theatre

THE ROMA—THEATRE BEAUTIFUL
Berlin, Canada, May 29, 1915.

Motion Picture News,
220 West 42nd Street, New York City.

Gentlemen: Herewith cheque for $3.00, which covers our subscription as per bill rendered to us several weeks ago, but was mislaid for some reason or other. Kindly send me a receipted bill. I wish to state that your paper is a great help to a picture theatre and we feel as though we could not get along without the Motion Picture News. We have a theatre that seats 900 people and is considered one of the prettiest little houses in Ontario.

Sincerely,
AL BECKERICH,
Mgr. Roma Theatre.

A Great Paper as It Is

Belton, S. C., May 27, 1915.

Motion Picture News,
New York City.

Gentlemen: I herewith enclose you my check for $2.00 to renew my subscription to the Motion Picture News for one year from my expiration date. I think the News is a great paper just as it is, and I don't see how I could hardly get along without it.

Yours very truly,
HENRY CAMPBELL,
Manager Pastime Theatre.

CO-OPERATION WITH THE ADVERTISER

RESULTS



NEW YORK

W. H. RUDOLPH
GENERAL MANAGER

BERLIN

EIKO FILM COMPANY OF AMERICA

220 WEST 42ND STREET

TELEPHONE
BRYANT 6485

NEW YORK. August 16, 1915

Mr. H. Ashton Wyckoff,
Motion Picture News,
220 West 42nd Street,
New York City.

My dear Mr. Wyckoff:

This is to assure you that I appreciate very much the extremely rapid service you gave us on the "Guarding Old Glory" four page advertisement last week. Your work in getting the artist's drawings and plates made and the type set in twenty-four hours with the very satisfactory results you did must be bear a record for speed.

Our replies from this advertisement to date have been exceptionally good, in fact far beyond my expectations.

Thanking you for your hearty co-operation which was all that enabled me to get this advertisement out in time, I remain

Very truly yours,

W. H. Rudolph

WHR:PS.

"THE WOMAN HATER"

(Essanay—Three Parts)

REVIEWED BY T. S. MEAD

FILLED with irresistible comedy and with sparkling action which holds the interest intense "The Woman Hater" speeds through three thousand feet of film in a period that seems far less than that actually registered by a time piece.

The story from the pen of H. C. Chatfield-Taylor is a most interesting one, bubbling over with humor that verges on the farcical. Chas. J. Brabin, the director, has spared no pains in selecting pretentious settings suitable for the plot. The scenes on the sailing yacht, the steeplechase, the realistic fall of the heroine from her horse and the two weddings are a few that deserve special mention.

Henry B. Walthall, proves that his masterly portrayal of human emotions, is not limited to those of a more serious nature. His acting in the comic role of "The Woman Hater" is clever to an extreme.

Edna Mayo appears to an unusually good advantage as the captivating girl who deliberately sets her cap for the wealthy woman hater. It is difficult to understand how any mere male can hold out so long against her charming personality. The supporting cast, chief among whom is Bryant Washburn, is also very good.

"The Woman Hater" is kidnapped by his friends and taken aboard a yacht, where a party of young women are concealed. He is not aware of this until the boat is well under way for a long cruise. His friend has made a bet with one of the girls that she cannot make him propose. After a great deal of persistency and some ludicrous adventures both on board the yacht and at a house party during a fox hunt, she is successful and the wedding is arranged for.

At the altar the bridegroom bolts, but is induced to return at a future time when the girl tells him that she does not care to



WARDER LOSES HIS NERVE

marry him and promises to say "no" to the minister's question. She wishes merely to make it appear to the world that she has not been jilted. She double crosses him and they are married in spite of his protests.

"AN INDEPENDENT WOMAN"

(Reliance—One Reel)

REVIEWED BY HARVEY F. THEW

CAST as "A middle aged woman" in this piece, "Bobbie" Gould has found it impossible to put on the required age. She is an attractive, sweet young girl all through the picture, and her personality is the strong thing in it. Her part is that of a woman who went west to take up a claim, and make her way independently.

Her money is stolen while she is helping a neighbor, and she has so much other hard luck that she resolves to go back home. She turns down Jim's offer of marriage, but on her way to the station, her heart misgives her, and she returns with a justice of the peace, arriving at Jim's home in time to be held up, in company with the justice and Jim's mother, by robbers who have seen Jim hide a little roll of money.

Jim, who has followed her to the station, returns in time to stop the robbery, and the justice does his work right on the spot. There are a number of striking scenes. Vester Perry, Eleanor Stone and Augustus Carney are also in the cast.

"JERRY'S BUSY DAY"

(Cub Comedy-Mutual—One Reel)

REVIEWED BY HARVEY F. THEW

THE second Cub Comedy is even better than the first. The new Horsley organization is in perfect working order, and George Ovey, on whom the comedies are hung is showing a great flash of form. "Jerry's Busy Day" is well named, for the little comedian works with a wild defiance of all union rules, and is funny all the time.

Jerry happens on two bankers, after the bankers have gone swimming, leaving their clothes on the bank. Later he happens



JERRY THE OPEN-HANDED

on two policemen in a similar situation; then two tramps happen on him. He gives the tramps the money, clothes and business cards of the bankers, telling them to call on him and he will give them jobs "in my bank."

Then the clothes of the policemen are left for the bankers, and the tramps' outfits for the policemen. An ordinary imagination can realize the mix-up which follows. Jerry, making himself at home in the bankers' mansion receives the tramp, and meantime the real bankers are arrested for impersonating policemen. Jerry gets out of the fix, all right—trust him for that, but not until everybody in sight has been involved.

SEELYE IS ON EXTENDED TOUR OF EASTERN BRANCHES

C. R. SEELYE, assistant general manager of the V-L-S-E, is on an an extended tour of the Eastern branches of the V-L-S-E.

On this trip Mr. Seelye is brushing up the territories preparatory to the fall campaign, which will be even more active than that conducted during the spring and summer.

Before leaving, Mr. Seelye said that while the business being done by the Eastern branches did not leave room for the slightest discontent, greater things were looked forward to in the fall.

He said that the work accomplished by the Big Four branches up to date was really phenomenal, in view of the fact that business had increased every week throughout the summer season.

Mr. Seelye accounts in part for this increase to the standing of the Big Four, and in doing so does not take credit away from any of the V-L-S-E representatives, but merely cites this fact in connection with the newness and consequent incomplete selling organization of the Big Four, and bases his prediction of great things to come in the cool weather on the success that has attended the exhibition of the features already released, and the fact that by September the organization will be complete.

"A SPECIES OF MEXICAN MAN"

(Lubin—Three Reels)

REVIEWED BY IRENE PAGE SOLOMON

ADVANTAGE of the Mexican situation has been taken by Romaine Fielding to weave a plot around a man of superior ability who not only succeeds in freeing his country, but makes himself President of Mexico.

This gives Fielding, who directs and acts in the picture, a chance to introduce a lot of local color, also an atmosphere of "wars and rumors of wars."

The Man goes through the story without a name. He is shown as brave, gentle, high-minded. Of a commanding presence and superior intellect, he holds all the men under him in thrall.

They fight under tremendous pressure and against overwhelming odds. When the commander is killed "our hero" has to get arms and ammunition from the United States. In a series of impossible adventures he concludes his mission successfully. One of the said adventures is the rescue of a girl and her brother from death.

The girl becomes his sweetheart and later on his wife, which makes her the "First Lady of the Land"—in Mexico.



HE BECOMES PRESIDENT OF MEXICO

Audell Higgins takes the part of Rose. Roscoe Karns is her brother, Vinnie Burns his sweetheart. There is also an assortment of generals, millionaires, spies and college friends.

The photography is excellent, the picture full of thrills.

"EXTRAVAGANCE"

(Gold Seal-Universal—Three Reels)

REVIEWED BY PETER MILNE

A SOCIETY melodrama of greatly exaggerated design. Its followers will not be discovered among the audiences of large cities. More probably will it take better effect on the unsophisticated, the inhabitants of smaller municipalities.

The producers seem to have taken for granted that, due to the commonplace subject, they have license to treat it somewhat carelessly. Its development is too sudden, much detail is omitted, which partially accounts for the insincerity of a number of the situations.

The picture shows how the reckless extravagance of a mother led her daughter and her poor husband into all manner of difficulties and misunderstandings for a short time.

In the roles of the husband and wife, Hobart Henley and Cleo Madison render most pleasing performances. Adele Farrington as the mother overacts so that the part at times seems humorous. Charles Giblyn produced the picture.

"UNDER THE FIDDLER'S ELM"

(Lubin—Two Reels)

REVIEWED BY IRENE PAGE SOLOMON

A REAL detective story this, with an exciting mystery which is solved by the girl, who puts her wits to work in order to save her sweetheart, unjustly suspected of two serious crimes.

There are all sorts of thrilling moments in the picture, which, by the way, was adapted from Elliot Balastier's story in the "All-Story Cavalier" by Harry Chandlee.

Justina Huff, who takes the part of the girl, Rosalie Fletcher, is the only woman in the cast. Edgar Jones is director of the film, also playing Jim Chadwick, the man almost proved guilty by strong circumstantial evidence. Louis Mortelle is the false friend, who not only blows up the ship, but also steals the



"YES, THE SHIP HAS BLOWN UP!"

$25,000 and puts the crimes on poor, innocent Jim. Rosalie, with the slender clues of a box of rabbits, a strange noise and a streak of mud on a rock, finds that Beldon has stolen the money by means of a trained snake. All these happenings add to the interest of this offering, as does the fact that Jim makes a lot of money on an invention which gains him fame and the hand of the girl.

"The Fiddler's Elm" is the name of the tree under which the money had to be placed by demand of the blackmailer.

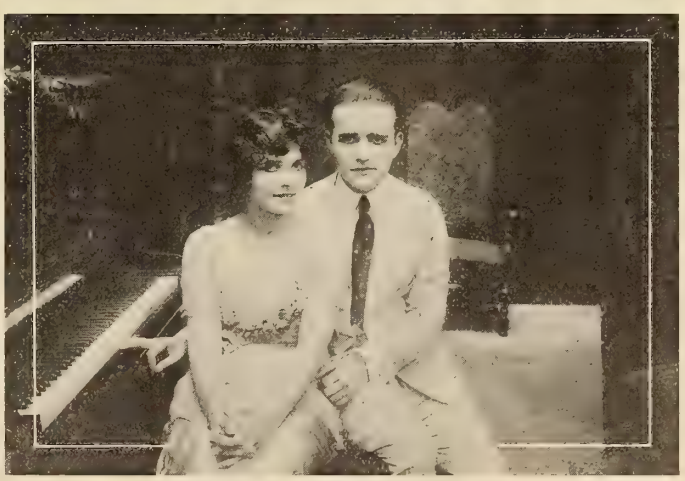
"THE TIGRESS"

(Vitagraph—Three Reels)

REVIEWED BY PETER MILNE

STORIES of criminals will be forever popular with a certain class of the motion picture public, and so "The Tigress," Vitagraph's latest offering of that kind, will no doubt receive a warm reception by those persons.

While the picture has nothing to distinguish it from others of the same variety, its plot carries enough suspense, furnished



WAITING

mainly by the peculiar character of the principal feminine lead, to interest the spectator in an average way at all times.

Julia Swayne Gordon appears as Nelga Petrona, a woman who leads a double life. She is in reality the leader of a band of criminals, but to her adopted son and to all outside her band she is a polished society woman. The young man is in

reality the son of a judge from whom he was stolen while yet a baby by his foster mother. He is in love with the judge's adopted daughter.

The story culminates with the revealing of the true character of Nelga by a detective, the establishment of the boy's real parents and the death of his adopted mother.

Others in the cast are Garry McGarry, Zena Keefe, Leo Delaney, Harry English and George Stevens.

"A MESSAGE THROUGH FLAMES"

(Thanhouser—Two Reels)

REVIEWED BY HARVEY F. THEW

THERE are tears in this story of a blind girl, whose sweet and patient nature wins all hearts. The simplicity of the life of the asylum, depicted in the opening scenes, rises to thrilling melodrama at the end. Mignon Anderson deserves great praise for her work in the role of the blind girl—a most difficult one at all times, and only once does she get "out of her part."

The nervous tension and constant straining to sense the presence and location of objects, characteristic of those deprived of sight, are admirably represented, and even in the close-ups Miss Anderson's depiction is convincing.

The blind girl is adopted from the asylum by the mother of a young telegraph operator at a country station. She quickly learns the Morse code and the office detail, and assists her foster-brother



THE BLIND GIRL SAVES THE LIMITED

in his work. While hanging an oil-lamp from the ceiling he falls and is stunned, and the lamp sets fire to the station.

The blind girl drags the unconscious man to safety, then answers the call of the wire in time to receive warning of mixed orders. She gropes her way to the switch and sends the freight onto a siding just in time to prevent a head-on collision with the limited train.

Miss Anderson is ably supported by Carey L. Hastings and Bert Delaney, the former as the foster-mother, and the latter the young operator.

"DRAWING THE LINE"

(American—Two Reels)

REVIEWED BY T. S. MEAD

THE theme for this two-reel drama is taken from a verse by the late John Joaquin Miller, famous poet of the Sierras, which read as follows:

In men who men condemn as ill,
I find so much of goodness still;
In men whom men pronounce divine,
I see so much of sin and blot;
I hesitate to draw the line
Between the two—when God has not.

Bill "condemned as ill," is the owner of an underworld resort. Fred, "whom men pronounce divine," takes funds belonging to Edith, an orphan, living in his home town, and becomes an habitue of Billy's joint in the city.

Both Bill and Fred back at home had been suitors for the hand of Edith, but due to Fred's influence, Bill had been cast aside because of the fact that his father was a thief.

Striving to get funds to meet Fred's insistent demands, Edith has become blind. Billy learns the true state of affairs, supplies the money for an operation to restore Edith's sight, and forcibly takes Fred in hand and makes a man of him, in order that he may return to Edith who is ignorant of his former wrong doing.



A FORCIBLE REFORMATION

Fred and Edith are made happy through Bill's sacrifice and the latter goes back to his life in the underworld. Vivian Rich, Jack Richardson and Walter Spencer play the principal roles.

"PROHIBITION" IS SOLD FOR IOWA, WISCONSIN AND INDIANA

THE exclusive distribution rights on "Prohibition," a six-reel photo drama, now causing considerable comment throughout the country in trade circles have been disposed of for the States of Indiana, Wisconsin and Iowa, to the W. H. Bell Feature Film Corporation, Chicago, announces that this strong feature of timely interest to the general public will be handled along its usual high class lines as inaugurated with "The Christian" of which it is the Illinois rights holders.

"HOUSE OF THOUSAND CANDLES" IS IN FIVE REELS

OWING to a typographical error it was stated in MOTION PICTURE NEWS, issue of August 21, that the Selig release of August 23 through the V-L-S-E, entitled "The House of a Thousand Candles" was six reels in length. This is manifestly an error, the correct length being five thousand feet.

A TYPICAL SCENE FROM F. O. NIELSEN'S DRAMA OF NATIONAL DEFENSE, "GUARDING OLD GLORY"



BEHIND THE BARRICADES

"THE LITTLE DUTCH GIRL"

(World Film—Five Reels)

REVIEWED BY PETER MILNE

THIS is an adaptation from Ouida's "Bebee," and was produced by Emil Chautard at the Peerless studio. The name part offers to Vivian Martin just the sort of role in which she is at her best. At first she is the light-hearted and gay young girl, reared with an absolute ignorance of the intricacies of life. One can easily imagine how delightful Miss Martin is in these stages of the picture. But later her blythe innocence gives place to unwelcome realization, brought about by disgrace, and later comes death. In these pathetic phases of the drama Miss Martin is equally good.

While the strength of the original offering is largely retained in the visualized version, it would appear to better advantage if slightly trimmed. Four reels would be about the right length. The subtitles ought to be extensively edited, some should be



BEBEE CANNOT UNDERSTAND THE ARTIST'S ADVANCES

eliminated and others replaced. This perhaps is applicable only in the case of the print exhibited for review.

The story describes vividly the lives of two persons of practically totally different worlds. Lionel, the artist, a sensual man of the world, who is for a long time unable to find the correct model for his painting. He at last meets Bebee who is exactly suited to pose for the picture. He gains her confidence and betrays it and as a result Bebee dies.

This perhaps is by no means an original story, yet it is so constructed as to fearlessly bring out strong and gripping situations.

John Bowers is cast as Lionel, the artist, while Chester Barnett appears as Bebee's true lover. The atmosphere is convincing while the photography leaves little room for criticism.

"THE BANK"

(Essanay—Two Reels)

REVIEWED BY PETER MILNE

AND here's another of those Charlie Chaplin comedies. It's a sure cure for all species of gloom and we sincerely hope that some of the calamity howlers who have been directing their attacks against slapstick comedies will have the good fortune to see it.

Here Charlie is janitor in a bank. He keeps his coat, bucket and mop in the safe deposit vault. Charlie isn't particularly fond of honest labor and usually makes the other janitor do it all. The other janitor is a clever comedian himself, and in all probability he'll be heard from again in the future.

Instead of working Charlie dreams—dreams that the president's stenographer loves him after he has saved the whole bank from the hands of robbers. But he awakes greatly chagrined, to discover himself kissing his mop.

Chaplin's inimitable funny business need not be gone into in detail. It is too well known. There's just one hint we'd like to give Chaplin or whoever directed the picture, that is to play the scenes closer to the camera. Facial expressions such as Chaplin's are too rare to be played at such a great distance from the machine.

"THE MYSTERY OF THE TAPESTRY ROOM"

(Big U-Universal—Three Reels)

REVIEWED BY PETER MILNE

A SURE sign of a good detective story is the concealment of the culprit long enough to mystify and thoroughly interest the spectator and then at the propitious moment uncover his guilt. "The Mystery of the Tapestry Room" follows this plan of action in that the criminal is not revealed or not even suspected until two reels have elapsed. Others are made to appear as guilty, but for a time the spectator never bothers his head about the real murderer.

Besides this undisputed merit of the picture the plans and traps arranged by the detective are exceedingly interesting to watch, while the final apprehension of the murderer caps the story with a tense climax that does justice to the rest of the offering.

The story was arranged by George Edwards Hall and produced by Murdock MacQuarrie. He himself appears as the old detective, while Frank MacQuarrie as the butler, Frank Newling as the heir and Kingsley Benedict as the heavy complete the cast of principals.

The picture opens with a murder. A figure in black slides back a panel in the wall and disappears. There are two persons that would benefit by the deed. The next heir and the butler who receives the fortune in case of the entire family's death. But it develops that the culprit is the butler's son, who is a heavy gambler.

"DORA"

(Biograph-General—Three Reels)

REVIEWED BY HARVEY F. THEW

TENNYSON'S beautiful idyl is here presented in an idyllic way. There is not much action, as it is understood in this day, nor does a picturized poem need much in order to make it an acceptable entertainment. What is lacking in this respect is fully recompensed by the beautiful settings, the atmosphere of pastoral England, and the superb photography which one expects in a Biograph production.

Furthermore, the piece is well cast, and the characters are convincing. It runs smoothly, if a trifle slowly, and the spectator is taken into the picture and made to feel its story. The plot is simple; Dora, left an orphan, is adopted by her uncle, who plans to wed her to his own son.

But both Dora and William are already in love, and not with one another. In order to foretsall his father, William marries the girl of his choice and is driven from home. Later the farmer



DORA IS LEFT FATHERLESS

finds Dora has aided the couple, and she is also driven out. Then William dies, and the two girls live with each other. Through William's little son, the stony heart of the old man is softened, and he takes the widow and Dora back into his home.

Isabel Rea is a charming Dora, and Gretchen Hartman is no less pleasing as Mary. The other characters are Jack Drumeir, Jack Mulhall, Franklin Ritchie and Zoe Bech. The picture was produced by Travers Vale.

TABLOID REVIEWS FOR THE BUSY EXHIBITOR

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"Twice Won." (Biograph. Mon., Aug. 23.)—An entertaining story of a love which reached its goal in a roundabout way. A young lawyer meets a girl at a mask ball, and she refuses to give him her name, or show her face. The following summer, in the country, the man meets with an accident, and is carried to a farmhouse, where a beautiful girl ministers to him.

He falls hopelessly in love with her, but gets no encouragement. In the winter, according to agreement, he attends the mask ball, to meet the "Woman in Black" again, and tells her he loves another. She then removes her mask and stands before him as the girl of the farmhouse. Augusta Anderson is a beautiful Mildred, and Charles Perley's work as the lawyer is also excellent. Others in the cast are Kate Bruce and Gus Pixley.

"Dora." (Biograph. Three reels. Wed., Aug. 25.)—Reviewed elsewhere in this issue.

"Mister Paganini." (Biograph. Two reels. Tues., Aug. 24.)—This is a stirring picture, well played, and produced by Wray Physioc with careful attention to details. The blind violinist, a favorite in Willow Creek, overhears a plot to jump a claim He rides all night, performing prodigies of endurance, and nearly reaches his goal when he gives out. He is found by a girl, in the morning, lying exhausted in the shallow part of a stream, but is revived and tells his story. The rascals are thwarted. The cast includes Jack Drumeir, Joseph McDermott, Mary Malatesta, Ivan Christy and Frank Bates.

"His Birthday Gift." (Biograph. Thurs., Aug. 26.)—Augusta Anderson has another charming part in this story of a bachelor who learned to choose between two types of woman He is engaged to an idle, selfish girl, who realizes as his birthday approaches that he would value something made by her own hands. Unable to do anything useful, she purchases a scarf and engages a needleworker to embroider his initials on it.

The scarf is lost and the man finds it, notes the address and returns it to the needleworker. It finds its way to his fiancee, who presents it as her own work. Immediately the young man perceives the difference between the two characters, breaks the engagement, and later weds the seamstress. Frank Perley and Mrs. Wright complete the cast.

"The Sheriff's Baby." (Biograph. Fri., Aug. 27.)—This picture is a reissue, No. 12 in the Biograph series. It is the story of three outlaws, pursued by a posse, who find a baby in the desert, where its guardians have perished from thirst. They take it with them, and although attacked by Indians, refuse to abandon it. One outlaw is killed, and another dies from thirst. When the third is overtaken the sheriff is amazed to find his own baby in the man's arms. When he hears the story he refuses to make the outlaw prisoner. This picture was directed by D. W. Griffith.

"The Need of Money." (Biograph. Sat., Aug. 28.)—A story which will have a wide appeal. It is that of a rich man's petted daughter, who thinks only of finery. He gives her a $20 note, promising more when some of his tenants shall have paid their rent. The girl spills perfume on the note, and pins it to the curtain to dry, but it blows away and is found by a laborer, whose mother is very ill. He gives it to the doctor, and it finds its way back to the rich man, and then to his daughter. Recognizing the perfume, she has it traced, and the girl and her father enter the laborer's cottage just as the mother dies.

"Matilda's Fling." (Edison. Sat., Aug. 28.)—An attractive bit of photography, and some good acting dress up the story of a farmer's wife (Jessie Stevens) whose lifetime ambition is to see the Statue of Liberty. Her chance comes when her miserly husband is killed in a runaway accident, leaving her a comfortable fortune.

On her visit to New York she rescues and reforms a lad of the streets, whose introduction to her consists in an attempt to snatch her purse. Scenes showing New York streets and buildings are touches of real life in the metropolis, the best of them being the interior of the Pennsylvania station, which testifies to conscientious work on the part of Director Loomis.

"On the Wrong Track." (Edison. Sat., Aug. 21.)—This is a "safety first" drama produced in co-operation with a Public Safety Bureau. Its biggest lesson is the evils of wrong methods of getting on and off moving trains. N. W. Bolen, Johnnie Walker and Doris Hill are the players.

"The Market Price of Love." (Essanay. Mon., Aug. 16.)—The absorbing story of a young woman who weds a millionaire of advanced age, and realizes too late that all his wealth and the shower of gifts cannot replace the love she sacrificed to become a wealthy bride.

In her husband's absence she dreams that she had married her sweetheart, and they are supremely happy in the possession of each other and a baby, when she is awakened by her husband, who returns intoxicated, and throws an expensive jewel into her lap. She throws the gem to the floor and buries her face, sobbing in grief. The cast is composed of Frank Dayton, Arthur Clippinger and Ann Kirk.

"Legrand's Revenge," (Essanay. Two reels. Tues., Aug. 17.)—Another in the series of Henry C. Rowland's exciting stories of the Paris underworld. Dominica Medune is commissioned by the police to attend the Von Hertzfeld house party, as a reporter, and aid in the capture of the notorious Gaston Legrand, who, it is known, will attempt to steal valuable jewels.

Dominica, still exhibiting a scar on her face, souvenir of a former encounter with Legrand, eagerly accepts. At the party, Legrand recognizes her, and attempts to drown her in a fountain, but is foiled. He then attempts to steal the jewels, which he has found by raising a secret panel, but the alarm is given, and he flees without them. Nell Craig, Ernest Maupain and Sydney Ainsworth head the cast.

"Dreamy Dud Sees Charlie Chaplin." (Essanay. Split reel. Wed., Aug. 18.)—Another Carlson cartoon, in which Dud and his dog mounr their lack of a dime to go to the picture show, when a dime rolls out of the theatre before which they are standing Inside Dud sees Chaplin fighting with a donkey and a policeman. The policeman is kicked into a lake, and Dud wakes up to find his father shaking him. On the same reel is five hundred feet of scenic pictures.

"Tale of a Tire." (Essanay. Thurs., Aug. 19.)—A snappy western comedy, full of action and laughs. Hubby defending a girl from two flirts, becomes interested in the girl, and forgets about wifey, left alone in the automobile with a flat tire. The flirts appear, and begin to fix the tire, but in their argument as to who shall do the honors, the tire falls off and rolls down hill.

There is a screamingly funny chase of miles in which the tire rolls through streets, down embankments, across ditches, with the two men after it. In the meantime the auto has been fixed, and wifey, driving it alone, runs over the two tire-pursuers and finally catches up with hubby. Bud Jamison, Margie Rieger, Jack and Harry Pollard and Peggy Blevine compose the cast.

"Broncho Billy Steps In." (Essanay. Fri., Aug. 13.)—A pretty schoolteacher, imported to educate the cowboys, is the subject of general admiration, and she finds her chief protector in "Broncho Billy," the sheriff, who sends one too enthusiastic admirer across the county line. Through the discovery of a torn letter, the boys discover that the teacher's mother mourns because lack of money prevents her visiting her daughter, and they quietly make up a little purse.

The mother arrives just in time to walk in on a wedding scene, in which the teacher is becoming Broncho's wife. G. M. Anderson, Marguerite Clayton and Lee Willard head the cast.

"Does the Woman Forget?" (Essanay. Mon., Aug. 23.)—The story of a young society man, wearied of his regular life, who takes up his abode in the factory district, and wins the love of Janie Dixon, a factory girl, away from her sweetheart. Later he tires of the girl, and goes back to his former life, and Janie and her sweetheart read of his marriage. The sweetheart goes to the man's home to kill him, but is prevented by Janie, who marries him.

"Hearts and Roses." (Essanay. Three reels. Tues., Aug. 24.)—A story of great heart interest, excellently produced and acted. Ruth Willard accepts the proposal of John Baxter, a shallow youth, scorning the real affection of Dr. Norton. Ruth's father dies, leaving her in poverty, and Baxter jilts her. She then marries Norton, but accords him little affection.

Baxter returns, and visits Ruth in her husband's absence. Learning of this, Norton decides to go away, but at the station is stopped by a vision of his wife's dead father. When he returns to Ruth he finds she has awakened to the value of his love, and throws herself into his arms. Darwin Karr, Richardson Cotton, Beverly Bayne and Herbert Haywood are the players.

"The Fable of the Roystering Blades." (Essanay. Wed., Aug. 25.)—One of George Ade's keen fables. This time it is of the two leading citizens who led the "dry" movement, but for one week in each year they would have a time in Chicago, waking up swathed in towels each morning, and ending when their bodies were carried to the Union Station. Nevertheless when they reached home again they would lead in the singing of "Yield Not to Temptation." The story is delightfully told in excellent photography.

"The Drug Clerk." (Essanay. Thurs., Aug. 26.)—The druggist and his wife, notified that a rich uncle is coming to see their five-year-old boy, dress the clerk up for the part, and he "gets away with it" in great shape. The druggist hires a fruit vender to kidnap the lad, and hold him for $5,000 ransom. This the uncle pays, but the druggist gets it back for him, and makes himself so "solid" that the uncle leaves him all his money. The acting is excellent, and the whole a really funny farce.

"Rule Sixty-three." (Essanay. Two reels. Sat., Aug. 28.)—The tribulations of three loving couples, who are estranged, separated and divorced, and happily for all concerned. Tremayne, divorced from his wife, consults a Disentangling Agency, for aid in preventing his falling in love with Amelia Benton, who also consults a disentangler.

The two disentanglers become entangled with each other, as do also the president of the agency and his former fiancee. Then "Rule Sixty-Three" is invoked successfully to bring the divorced couple together. In the cast are Raymond Washburn, Hugh E. Thompson, Royal Douglas, Jean Moyer, Charlotte Mineau and Leota Lorraine.

"Ham and the Experiment." (Kalem. Tues., Aug. 24.)—Ham and Bud are sacrificed to the cause of science. They are inoculated with a wonderful serum, which compels the admiration of every woman they meet—and they land on the grounds of a ladies' seminary.

The fun is furious, but it is real fun, and the locations make an attractive showing on the screen. Lloyd V. Hamilton and Bud Duncan are supported by Ethel Teare, Betty Teare, Lucille West, Martin Kinney, Fernandez Galvez and Margaret Keys.

"A Double Identity." (Kalem. Two reels. Wed., Aug. 25.)—This, the sixth of the twelve "Mysteries of the Grand Hotel," revolves around the theft of valuable diamonds from a salesman guest of the hotel. After the first attempt at stealing the gems, the occupant of an adjoining room is discovered bound to his chair, supposedly by the thief.

He is released, and soon afterward the gems are stolen, and the supposed victim disappears Later it is found that he and the man occupying the room on the other side are the same person. The gems are found hidden in cakes of soap. The action is rapid, and the interest well held throughout.

"A Battle of Wits." (Kalem. Fri, Aug. 27.)—Alice Joyce is at her best in this charming story of the woods and mountains. As a mountaineer's daughter, she is the victim of an unscrupulous man, who is endeavoring to get possession of her valuable property. Through the machinations of this man, her father is turned against her sweetheart (Tom Moore) who is imprisoned She brings about his release, and the plot is exposed.

"Train Order Number 45." (Kalem. Sat., Aug. 28.)—A real thriller in the "Hazards of Helen" railroad series. An operator, who has

forgotten a train order, which results in a wreck, shifts the blame to Helen. Later the conductor of one of the trains, who has been crazed in the accident, is discovered hopping a freight car, and the operator plans to dynamite this car, which he turns loose to run down a steep grade.

Helen pursues the car on horseback, overtakes it, climbs aboard and sets the brakes. The missing train order is found and Helen is exonerated. There are several stirring scenes of trains and railroad offices in action.

"The Spark and the Flame." (Lubin. Mon., Aug. 23.)—A strong plea is made by this picture for the "back to nature" cult. In fact we might call this phrase the slogan of the tale.

It shows how Bob Benham, a "down and outer," is redeemed by meeting Mary Hamilton, a little country girl, also engulfed by the hungry city. When Bob meets Mary on a park bench and steals her pitiful wages, he selfishly thinks only of his own desperate needs, but later when he sees the girl about to fall a victim to the wiles of the floorwalker from the store where she is employed, remorse overtakes him and he saves Mary, to be himself led to salvation through her.

She persuades him to go back to the country, and there the future opens happily before them. Robert Gray, Dorothy Barrett and George Routh are the cast.

"Dog-gone Luck." (Lubin. Tues., Aug. 24.)—In this comedy by Fred Hayn, produced by Will Louis, "dagoes" furnish the laughter. A cute-looking dog figures in the film.

The plot tells how Tony and his wife, Rosa, plan to get the money of an uncle just over from Italy. The uncle catches on to their antics and makes his will, leaving them his all, which proves to be only the dog. The characters are taken by James Levering, Vincent DePascale and Mabel Paige.

"The Victorious Jockey." (Lubin. Tues., Aug. 24.)—On the same reel with "Dog-gone Luck." The ever-popular cartoon comedies seem never to pall on the average audiences.

Vincent Whitman here shows his weekly release for Lubin. A jockey rides a wonderful race, the prize for which is the hand of a beautiful heiress. All sorts of exciting adventures are his portion before success crowns his efforts and the girl becomes his very own.

"Kartoono." (Cartoon comedy, by Hy Gage.)—This is the first effort of Hy Gage for the screen, although known as a cartoonist for a large syndicate of newspapers from coast to coast.

Aside from some crudities scarcely avoidable in a first effort, this is very commendable work; funny (as the cartoon should be), absurd in the usual exaggerations, with original touches.

The green color of the undersea scenes is novel and attractive. "Kartoono" draws himself and then starts on his adventures. These lead him far afield on land and sea, in the air and under the sea, ending with success. This will be released on one of the prominent programs, several being under consideration by the author.

"The Mirror." (Lubin. Fri., Aug. 27.)—From time immemorial a mirror has been the symbol of a woman's vanity, but here the authors have made this bauble the salvation rather than ruination of Lydie, the simple mountain girl of the story.

Not being able to decide between her two sweethearts, she gives them a test. Ned meets it by presenting a new dress and the first mirror Lydie has ever had. Ned seems the winner, but when the girl finds that Joe has instead put his hard-earned money into the price of an operation for his old mother, her heart is touched, her vanity forgotten and Joe wins. Crane Wilbur, Ethel Clayton and Thurston Hall in the leads assure an exceptionally well acted picture.

"Billie Joins the Navy." (Lubin. Sat., Aug. 28.)—As this scenario was written by Lieutenant J. C. McCracken, U. S. N., you may be assured it has the proper naval atmosphere in spite of the absurdities that a farce comedy necessitates. Billie Reeves is the whole show, with a background of Uncle Sam's natty white clad sailors.

The story tells how Billie, tired of his hardships as a moving picture star, joins the navy. His comical adventures, including his dream of being an admiral, fill the rest of the reel.

As usual, Arthur Hotaling directed.

"A Lucky Deal." (Selig. Sat., Aug. 21.)—The story of the devotion of two partners, Joe and Doc, in a mining property. Both young men are in love with Hazel, daughter of the village storekeeper, but Doc, realizing he has no chance, sells his interest in the mine to Joe for $200 and plans to leave. Riding to the mine, Joe is followed by a highwayman, who plans to steal his valuable horse.

The animal, pawing up the ground, discovers a vein of rich ore, which Joe begins to work. The thief gets the horse, but is stopped by Doc. He overcomes his captor, but Joe and Hazel arrive, the sheriff is summoned and the thief arrested. Doc, acclaimed by Joe and the girl, places her hand in that of his late partner and rides sorrowfully away.

UNIVERSAL PROGRAM

"Animated Weekly, No. 180." (Wed., Aug. 18.)—An auto race at Allentown, Pa.; raising the partially submerged "Eastland" from the Chicago River; $50,000,000 of British money being carted through the lower streets of New York City; and the funeral of the two American sailors killed in Hayti are the main scenes in this number.

"Mrs. Plum's Pudding." (Broadway Universal Feature. Five reels. Mon., Aug. 23.)—Reviewed at length in issue of August 21.

"His Lucky Vacation." (Nestor. Mon., Aug. 23.)—This is rather conventional and lacks in comedy interest. A seashore flirtation in which the man goes to extremes to win the favor of the girl is the substance of the plot. A few good comedy moments. Herbert Stanley and Billie Rhodes are featured.

"Extravagance." (Gold Seal. Three reels. Tues., Aug. 24.)—Reviewed at length elsewhere in this issue.

"Billy's Love Making." (Imp. Tues., Aug. 24.)—The old story of the girl whose mother persists in dressing her in child's clothes. At the beach she meets a very attractive young man, who takes her for the young girl she appears to be. The ending can best be imagined. This has some humor in it. William Garwood and Violet Mersereau are the leads.

"Mr. Flirt in Wrong." (L-Ko. Two reels. Wed, Aug. 25.)—The department store owner discovers that his floorwalker is the man who has been flirting with his wife and a mix-up of huge dimensions follows as a result of his detection. Harry Gribbon again appears as the floorwalker, while the supporting cast includes a number of young ladies in one-piece bathing suits.

"The Mystery of the Tapestry Room." (Big U. Three reels. Thurs., Aug. 26.)—Reviewed at length elsewhere in this issue.

"Seeking an Inspiration." (Powers. Split reel. Thurs., Aug. 26.)—A vaudeville act. A performer and her two dogs do some effective posing.

"Dr. Jekyll and Mr. Hyde." (Imp. Two reels. Fri., Aug. 27.)—A reissue of an old Universal release with King Baggot in the title roles.

"The Box of Bandits." (Victor. Fri., Aug. 27.)—A fairy story of interest mainly to children. It is adapted from one of L. Frank Baum's yarns and features Violet McMillan.

"His Egyptian Affinity." (Nestor. Fri., Aug. 27.)—A violent farce with an Egyptian setting. Nothing startlingly original but many laughs. Just a little too much running indulged in by the various characters. Victoria Forde, Lee Moran and Ed. Lyons head the usual Nestor cast.

"The Social Lion." (Bison. Two reels. Sat., Aug. 28.)—Good, clean comedy, with a slight smattering of drama. The rancher marries an Eastern girl and in society he appears to very poor and to very humorous advantage. His transformation into a polished gentleman by the aid of his wife's brother alters matters.

Herbert Rawlinson and Anna Little appear in this enjoyable feature and both are called upon to exercise no little histrionic ability. And both play their parts exceptionally well. William Worthington directed.

"The Bravest of the Brave." (Joker. Sat., Aug. 28.)—An Allen Curtis comedy, written by Tom Delmar The much-abused husband turns out to be braver than a society criminal who has attracted the attention of his wife. The reel is of average laugh-provoking qualities. The usual Joker cast appears.

"She Loved Both." (Powers. Sat., Aug. 28.) This drama is so strong in its climax, which is an unusually long scene, that it will make a great big appeal to all. Sydney Ayres produced the film and it is one of the best that he has turned out for the Universal Company. Immediately after a wedding ceremony, the bride is stolen by a man whom she really loved better than her husband.

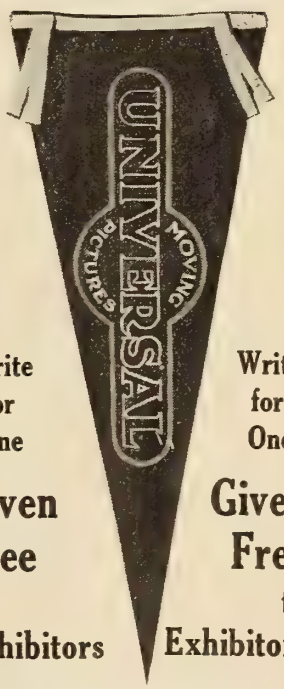
He carries her away and uses her to attract men to his saloon and dancing hall. Many years later the deserted husband wanders into the place, discovers his wife, and after a series of powerfully dramatic moments, he shoots at the other man, who draws his gun at the same time, with the result that both men are killed. Val Pal, Doris Pawn and Carmen Phillips are the supports.

"The Valley of Regeneration." (Big U. Two reels. Sun., Aug. 29.)—Through constantly coming in contact with good people a vampire forsakes her old life, finally entering a convent. A fair drama written by F. McGrew Willis and produced by Burton King. Adele Lane, Ed. Sloman and R. E. Bradbury are the leads.

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LATE GENERAL FILM REVIEWS

"In the King's Service." (Selig. Two reels. Mon, Aug. 16.)—Here is a thrilling melodrama, revolving around a battle with Canadian moonshiners. The hero, Rupert, is an officer of the royal mounted police, who is sent to capture illicit whiskey makers in the neighborhood of his own home. The men he seeks are the brother and fiance of Philomel, a girl whom Rupert also loves, and who endeavors to make him a traitor to his trust. He refuses, and they part.

Learning that the girl has later sent for Rupert, her brother imprisons her in the cellar of their home, and when the officer arrives, tells him the message is a ruse. There is a battle, in which the girl's fiance is routed and takes refuge in the still. Her brother repents his ways, and joins the officials in a successful attack on the barricade. Philomel also repents, and she is reunited to Rupert.

"The Prima Donna's Mother." (Selig. Tues., Aug. 17.)—An appealing story, well told, with attractive settings and photography. Myra Barnes, scorned by her schoolmates because of her degraded mother, disappears from her home town. Ten years later she is the famous prima donna, with Phillips, her manager, and Quesno, a famous violinist, rivals for her hand.

Her tour takes her back to her old home, where her mother is still living, in such state that Myra dares not recognize her. During the performance the aged woman rises and calls to Myra, and Quesno rushes roughly to put her out. Phillips, however, interferes, and gently leads the woman home. Myra quickly makes her choice between her suitors, claims her mother, and weds Phillips.

"The Girl with the Red Feather." (Selig. Two reels. Mon., Aug. 23.)—A clever story by Meredith Nicholson, of a banker who becomes interested in the fortunes of an ex-convict's daughter and her sweetheart, who also has just finished a prison term He is induced to assist the young couple in getting married, and while he is at the girl's home the police surround the place, but the criminals sought escape. The banker, however, persists in aiding the young couple, and finally brings them together at the home of the bishop.

"The Master of the Bengals." (Selig. Sat., Aug. 28.)—Another thrilling and elaborately staged Selig animal picture. Gordon, a young animal trainer, goes to India on a trapping expedition, and falls in love with a Rajah's daughter. A native suitor tells the Rajah that Gordon's real object is to foment a rebellion, and the visitor is condemned to death in a cage of tigers. One by one the animals are loosed on him, but he quells them as they come, and soon all are doing his bidding. The Rajah, in admiration, commands that his life be spared. Later the conspiring suitor is overthrown, and the Rajah's daughter becomes Gordon's bride.

"The Doughnut Vender." (Selig. Tues., Aug. 24.)—A simple but appealing tale of a woman forced to support herself and little grandson, who hits upon the idea of selling doughnuts at the circus. She is annoyed by several rough characters, but finally one takes her part, finds her a good location, and defends her while she disposes of her wares.

"The Goddess" (Vitagraph. Two reels. Fifteenth chapter.)—This, the last chapter of the serial, depicts the gruesome death of the three millionaires. Two of them are shot and killed by Gunsdorf. Old Mr. Barclay dies in attempting to rescue Gunsdorf from the water

Celestia and Tommy are of course made very happy with each other, while Freddy the Ferret is set up in a profitable business by Tommy. Mrs. Gunsdorf does penance for all her misdeeds by joining the Salvation Army

These last two reels of the thirty comprising the photoplay cap the body of the action with a finale that is most decidedly fitting.

"The Wardrobe Woman." (Vitagraph. Fri., Aug. 27.)—Kate Price is the real heroine of this strong drama of stage life. As the wardrobe woman with a musical comedy show, she saves a young chorus girl from the clutches of a human vulture, and starts her in the right direction. W. A. Tremayne, the author, has provided a number of thrilling situations, which are improved to the utmost by a capable company. In the cast are also Mary Anderson, Billy Billings, Donald Hall, George Debeck and Richard Clarke. Theodore Marston produced the picture.

"The Cub and the Daisy Chain." (Vitagraph. Mon.., Aug. 2-.)—A light comedy vehicle for Mr. and Mrs Sidney Drew. There is plenty of fun in the unusual situation, and the popularity of Mr. and Mrs. Drew add to the strength of the picture. Walter Horton and Donald MacBride are also in the cast. Mr. Drew has produced the picture from a scenario by L. Case Russell.

"The Good in the Worst of Us." (Vitagraph. Thurs., Aug. 26.)—This is rather an intense drama which cannot fail to give several thrills to any audience. It involves a criminal, who finds a girl companion of days gone by happily married. He begins to persecute her, and in protecting her, the husband nearly loses his life.

In a desperate situation, the wife calls on the police, and the criminal is fatally shot. He repents, and his dying words clear the young wife of all suspicion. Gladden James plays the criminal, Harry Morey the husband, and Carolyn Birch the wife. Elizabeth R. Carpenter is the author, and William Humphrey the producer.

"A City Rube." (Vitagraph. Wed., Aug. 25.)—Here the "Rube" comes into his own. He gets a green city boy out among the cows and chickens and has all manner of fast fun with him. Such things as supposing the milking stool is for the cow to sit on, and collecting all the china eggs and bringing them to the kitchen, are enough to disgust the farmer, and to send Adolphus, the unsophisticated son of the city, flying for the railway station, two jumps ahead of a flock of bird shot. Alfred Vosburgh, George Stanley, Mrs. Jay Hunt, Margaret Gibson, Jack Mower, and Don Clarke compose the cast. Ulysses Davis is the producer, and Franklyn Getter the author.

MUTUAL PROGRAM

"The Little Lumber Jack." (Reliance. Sat. Aug. 21.)—An absorbing story of Paul, the little mascot of a lumber camp in the north woods. Edgar owner of the camp, takes up his residence in the woods, with his litlle daughter, Mildred, who forms a close friendship with Paul.

The boy teaches her woodcraft, which later stands her in good stead when she is kidnapped by enemies of her father. She knows how to mark a trail through the woods, which Paul is able to follow and rescue her. Paul Willie and Mildred Harris are especially pleasing as the children. Other parts are taken by Bert Hadley, Mrs. Harris, and Dark Cloud.

"Faithful to the Finish." (Komic. Sun., Aug. 22.)—Fay Tincher is a busy commedienne in this comedy, which is one of the best she has done. She portrays the stenographer to Colonel Boom, and two conspirators, who are trying to steal the "plans" hear that she has fallen heir to a fortune. One of them tries to win her for himself, and tries to blacken the name of the bookkeeper whom Fay intends to marry. Bobby, the office boy, spoils their scheme.

"The Fatal Hour." (Majestic. Two reels. Sun., Aug. 22.)—Interesting, but impossible story of family discord, and a feud between brothers, which culminates when valuable diamonds are stolen, and their father is found dead in his chair, with a bullet hole in his body. Both sons are arrested, but the wife of one hires a detective, who finds that the aged man has been shot automatically, when the sun's rays were focused on a cartridge lying on the table, by a pair of spectacles.

Both young men are cleared. There are several exciting moments, one being when one of the sons fires through the curtains at a supposed burglar, the bullet missing the intruder, who is in fact, his own brother. Edwin Harley, Charles West, Frank Bennett, Vester Perry, Margie Wilson, and Sam De Grasse, compose the cast.

"In a Japanese Garden." (Thanhouser. Sun., Aug. 22.)—A pretty little tragedy, in which a young American naval officer falls in love with a Japanese maiden of high caste, and because she has received him alone, she is condemned to take her own life, according to the laws of the Samurai. The American adds his pleas to those of the girl, but they are unavailing, and forced to the act, she slashes herself, and falls lifeless at his feet.

Then the American awakes, and finds he is only a crippled boy, poring and dreaming over his miniature Japanese garden, which is his most prized possession. The story is played by Mr. Maida, Miss Mitzu, George Marlo and Towhichi Kamada.

"Glorianna's Getaway." (Falstaff. Mon., Aug. 23.)—Hattie Williams is featured as the colored maid to a popular actress, whose happy and exciting life she envies. The actress is obliged to decline her fiance's invitation to a maskball on account of rehearsal, and the negro is trying on her mistress' new gown when the fiance arrives to find the cause of the refusal.

Seized with an idea, Glorianna slips on a mask, and passes herself off as the actress. Her mistress happens to drop in at the ball later, and finding her fiance with another woman, snatches the mask from Glorianna, and exposes her. There is a riot of fun in this picture.

"Drawing the Line." (American. Two reels. Mon., Aug. 23.)—Reviewed at length in another part of this issue.

"His Mysterious Profession." (Beauty. Tues., Aug. 24.)—A baseball story well filmed and acted by Neva Gerber and Webster Campbell. The latter plays the role of the popular pitcher of the home team. He falls in love with the niece of two maiden aunts, both violently opposed to baseball. They are finally won over on seeing him play, become enthusiastic fans and consent to their niece's marriage.

"Snapshots." (Thanhouser. Two reels. Tues., Aug. 24.)—The story of how a negative in a child's camera brought a young couple together, and at the same time prevented a thieving banker from crushing a poor editor who knew of the crime. The banker had conspired with his cashier to steal a sum of money, the cashier disappearing and taking the blame.

The banker then loaned money to the local editor, taking a note which would enable him to seize the plant if the newspaper's attacks became dangerous. While the banker was in New York, meeting the missing cashier, a cousin of his daughter was taking pictures in the park, and obtained a negatie of the transaction.

Another negative of the girl was seen by a young man, who was so attracted that he kept up a search until he found the original. Justus D. Barnes, Grace De Carlton, Ethyle Cook, Leland Benham, Harris Gordon, Arthur Bauer and M. Howard are in the cast.

"Jerry's Busy Day." (Cub. Thurs., Aug. 26.)—Reviewed on another page of this issue.

"The Little Cupids." (Majestic. Tues., Aug. 24.)—A pretty story of two sweethearts who quarrel, and unknown to each other, take passage for a sea trip on the same vessel. The small brother and sister of the pair, who have been taken along, combine with the cabin boy, to form a sort of Cupid coalition and dispel the storm clouds which gathered when the estranged ones first spied each other.

A curate who is on board is called in for the happy ending. Joseph Henabery, "Billie" West, Violet Radcliff, Carmen De Rue and George Stone are in the cast.

"Editions De Luxe." (Reliance. Wed., Aug. 25.)—This is another of the crook plays which have become so popular with fiim patrons. It relates the story of a girl crook who reforms, and becomes engaged to a detective. Later she is led back to the life of crime by a former "pal," and the detective becomes betrothed to another girl.

In following up a band of criminals, he comes across his former fiancee, who mistakes his kindness toward her for a return of his former love. She is undeceived when the detective's fiancee appears, and leaves heartbroken. In the cast are "Billie" West, A. D. Sears, G. M. Blue, Richard Cummings, C. Rehfeldt and Eleanor Washington.

"Pinto Ben." (Broncho. Two Reels. Wed., Aug. 25.)—This is the story of a cow pony, told by its owner. The little horse saved the cowboy's life when a herd of cattle stampeded in the narrow passages of the Chicago stock yards, sacrificing its own life in a leap.

The film is a succession of "fade ins" as the cow puncher relates the incident to his companions gathered around a campfire.

"Mixed Wires." (American. Wed., Aug. 25.)—Two John Smiths live in the same town. One telegraphs his wife that he will be home at midnight, the other wires that he has been delayed until morning.

The messages become mixed, each going to the wrong wife. This supplies the ludicrous situations which land one husband in jail for what appears to be attempted house-breaking. Edward Coxen, Winifred Greenwood, George Field and Lizette Thorne play the principal parts.

"That Poor Dumb Cow." (Falstaff. Fri., Aug. 27.)—An unique comedy woven about the adventures of a collector of rare art objects, to whom a cow is sent as a gift. He rejects the gift, but the animal stays around anyway, and driven to desperation, the collector imbibes a number of drinks.

In a mellow condition, he sees the cow standing homeless in a pouring rain, and takes it home with him, stabling it in his parlor. That night two burglars call to rifle the collection, and the cow, stumbling about, closes the door on them, and goes to sleep against it.

The collector is able to catch the intruders, for whom a reward of $5,000 each has been offered. Riley Chamberlain, N. S. Woods, Leo Pos, Charles Emerson and S. Swinburne compose the cast.

"A Bold Impersonation." (Reliance. Two Reels. Sat., Aug. 28.)—Olga Gray is starred in this dramatic story of love and knavery among the European nobility. As Louise, Reviere, Olga Gray is betrothed to a dissolute young duke, for the sake of a loan to his father A young Italian, who loves her devotedly and unselfishly, conspires to help her escape, but in the meantime she falls in love with an actor.

This actor impersonates the young Italian, and in a fight with the duke is wounded. Louise seizes a sword and mortally wounds the duke, and she and her lover escape on horseback. They swim to the Italian's yacht where they are married. Supporting Miss Gray are Eric von Ritzau, Carl Forms, Jr., Maxfield Stanley, Francis McDonald, George Walsh and Alberta Lee.

"CAPITAL PUNISHMENT"

(Knickerbocker—Three Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

"CAPITAL PUNISHMENT" affords an excellent medium for the talents of the young and beautiful star, Lenore Ulrich. She appeared to excellent advantage in numerous scenes, allowing full rein to her abilities.

In some respects the play is structurally defective, and several scenes are unnecessarily prolonged. But this drawback is offset by an interesting story developed in a series of scenes holding the attention by their tense action. Perhaps a few of the prison views bring home to people of peaceful disposition a disturbing sense of inharmonious personal relations between some of their turbulent and distressingly cantakerous neighbors. The penitentiary episodes are not many, however.

The jailyard scene showing a gallows under construction might be reduced to a flash without detracting from its purpose in producing a thrilling effect on the spectator.

A great number of pleasanter scenes make up for these sordid



A TENSE MOMENT BETWEEN THE TWO SISTERS

phases of life, and perhaps stand out with greater vividness because of the contrast.

Judge Baxley, father of Olive and Vivian, is a strong advocate for the abolition of capital punishment, and threatens to lead in a movement for the impeachment of the governor if the head of the state does not recede from his firm stand for capital punishment.

After a referendum vote indicates the desire of the people for the retention of capital punishment, his daughter Olive and the fiance of his dead daughter Vivian are charged with murder. The young man is convicted and the governor refuses to interfere with the findings of the court, or act contrary to the expressed wishes of the people.

Judge Baxley, convinced of the condemned man's innocence, makes every effort to have the death sentence commuted, but fails, although he succeeds in arousing public opinion against the coming execution. A crowd of sympathizers attack the prison and burn the gallows. In the meantime an important witness to the events upon which the young man was convicted learns by accident of his plight, and believing him innocent, rushes back from Honduras to the States. His testimony clears the prisoner, who is able to go forth into the world freed from the stain of guilt.

FAMOUS NEWARK STOCK THEATRE GOES TO PICTURES

THE Orpheum theatre, Newark, N. J., devoted to dramatic stock performances during the last four years, will be reopened Saturday night as a motion picture playhouse. M. B. Schlesinger, formerly associated with the Mark Brock Amusement Company, will be the resident manager of the Orpheum.

Since the Fosburg players closed their season at the Orpheum six weeks ago the house has been renovated and redecorated.

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Send us your subscription and your route list from time to time. We will have a copy of Motion Picture News waiting for you each week in the different towns you make. This offer is made to you because of numerous requests from travelling representatives of the distributing companies for the same convenience. They write us that they "cannot work without Motion Picture News." Rates, 6 months, $1; 12 months, $2. Mailed copies beat the news stands everywhere from one to three days.

Motion Picture News
220 West 42nd St. New York

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On Sept. 2 to .....

On Sept. 9 to .....

On Sept. 16 to .....

On Sept. 23 to .....

On Sept. 30 to .....

Signed .....

Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES OF NEXT WEEK

Monday, August 23, 1915.

BIOGRAPH—Twice Won, D., 1000 18697
ESSANAY—Does the Woman Forget, D., 1000 18706
LUBIN—The Spark and the Flame, D., 1000 18707
KALEM—The Barnstormers (Broadway Favorites), D., 4000 18698
SELIG—The Girl with the Red Feather, D., 2000 18702
*SELIG—Hearst-Selig News Pictorial, No. 67, N., 1000. 18705
VITAGRAPH—The Cub and the Daisy Chain, C., 1000.. 18704

Tuesday, August 24, 1915.

BIOGRAPH—Mister Paganini, D., 2000 18716
ESSANAY—Hearts and Roses, D., 3000 18708
LUBIN—Dog-Gone Luck, C., and The Victorious Jockey, C., Split Reel 18714
KALEM—Ham and the Experiment, C., 1000 18715
SELIG—The Doughnut Vender, D., 1000 18711
VITAGRAPH—From the Dregs, D., 2000 18712

Wednesday, August 25, 1915.

EDISON—Clothes Make the Man, C., 1000 18718
ESSANAY—The Fable of the Roystering Blades, C., 1000 18721
LUBIN—A Species of Mexican Man, D., 3000 18723
KALEM—A Double Identity (The Mysteries of the Grand Hotel, No. 6), D., 2000 18719
VITAGRAPH—A City Rube, C., 1000 18722

Thursday, August 26, 1915.

BIOGRAPH—His Birthday Gift, Com.-D., 1000 18726
ESSANAY—The Drug Clerk, C., 1000 18727
LUBIN—Under the Fiddler's Elm, D., 2000 18728
MINA—How Wifey Won Out, C., 1000 18732
SELIG—The Strange Case of Talmai Lind, D., 3000.... 18733
*SELIG—Hearst-Selig News Pictorial, No. 68, N., 1000. 18731
VITAGRAPH—The Good in the Worst of Us, D., 1000. 18730

Friday, August 27, 1915.

BIOGRAPH—The Sheriff's Baby, D. (Reissue), 1000...18743
EDISON—The Slavey Student, Com.-D., 3000 18736
ESSANAY—Her Return, D., 1000 18739
LUBIN—The Mirror, D., 1000 18742
KALEM—A Battle of Wits (Reissue), D., 1000 18740
VITAGRAPH—The Wardrobe Woman, D., 1000 18741

Saturday, August 28, 1915.

BIOGRAPH—The Need of Money, D., 1000 18752
ESSANAY—Rule Sixty-Three, Com.-D., 2000 18745
EDISON—Matilda's Fling, C., 1000 18744
LUBIN—Billie Joins the Navy, C., 1000 18747
SELIG—The Master of the Bengals (Animal), D., 1000. 18753
KALEM—Train Order Number 45, D., 1000 18751
VITAGRAPH—The Tigress, D., 3000 18748

RELEASES OF THE WEEK AFTER

Monday, August 30, 1915.

BIOGRAPH—A Triple Winning, D., 1000 .....
ESSANAY—The Quitter, D., 1000 .....
KALEM—The Masked Dancer, D., 3000 .....
LUBIN—A Romance of Mexico, D., 1000 .....
SELIG—The Way of a Woman's Heart, D., 2000 .....
*SELIG—Hearst-Selig News Pictorial, No. 69, N., 1000.
VITAGRAPH—Jarr and the Visiting Fireman, C., 1000

Tuesday, August 31, 1915.

BIOGRAPH—The Mystery of Henri, D., 2000 .....
ESSANAY—The Return of Gentleman Joe, D., 2000...
KALEM—Mixing It Up, C., 1000 .....
LUBIN—Avenging Bill, C., and The Haunted Hat, C., and A-Mile-a-Minute Monty, C., Split Reel .....
SELIG—The Leaving of Lawrence, D., 1000 .....
VITAGRAPH—Hearts Ablaze, D., 3000 .....

Wednesday, September 1, 1915.

BIOGRAPH—Dora, D., 3000 .....
EDISON—The Simp and the Sophomores, C., 1000 .....
ESSANAY—Joe Boko in "Saved by Gasoline," Cartoon, and Scenic, Split Reel .....
KALEM—The False Clew, D., 2000 .....
KNICKERBOCKER STAR FEATURES—Three Reel Drama (Title not reported) .....
LUBIN—The Wild Cat, D., 2000 .....
VITAGRAPH—The Quarrel, C., 1000 .....

Thursday, September 2, 1915.

BIOGRAPH—The Stranger in the Valley, D., 1000 .....
ESSANAY—Versus Sledge Hammers, C., 1000 .....
LUBIN—The Phantom Happiness, D., 3000 .....
MINA—One Reel Comedy (Title not decided) .....
SELIG—The Man with an Iron Heart, D., 3000 .....
*SELIG—Hearst-Selig News Pictorial, No. 70, N., 1000.
VITAGRAPH—The Fire Escape, Com.-D., 1000 .....

Friday, September 3, 1915.

BIOGRAPH—The Wanderer, D., 1000 .....
EDISON—The Way Back, D., 4000 .....
ESSANAY—Broncho Billy Begins Life Anew, D., 1000..
KALEM—Gangsters of the Hills, D., 2000 .....
LUBIN—In Spite of Him, D., 1000 .....
VITAGRAPH—Their Night Out, C., 1000 .....

Saturday, September 4, 1915.

BIOGRAPH—The Wheel of the Gods, D., 1000 .....
ESSANAY—The Whirlpool, D., 3000 .....
EDISON—Across the Great Divide, D., 1000 .....
KALEM—The Broken Rail, D., 1000 .....
LUBIN—An Artful Artist, C., 1000 .....
SELIG—The Awful Adventure of the Aviator, C., and Knock-Out Dugan's Find, C., Split Reel .....
VITAGRAPH—A Sister's Sacrifice, D., 2000 .....

*Hearst-Selig News Monday's release in the East is Thursday's release in the West; Thursday's release in the East is the following Monday's in the West.

For Table of Contents See Page 94

"SALVATION NELL"

(California—Six Reels)

REVIEWED BY H. S. FULD

THE quotation "Man's extremity is God's opportunity," is aptly illustrated in Edward Sheldon's play "Salvation Nell." Yet how much better and more forcibly is it brought home in this latest release of the California Motion Picture Corporation.

A theme of more absorbing heart interest, more tense situations, or even more pathos would be hard to find, and in the film it would seem as though it were made for it.

Beatriz Michelena certainly is to be congratulated and, too much credit cannot be given her for her wonderful characterization of Nell Saunders, who, in her dire trouble, joins the Salvation Army. She has put her whole soul, as it were, in her part and in one scene especially, a close up, real tears are shown welling from her eyes.

William Pike, who so ably assists her in his representation of Jim Platt, Nell's lover, is a new one in the ranks of film stars, but he is good. He is deserving of special mention, although



MAJOR WILLIAMS ASKS NELL TO MARRY HIM

the entire cast is an able one and shows good generalship on the part of the director.

The interior settings and exteriors are all well chosen and show great attention paid to detail. The photography throughout is out of the ordinary, so clear and sharp with good lighting as to make it a pleasure to witness.

A good plot, interesting throughout, excellent photography, masterly acting on the part of the principals, and a director alive to his work, make this release one of the best of the month, and suitable for any audience.

"JANE," FIVE-REEL MOROSCO, UNDER PRODUCTION

THE filming of a five-reel comedy, "Jane," adapted from the stage production written by Lestocque, was taken up last week by the Oliver Morosco Company. Charlotte Greenwood, who is being starred in the Oliver Morosco comedy with music "So Long, Letty," is playing the name part, supported by Sidney Grant, Myrtle Stedman, Forrest Stanley, Herbert Standing, Lydia Yeomans Titus and Howard Davies.

The direction is in charge of Frank Lloyd. More than one hundred scenes of this will be taken in a five-room set constructed entirely of oak. The lumber represents an outlay of more than a thousand dollars, and the paneling contains more than a thousand square feet of quartersawed oak

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Calendar of Current and Coming Releases

MUTUAL PROGRAM

RELEASES OF NEXT WEEK

Monday, August 23, 1915.

AMERICAN—Drawing the Line, D., 2000..... 03816
RELIANCE—Farewell to Thee, D., 1000..... 03818
FALSTAFF—Glorianna's Getaway, C., 1000..... 03819
KEYSTONE—Title Not Reported, C., 2000.....Special

Tuesday, August 24, 1915.

THANHOUSER—Snapshots, D., 2000..... 03820
MAJESTIC—The Little Cupids, Com.-D., 1000..... 03822
BEAUTY—His Mysterious Profession, C., 1000..... 03823

Wednesday, August 25, 1915.

BRONCHO—Pinto Ben, D., 2000..... 03824
AMERICAN—Mixed Wires, Com.-D., 1000..... 03826
RELIANCE—Editions De Luxe, D., 1000..... 03827

Thursday, August 26, 1915.

DOMINO—The Living Wage, D., 2000..... 03828
CUB—Jerry's Busy Day, C., 1000..... 03830
MUTUAL WEEKLY—No. 34, N., 1000..... 03831

Friday, August 27, 1915.

KAY-BEE—Keno Bates, Liar, D., 2000..... 03832
FALSTAFF—That Poor Damp Cow, C., 1000..... 03834
Brand and Title Not Reported..... 03835

Saturday, August 28, 1915.

RELIANCE—A Bold Impersonation, D., 2000..... 03836
BEAUTY—Uncle Heck, By Heck, C., 1000..... 03838
Brand and Title Not Reported..... 03839

Sunday, August 29, 1915.

MAJESTIC—A Child of the Surf, D., 2000..... 03840
KOMIC—Shocking Stockings, C., 1000..... 03842
THANHOUSER—The Vagabonds, D., 1000..... 03843

RELEASES OF THE WEEK AFTER

Monday, August 30, 1915.

AMERICAN—A Divine Decree, D., 2000..... 03844
RELIANCE—For His Pal, D., 1000..... 03846
FALSTAFF—A Massive Movie Mermaid, C., 1000..... 03847

Tuesday, August 31, 1915.

THANHOUSER—Reincarnation, D., 2000..... 03848
MAJESTIC—Hearts and Flowers, D., 1000..... 03850
BEAUTY—Green Apples, C., 1000..... 03851

Wednesday, September 1, 1915.

RODEO—The Leap for Life, D., 2000..... 03852
AMERICAN—Spirit of Adventure, D., 1000..... 03854
RELIANCE—The Turning Point, D., 1000..... 03855

Thursday, September 2, 1915.

GAUMONT—Man and the Law, D., 2000..... 03856
CUB—Making Matters Worse, C., 1000..... 03858
MUTUAL WEEKLY—No. 35, N., 1000..... 03859

Friday, September 3, 1915.

KEYSTONE—Title Not Reported, C., 2000..... 03860
FALSTAFF—Biddy Brady's Birthday, C., 1000..... 03862
RELIANCE—Hidden Crime, D., 1000..... 03863

Saturday, September 4, 1915.

RELIANCE—The Father, D., 2000..... 03864
AMERICAN—A Question of Honor, D., 1000..... 03866
BEAUTY—A Bully Affair, C., 1000..... 03867

Sunday, September 5, 1915.

MAJESTIC—Her Oath of Vengeance, D., 2000..... 03868
KOMIC—Over and Back, C., 1000..... 03870
THANHOUSER—From the River's Depths, D., 1000.. 03871

UNIVERSAL PROGRAM

RELEASES OF NEXT WEEK

UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode 10), "Cornered," D., 2000..... 0789

Monday, August 23, 1915.

BROADWAY UNIVERSAL FEATURES—Mrs. Plum's Pudding, Com.-D., 5000..... 0770
NESTOR—His Lucky Vacation, C., 1000..... 0771

Tuesday, August 24, 1915.

GOLD SEAL—Extravagance, D., 1000..... 0772
REX—The Cad, D., 1000..... 0773
IMP—Billy's Love-Making, C., 1000..... 0774

Wednesday, August 25, 1915.

VICTOR—The Chimney's Secret, D., 1000..... 0775
L-KO—Mr. Flirt in Wrong, C., 2000..... 0776
ANIMATED WEEKLY—No. 181, N., 1000..... 0777

Thursday, August 26, 1915.

JOKER—A Case of Beans, C., 1000..... 0778
BIG U—The Mystery of the Tapestry Room, D., 3000.. 0779
POWERS—Seeking an Inspiration, Vaud., and The Best People on Earth, Ed., Split Reel..... 0780

Friday, August 27, 1915.

IMP—Dr. Jekyll and Mr. Hyde, D., 2000..... 0781
VICTOR—The Box of Bandits, C., 1000..... 0782
NESTOR—His Egyptian Affinity, C., 1000..... 0783

Saturday, August 28, 1915.

BISON—The Social Lion, D., 2000..... 0784
POWERS—She Loved Them Both, D., 1000..... 0785
JOKER—The Bravest of the Brave, C., 1000..... 0786

Sunday, August 29, 1915.

BIG U—The Valley of Regeneration, D., 2000..... 0787
LAEMMLE—The Lilt of Love, D., 1000..... 0788

RELEASES OF THE WEEK AFTER

UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode 11), "The Clash of Arms," D., 2000..... 0806

Monday, August 30, 1915.

BROADWAY UNIVERSAL FEATURES—Jewel, D., 5000..... 0790
NESTOR—A Maid and a Man, C., 1000..... 0791

Tuesday, August 31, 1915.

GOLD SEAL—Misjudged, D., 3000..... 0792
REX—No Release This Week.....
IMP—The Only Child, C., 1000..... 0793

Wednesday, September 1, 1915.

VICTOR—For Professional Reasons, D., 2000..... 0794
L-KO—A Game of Love, C., 1000..... 0795
ANIMATED WEEKLY—No. 182, N., 1000..... 0796

Thursday, September 2, 1915.

LAEMMLE—The Eagle, D., 1000..... 0797
BIG U—Tam O'Shanter, D., 3000..... 0798
POWERS—No Release This Week.....

Friday, September 3, 1915.

IMP—No Release This Week.....
VICTOR—Vagabond Love, D., 1000..... 0799
NESTOR—Lizzie and the Beauty Contest, C., 1000.... 0800

Saturday, September 4, 1915.

BISON—Coral, D., 4000..... 0801
POWERS—No Release This Week.....
JOKER—When Hiram Went to the City, C., 1000..... 0802

Sunday, September 5, 1915.

REX—No Release This Week.....
POWERS—The Shot, D., 2000..... 0804
L-KO—Gertie's Joy Ride, C., 1000..... 0805

For Table of Contents See Page 94



Miss FLORENCE ROCKWELL

HER reputation is established as a Broadway Star and leading woman, in roles requiring skill and talent, from Juliet and Ophelia opposite Richard Mansfield and Robert Mantell, to the creation of tense and charming leads in some of Klaw and Erlanger's greatest productions.

But behind reputation is a personality; one shortly to be proved especially strong and winning in photo-drama. Miss Rockwell, who has never made public appearance upon the screen, has been engaged for a feature production yet to be announced.

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RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

8—14. The Little Slavey, D.....1000
8—16. Mrs. Randolph's New Secretary, Com.-D.....1000
8—17. Ashes of Inspiration, D.....2000
8—18. East Lynne, D.....3000
8—19. His Last Wish, Com.-D.....1000
8—20. Death's Marathon, D. (Re-issue).....1000
8—21. The Ace of Diamonds, D.....1000
8—23. Twice Won, D.....1000
8—24. Mister Paganini, D.....2000
8—26. His Birthday Gift, Com.-D.....1000
8—27. The Sheriff's Baby, D. (Re-issue).....1000
8—28. The Need of Money, D.....1000
8—30. A Triple Winning, D.....1000
8—31. The Mystery of Henri, D.....2000
9— 1. Dora, D.....3000
9— 2. The Stranger in the Valley, D.....1000
9— 3. The Wanderer, D.....1000
9— 4. The Wheel of the Gods, D.....1000

EDISON

7—31. The Bedouin's Sacrifice, D.....1000
8— 4. Not Much Force, C.....1000
8— 6. June Friday, D.....4000
8— 7. Not Wanted, D.....1000
8—11. Food for Kings and Riley, C.....1000
8—13. The King of the Wire, D.....3000
8—14. A Sprig of Shamrock, D.....1000
8—18. Cartoon on Tour, C.....1000
8—20. Shadows from the Past, D.....4000
8—21. On the Wrong Track, D.....1000
8—25. Clothes Make the Man, C.....1000
8—27. The Slavey Student, Com.-D.....3000
8—28. Matilda's Fling, C.....1000
9— 1. The Simp and the Sophomores, C.....1000
9— 3. The Way Back, D.....4000
9— 4. Across the Great Divide, D.....1000

ESSANAY

8— 3. Business Rivals, D.....2000
8— 4. Dreamy Dud—A Visit to His Uncle Dudley's Farm, Cartoon.....1000
8— 7. Eyes That See Not, C.....3000
8— 9. The Happy House, D.....1000
8— 9. The Bank (Chaplin).....2000
8—10. When My Lady Smiles, D.....3000
8—11. The Fable of the Tip and the Treasure, C.....1000
8—12. The Bell Hop, C.....1000
8—13. Broncho Billy Steps In, W. D.....1000
8—14. The Cave on Thunder Cloud, D.....2000
8—16. The Market Price of Love, D.....1000
8—17. Legrand's Revenge, D.....2000
8—18. Dreamy Dud Sees Charley Chaplin, Cartoon and Scenic, ...Split reel
8—19. Tale of a Tire, C.....1000
8—20. Broncho Billy's Marriage, W.-D.....1000
8—21. The Woman Hater, D.....3000
8—23. Does the Woman Forget, D.....1000
8—24. Hearts and Roses, D.....3000
8—25. The Fable of the Roystering Blades, C..1000
8—26. The Drug Clerk, C.....1000
8—27. Her Return, D.....1000
8—28. Rule Sixty-Three, Com.-D.....2000
8—30. The Quitter, E.-D.....1000
8—31. The Return of Gentleman Joe, D.....2000
9— 1. Joe Boko Saved by Gasoline, and 500 ft. Scenic .....Split reel
9— 2. Versus Sledge Hammer, C.....1000
9— 3. Broncho Billy Begins Life Anew, W.-D..1000
9— 4. The Wirlpool, E.-D.....3000

KALEM

8—10. The Winning Wash, C.....1000
8—11. The Riddle of the Rings, D.....2000
8—13. The Country Girl. (Re-issue).....1000
8—14. The Limited's Peril, D.....1000
8—16. The Legacy of Folly, D.....3000
8—17. Ham at the Beach, C.....1000
8—18. The Substituted Jewel, D.....2000
8—20. The Game of Life, D.....2000
8—21. A Perilous Chance, D.....1000
8—23. The Barnstormers, D.....4000
8—24. Ham and the Experiment, C.....1000
8—25. A Double Identity (Hotel Mysteries No. 6), D.....2000
8—27. A Battle of Wits, D.....1000
8—28. Train Order Number 45, D.....1000
8—30. The Masked Dancer, D.....3000
8—31. Mixing It Up, C.....1000
9— 1. The False Clew, D.....2000
9— 3. Gangsters of the Hills, D.....2000
9— 4. The Broken Rail, D.....1000

KNICKERBOCKER STAR FEATURES

6—23. The Kick-Out, D.....3000
7— 7. Hamlet, D.....3000
7—21. The Cup of Chance, D.....3000
8— 4. The Tides of Time, D.....3000
8—18. Capital Punishment, D.....3000

LUBIN

8—11. Bold Emmett, Ireland's Martyr, D..3000
8—12. The Power of Prayer, D.....2000
8—13. The Deception, D.....1000
8—14. Her Romeo, C.....1000
8—16. Polly of the Pots and Pans, D.....1000
8—17. The Dead Letter, C., and Persistent Dalton, C.....Split reel
8—18. The Second Shot, D.....2000
8—19. It Was to Be, D.....3000
8—20. When Souls are Tried, D.....1000
8—21. The Life Guard, C.....1000
8—23. The Spark and the Flame, D.....1000
8—24. Dog-Gone Luck, C., and The Victorious Jockey, C.....Split reel
8—25. A Species of Mexican Man, D.....3000
8—26. Under the Fiddler's Elm, D.....2000
8—27. The Mirror, D.....1000
8—28. Billie Joins the Navy, C.....1000
8—30. A Romance of Mexico, D.....1000
8—31. Avenging Bill, C.; The Haunted Hat, C., and A-Mile-A-Minute Monty, C., Split reel
9— 1. The Wild Cat, D.....2000
9— 2. The Phantom Happiness, D.....3000
9— 3. In Spite of Him, D.....1000
9— 4. An Artful Artist, C.....1000

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Biograph, Essanay, Hearst-Selig News Pictorial, Kalem, Selig, Vitagraph.
Tuesday—Biograph, Essanay, Lubin, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph, Knickerbocker Star Features E. O. W.
Thursday—Biograph, Essanay, Hearst-Selig News Pictorial, Lubin, Mina, Selig, Vitagraph.
Friday—Biograph, Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph, Selig.

MUTUAL PROGRAM

Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual, Weekly.
Friday—Kay Bee, Princess, American, Reliance, Thanhouser or Majestic.
Saturday—Keystone, Reliance, Royal.
Sunday—Majestic, Komic, Thanhouser.

UNIVERSAL PROGRAM

Monday—Broadway Universal Feature, Nestor.
Tuesday—Gold Seal, Rex, Imp.
Wednesday—Victor, L-Ko, Animated Weekly.
Thursday—Laemmle, Big U, Powers.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Rex. Laemmle, L-Ko.

MINA

6—24. The Stolen Case.....
7— 1. A Harmless Flirtation, C.....1000
7— 8. A Night's Lodging, C.....1000
7—15. The Fighting Kid, C.....1000
7—22. On the Job, C.....1000
7—29. He's In Again, C.....1000
8— 5. Waking Up Father, C.....1000
8—12. Dr. Cupid, C.....1000
8—19. A Case of Limburger, C.....1000

HEARST-SELIG NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

7—24. Jungle Zoo Animal Drama.....1000
7—26. The Unfinished Portrait, D.....2000
7—27. The Child, the Dog and the Villain, D.1000
7—28. Jimmy, D.....1000
7—29. The Isle of Content, D.....3000
7—31. The Quest, D.....1000
8— 2. The Melody of Doom, D.....2000
8— 3. The Taking of Mustang Pete, W.-D...1000
8— 5. The Scarlet Lady, D.....3000
8— 7. The Black Leopard, D.....1000
8— 9. The Face in the Mirror, D.....2000
8—10. The Gold Dust and the Squaw, W. D.1000
8—12. When Love is Mocked, D.....3000
8—14. The Orang-Outang, Animal, D.....1000
8—16—In the King's Service, D.....2000
8—17. The Prima Donna's Mother, D.....1000
8—19. The Clause in the Constitution, D....3000
8—23. The Girl with the Red Feather, D....2000
8—24. The Doughnut Vender, D.....1000
8—26. The Strange Case of Talmai Lind, D...3000
8—28. The Master of the Bengals, D.....1000
8—30. The Way of a Woman's Heart, D....2000
8—31. The Leaving of Lawrence, Com.-D...1000
9— 2. The Man with an Iron Heart, D....3000
9— 4. The Awful Adventure of the Aviator, C., and Knock Out Dugan's Find, D., Split reel

VITAGRAPH

8— 9. What Did He Whisper? C.....1000
8—10. Life's Yesterdays, D.....2000
8—11. His Fairy Godmother, C.....1000
8—12. His Bunkie, D.....1000
8—13. A Keyboard Strategy, C.....1000
8—14. Heavy Villians, C.....3000
8—16. Mr. Jarr and Circumstantial Evidence, C.....1000
8—17. My Lost One, D.....2000
8—18. She Took a Chance, C.....1000
8—19. The Quest of the Widow, C.....1000
8—20. Cutey's Awakening, C, and Swedish Army and Navy, Ed.....Split reel
8—21. The Dawn of Understanding, D.....2000
8—23. The Cub and the Daisy Chain, C.....1000
8—24. From the Dregs, D.....2000
8—25. A City Rube, C.....1000
8—26. The Good in the Worst of Us, D.....1000
8—27. The Wardrobe Woman, D.....1000
8—28. The Tigress, D.....3000
8—30. Jarr and the Visiting Firemen, C....1000
8—31. Hearts Ablaze, D.....3000
9— 1. The Quarrel, C.....1000
9— 2. The Fire Escape, Com.-D.....1000
9— 3. Their Night Out, C.....1000
9— 4. A Sister's Sacrifice, D.....2000

MUTUAL FILM PROGRAM

AMERICAN

7—26. The Newer Way, D.....2000
7—28. The Deception, D.....1000
7—30. After the Storm, D.....1000
8— 2. Detective Blinn, D.....2000
8— 4. The Mighty Hold, D.....1000
8— 9. The Exile of Bar K Ranch, D.....2000
8—11. Comrades Three, D.....1000
8—16. The Jilt, D.....2000
8—18. The Assayer of Lone Gap, D.....1000
8—23. Drawing the Line, D.....2000
8—25. Mixed Wires, Com.-D.....1000
8—30. A Divine Decree, D.....2000
9— 1. Spirit of Adventure, D.....1000
9— 4. A Question of Honor, D.....1000

BEAUTY

7—27. Betty's First Sponge Cake, C.....1000
8— 3. Cupid Takes a Taxi, C.....1000
8—10. Jimmie on the Job, C.....1000
8—14. Love and Labor, D.....1000
8—17. The Honeymooners, C.....1000
8—21. What's in a Name, C.....1000
8—24. His Mysterious Profession, C.....1000
8—28. Uncle Heck, By Heck, C.....1000
8—31. Green Apples, C.....1000
9— 4. A. Bully Affair, C.....1000

BRONCHO

7—21. Cash Parish's Pal, D.....2000
7—28. The Phantom Extra, D.....2000
8— 4. The Golden Trail, D.....2000
8—11. Shorty Inherits a Harem, Com.-D....2000
8—18. The Girl from the East, D.....2000
8—25. Pinto Ben, D.....2000
9—15. Shorty's Ranch, D.....3000

CUB

8—19. The Little Hero, C.....1000
8—26. Jerry's Busy Day, C.....1000
9— 2. Making Matters Worse, C.....1000

DOMINO

7— 8. The Ace of Hearts, D.....2000
7—15. The Burglar's Baby, D.....2000
7—22. The Man Who Went Out, D.....2000
7—29. When Love Leads, D.....2000
8— 5. The Promoter 2000
8—12. The $100.000 Bill, D.....2000
8—19. The Lighthouse Keeper's Son, D.....1000
8—26. The Living Wage, D.....2000

For Table of Contents See Page 94



You are wasting your opportunities if **YOU** ignore advertising.

RELEASE DATES FOR READY REFERENCE

FALSTAFF

8— 6. A Plugged Nickel, C.....1000
8—13. Gussie, the Graceful Life Guard, C...1000
8—16. A Marvelous Marathoner, C.....1000
8—20. Help! Help! C.....1000
8—23. Glorianna's Getaway, C.....1000
8—27. That Poor Damp Cow, C.....1000
8—30. A Massive Movie Mermaid, C.....1000
9— 3. Biddy Brady's Birthday, C.....1000

GAUMONT

9— 2. Man and the Law, D.....2000

KAY-BEE

7— 2. His Mother's Portrait, D.....2000
7— 9. The Hammer, D.....2000
7—16. The Tide of Fortune, D.....2000
7—23. The Play of the Season, D.....2000
7—30. When the Tide Came In, D.....2000
8— 6. The Heart of Jabez Flint, D.....2000
8—13. Over Secret Wires, D.....2000
8—20. The Knight of the Trails, D.....2000
8—27. Keno Bates, Liar, D.....2000
9—15. Never Again, D.....1000

KEYSTONE

6—21. (Special) The Little Teacher, C.....2000
6—28. (Special) Fatty's Plucky Pup, C.....2000
7— 5. (Special) Court House Crooks, C....2000
7—12. (Special) When Ambrose Dared Walrus, C. 2000
7—19. (Special) Dirty Work in a Laundry, C.2000
7—26. (Special) Fido's Tin Type Tangle, C.2000
8— 2. (Special) Lovers Lost Control, C.....2000
8— 9. (Special) A Rascal's Wolfish Ways, C.2000
8—16. (Special) The Battle of Ambrose and Walrus, C. 2000

KOMIC

6—20. Where Breezes Blow, C.....1000
6—27. Beautiful Love, C.....1000
7— 4. Mr. Wallack's Wallet, C.....1000
7—11. Beppo, the Barber, C.....1000
7—18. A Chase by Moonlight, C.....1000
7—25. Safety First, C.....1000
8— 1. The Deacon's Whiskers, C.....1000
8— 8. Father Love, C.....1000
8—15. The Fatal Finger Prints, C.....1000
9— 5. Over and Back, C.....1000

MAJESTIC

8—15. The Kinship of Courage, D.....2000
8—17. Providence and the Twins, D.....1000
8—20. The Root of All Evil, D.....1000
8—22. The Fatal Hour, D.....2000
8—24. The Little Cupids, D.....1000
8—29. A Child of the Surf, D.....2000
8—31. Hearts and Flowers, D.....1000
9— 5. Her Oath of Vengeance, D.....2000
9— 7. For Love of Mary Ellen, D.....1000
9—12. His Guiding Angel, D.....2000
9—14. The Little Life Guard, D.....1000

MUTUAL WEEKLY

Issued every Thursday.

RELIANCE

8—16. The Big Brother, D.....1000
8—18. An Independent Woman, D.....1000
8—21. Little Lumber Jack, D.....2000
8—23. Farewell to Thee, D.....1000
8—25. Editions De Luxe, D.....1000
8—28. A Bold Impersonation, D.....2000
8—30. For His Pal, D.....1000
9— 1. The Turning Point, D.....1000
9— 3. Hidden Crime, D.....1000
9— 4. The Divorcee, D.....2000
9— 6. The Indian Trapper's Vindication, D..1000
9— 8. The Family Doctor, D.....1000
9—11. The Father, D.....2000
9—13. A Dark Horse, D.....1000

RODEO

8— 7. The Near Capture of Jesse James, C..1000
8— 9. Aunt Matilda Outfitted, C.....1000
9— 1. The Leap for Life, D.....2000

ROYAL

6—12. An Unlucky Suitor, C.....1000
6—19. Not a Ghost of a Show, C.....1000
6—26. When the House Divided, C.....1000
7— 3. One Good Cook, C.....1000
7—10. They Ran for Mayor, C.....1000
7—17. Your Half and My Half, C.....1000
7—24. Making Over Grandpa, C.....1000

THANHOUSER

8—10. A Message Through Flames, and Cupid in the Olden Time, D.....2000
8—13. Weighed in the Balance, D.....1000
8—15. The Crogmere Ruby, D.....1000
8—17. When Hungry Hamlet Fled, D.....2000
8—22. In a Japanese Garden, D.....1000
8—24. Snapshots, D. 2000
8—29. The Vagabonds, D.....1000
8—31. Reincarnation, D. 2000
9— 5. From the River's Depths, D.....1000

PATHE EXCHANGE, INC.

The Pathé News—Issued Twice Every Week.

Week of August 16.

Romance of Elaine, No. 34, D., 2000.....Pathé
The Ingrate, D., 3000.....Victory
Colonel Heeza Liar, War-Dog, and An Intimate Study of Birds, Ed., Split reel, 1000 .....Pathé
The Monopolist, D., 3000.....Victory
The Sky Is the Limit, C., 1000.....Starlight

Week of August 23.

Romance of Elaine, No. 35, D., 2000.....Pathé
A Ringer for Max, French C., 2000.....Punch
Pressing His Suit, C., 1000.....Phunphilms
The Bois de Boulogne, Paris, and Through the Sierra Nevadas, Scenics, Split reel....Globe
The Silent Chord, D., 3000.....Victory
Terribly Stuck Up, C., 1000.....Phunphilms

Week of August 30.

Romance of Elaine, No. 36, D., 2000.....Pathé
Prima Donna, D., 3000.....Eclectic
Col. Heeza Liar at the Bat, Cartoon, C., and an Intimate Study of Birds, Ed., Split reel .....Pathé
Picturesque French Guinea (W. Africa), and The Marcenay Fish Ponds, Ed., Travel..Globe
Neal of the Navy, No. 1, D., 2000..Panama Films
A Merry Chase, C., 1000.....Starlight

Week of September 6.

The Fallen Standard, D., 2000.....Balboa
A Mixup for Maisie, C., 1000.....Phunphilms
Picturesque Java, and In Dahomey, Split Scenic .....Globe
Neal of the Navy, No. 2, D., 2000..Panama Films
The Galloper, D., 5000.....Gold Rooster
Monkey Shines, C., 1000.....Starlight

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued every Wednesday.

BIG U

6—27. Their Secret, D.....2000
7— 1. The Old Grouch, D.....1000
7— 4. The Adviser, D.....1000
7—11. The Closing Chapter, D.....3000
7—15. The Opening Night, D.....2000
7—22. The Burden Bearer D.....1000
7—31. Mein Friendt Sneider, D.....1000
8— 5. Out of the Flames, D.....2000
8—10. Where Happiness Dwells, D.....1000
8—12. His Beloved Violin, D.....2000
8—19. Ethel's Burglar, D.....1000
8—26. The Mystery of the Tapestry Room, D.3000
8—29. The Valley of Regeneration, D.....2000
9— 2. Tam O'Shanter, D.....3000

BISON

7—24. The Mad Maid of the Forest, D.....2000
7—31. A Daughter of the Jungle, D.....2000
8— 7. Gene of the Northlands, D.....2000
8—14. Chasing the Limited, D.....2000
8—21. The Gopher, D.....2000
8—28. The Social Lion, D.....2000
9— 4. Coral, D. 4000

BROADWAY UNIVERSAL FEATURES

8— 9. Judy Forgot, C.....5000
8—16. Just Jim, D.....4000
8—23. Mrs. Plum's Pudding, Com.-D.....5000
8—30. Jewel, D. 5000

GOLD SEAL

7— 6. (Adv. 6) "The Crown of Death," D..2000
7—13. The People of the Pit, D.....2000
7—20. Homage, D.....2000
7—27. The Flight of the Night Bird, D.....2000
8— 3. The Great Ruby Mystery, D.....2000
8—10. A Cigarette, That's All, D.....2000
8—17. A Fiery Introduction, D.....2000
8—24. Extravagance, D. 1000
8—31. Misjudged, D. 3000

IMP

7— 5. The Wrong Label, D.....1000
7— 9. Copper, D. 2000
7—13. His New Automobile, C.....1000
7—16. The Eleventh Dimension, D.....2000
7—20. What Might Have Been, D.....1000
7—22. Thou Shalt Not Lie, D.....2000
7—27. The New Jitney in Town, C.....1000
7—30. The Hunchback's Romance, D.....2000
8— 3. Her Wonderful Day, D.....1000
8— 6. Leah, the Forsaken, D.....3000
8—10. To Frisco, Via the Cartoon Route, C..1000
8—13. Driven by Fate, D.....3000
8—16. The Country Girl, D.....1000
8—20. The Substitute Widow, D.....2000
8—24. Billy's Love-Making, C.....1000
8—27. Dr. Jekyll and Mr. Hyde, D.....2000
8—31. The Only Child, C.....1000

JOKER

7—17. Freaks, C. 1000
7—24. A Duel at Dawn, C.....1000
7—31. The Village Smithy, C.....1000
8— 7. Their Bewitched Elopement, C.....1000
8—14. A Dip in the Water, C.....1000
8—18. Her Wedding Night, C.....1000
8—21. Bobby Bump's Adventures, Cart., C., and Seeing the Funny Side of the World with Homer Croy, Ed...Split reel
8—26. A Case of Beans, C.....1000
8—28. The Bravest of the Brave, C.....1000
9— 4. When Hiram Went to the City, C....1000

LAEMMLE

7—18. For His Superior's Honor, D.....1000
7—25. According to Value, D.....1000
7—29. Heritage, D. 4000
8— 1. Paternal Love, D.....1000
8— 8. The Source of Happiness, D.....1000
8—15. In the Grasp of the Law, D.....1000
8—22. Dr. Mason's Temptation, D.....1000
8—29. The Lilt of Love, D.....1000
9— 2. The Eagle, D.....1000

L-KO

8— 4. In the Claw of the Law, C.....1000
8— 8. Shot in a Barroom, C.....1000
8—11. Hello Bill, C.....1000
8—15. Love On an Empty Stomach, C.....1000
8—22. A Tale of Twenty Stories, C.....2000
8—25. Mr. Flirt in Wrong, C.....2000
9— 1. A Game of Love, C.....1000
9— 5. Gertie's Joy Ride, C.....1000

NESTOR

7—26. The Tale of His Pants, C.....1000
7—30. The Rise and Fall of Officer 13, C..1000
8— 2. It Happened When He Fished, C.....1000
8— 6. Little Egypt Malone, C.....1000
8— 9. Dan Cupid, Fixer, C.....1000
8—13. Lost—Three Teeth, C.....1000
8—16. Tony the Wop, C.....1000
8—20. Kids and Corsets, C.....1000
8—23. His Lucky Vacation, C.....1000
8—27. His Egyptian Affinity, C.....1000
8—29. A Maid and a Man, C.....1000
9— 3. Lizzie and the Beauty Contest, C....1000

POWERS

8—14. Haunting Winds, D.....1000
8—18. Lady Baffles and Detective Duck in "The Dread Society of the Sacred Sausages, C. 1000
8—21. A Double Deal in Pork, C.....1000
8—26. Seeking an Inspiration, Vaud., and The Best People On Earth, Ed., Split reel
8—28. She Loved Them Both, D.....1000
9— 5. The Shot, D.....2000

REX

7— 1. Vanity, D. 2000
7— 6. Steady Company, Com.-D.....1000
7— 8. Souls in Pawn, D.....3000
7—13. When Hearts Are Trumps, Juvenile D.1000
7—20. A Happy Pair, C.....1000
7—25. Bound on the Wheel, D.....3000
7—27. One on Mother, Com.-D.....1000
8— 1. Jealousy, What Art Thou? Com.-D..2000
8— 3. The Proof, C.....1000
8— 8. Betty's Bondage, D.....2000
8—15. Mountain Justice, D.....2000
8—17. Quits, D. 1000
8—22. A Seashore Romeo, C.....1000
8—24. The Cad, D.....1000

VICTOR

7—23. Jeanne of the Woods (Mary Fuller), D. 1000
7—28. The Double Standard, D.....1000
8— 4. My Tomboy Girl, C.....2000
8—11. Refuge, D. 2000
8—20. The Taming of Mary (Mary Fuller), C..1000
8—25. The Chimney's Secret, D.....1000
8—27. The Box of Bandits, C.....1000
9— 1. For Professional Reasons, D.....2000
9— 3. Vagabond Love, D.....1000

For Table of Contents See Page 94

KRITERION

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Write for information regarding the ENTIRELY NEW INTERESTS that are now piloting this co-operative formation. Thorough investigation invited—you should know the inside as well as the outside.

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FEATURE RELEASES—CURRENT AND COMING

ALLIANCE FILMS CORPORATION

BALBOA
Beulah .....6 parts

CLIMAX COMPANY
The Lone Star Rush.....5 parts

COSMOS FEATURE FILM CORPORATION
Hearts and Flowers, D.....5 parts

FAVORITE PLAYERS
The Last Chapter .....5 parts
The High Hand.....5 parts
The Man Who Could Not Lose.....5 parts

MASTERPIECE FILM COMPANY
Hoosier School Master.....5 parts
The Truth Wagon.....5 parts
Jack Chanty .....5 parts

PAGEANT FILM COMPANY
Pageant of San Francisco.....5 parts

OZ FILM COMPANY
The Last Egyptian.....5 parts
The New Wizard of Oz.....5 parts

F. C. WHITNEY
The Chocolate Soldier.....5 parts

CONTINENTAL FEATURES

MAJESTIC
Ruy Blas .....

MUTUAL SPECIAL
Mexican War Pictures.....

NEW MAJESTIC
Sapho .....

N. Y. MOTION PICTURES
The Battle of Gettysburg.....
The Wrath of the Gods.....
Zu Zu, the Band Leader.....

R & M
The Battle of the Sexes.....
The Floor Above.....
The Dishonored Medal.....
The Mountain Rat.....
Home, Sweet Home.....

THANHOUSER
A Legend of Provence.....
Joseph in the Land of Egypt.....
Cardinal Richelieu's Ward.....
Dope .....

CORT FILM CORPORATION
The Melting Pot.....5 reels

COSMOFOTOFILM COMPANY
Incomparable Mistress Bellairs.....4 parts
Liberty Hall .....3 parts
Lil o' London.....4 parts
The King's Minister.....3 parts
Two Little Britons.....3 parts
The Middleman .....5 parts

FOX FILM CORPORATION

A Fool There Was.....6 reels
The Girl I Left Behind Me.....5 reels
A Gilded Fool.....5 reels
Children of the Ghetto.....5 reels
Celebrated Scandal (Betty Nansen)..5 reels
The Kreutzer Sonata.....5 reels
The Nigger .....5 reels
Anna Karenina (Betty Nansen)....5 reels
Valley of the Missing.....5 reels
Clemenceau Case .....5 reels
Princess Romanoff .....5 reels
A Woman's Resurrection .....5 reels
The Plunderer .....5 reels
Wormwood .....5 reels
The Devil's Daughter.....5 reels
Should a Mother Tell?.....5 reels
Dr. Rameau .....5 reels
The Witch (coming).....
Lady Audley's Secret (coming)....

GEORGE KLEINE ATTRACTIONS
Stop, Thief! .....5 parts
The Woman Who Dared.....5 parts
The Commuters .....5 parts
Who's Who in Society.....3 parts
The Spendthrift .....5 parts
The Woman Next Door.....5 parts

GOTHAM FILM COMPANY, INC.
6— 1. The Man Who Beat Dan Dolan....4 parts
7— 1. A Trade Secret.....5 parts

GREAT NORTHERN FILM COMPANY
A Deal with the Devil.....3 reels
Through the Enemy's Lines.....4 reels
The Evangelist (*W. Psilander*).....4 reels
The Heart of Lady Alaine.....4 reels

ITALA FILM COMPANY
Cabiria .....
Treasure of the Louzats.....4 parts
Jules Porel—Serpent .....3 parts
The Strong Arm of Maciste.....

LEWIS, WOLFF
Billy Sunday.....1 reel

LADY MACKENZIE FILM COMPANY
Big Game Pictures.....

METRO PICTURES CORPORATION

DYREDA FILM CORPORATION
Always In the Way.....

POPULAR PLAYS & PLAYERS
Heart of a Painted Woman.....
The Shooting of Dan McGrew.....
The Spell of the Yukon.....
Vampire .....
Greater Love Hath No Man.....

B. A. ROLFE PHOTOPLAYS, INC.
Satan Sanderson .....
The Cowboy and the Lady.....
The High Road.....
The Right of Way.....
The Purple Lady.....
The Liars .....
A Royal Family.....

TIFFANY FILMS CORPORATION
Heart of Maryland.....

QUALITY PICTURES
The Second in Command.....

MUTUAL MASTERPICTURES
12. Child of God (*Reliance*).....4 reels
13. The Absentee (*Majestic*).....5 reels
14. The Victim (*Majestic*).....3 reels
15. Rumpelstiltskin (*N. Y. Motion*).....4 reels
16. Strathmore (*Reliance*) .....4 reels
17. Lure of the Mask (*American*).....4 reels
18. God's Witness (*Thanhouser*).....4 reels
19. Ghosts (*Majestic*) .....4 reels
20. The Failure (*Reliance*).....4 reels
21. The Darkening Trail (*N. Y. Motion*)..4 reels
22. The Lonesome Heart (*American*).....4 reels
23. Patriot and Spy (*Thanhouser*).....4 reels
24. Her Shattered Idol (*Majestic*).....4 reels
25. Up from the Depths (*Reliance*).....4 reels
26. The Reward (*N. Y. Motion*).....5 reels
27. The Flying Twins (*Thanhouser*).....4 reels
28. The Secretary of Frivolous Affairs (*Am.*) 4 reels
29. The Fox-Woman (*Majestic*).....4 reels
30. The Mating (*N. Y. Motion*).....4 reels
31. Milestones of Life (*Thanhouser*).....4 reels
32. The Girl from His Town (*American*)...4 reels
33. The Toast of Death (*N. Y. Motion*)...4 reels
34. A Yankee from the West (*Majestic*)...4 reels
35. Monsieur Lecoq (*Thanhouser*).....4 reels
36. Infatuation (*American*) .....4 reels

F. O. NIELSEN
Guarding Old Glory.....5 reels

PARAMOUNT PICTURES

BOSWORTH
5—17. Betty in Search of a Thrill.....5 reels
7— 5. Rugmaker's Daughter .....5 reels

FAMOUS PLAYERS
6— 7. Dawn of Tomorrow.....5 reels
6—17. Clarissa .....4 reels
6—21. The Dictator.....
7— 1. Little Pal .....5 reels
7—26. Seven Sisters .....5 reels
8— 2. Rags .....5 reels
8— 5. Sold .....5 reels
8—19. The Helene of the North.....5 reels
8—23. Poor Schmaltz .....5 reels
8—30. Heart of Jennifer.....5 reels

JESSE LASKY COMPANY
6—14. The Arab .....5 reels
6—28. Chimmie Fadden.....
7— 8. The Clue .....5 reels
7—12. Kindling .....5 reels
7—19. The Fighting Hope.....5 reels
7—29. Puppet Crown .....5 reels
8— 9. Secret Orchard .....
8—16. Marriage of Kitty.....5 reels

MOROSCO PHOTOPLAY COMPANY
6—24. Wild Olive .....5 reels
7—22. Kilmeny .....5 reels
8—12. Nearly a Lady.....5 reels
8—26. Majesty of the Law.....

PARAMOUNT
6—10. Brother Officers .....5 reels
7—15. The Running Fight.....5 reels

PROHIBITION FILM CORPORATION
Prohibition .....5 parts

STANDARD NEWSFILM, INC.
Are We Ready?.....4 reels

SUN PHOTOPLAY CO., Inc.
The Princess of India.....5 reels

UNITED PHOTOPLAYS
Japan .....6 reels
China .....6 reels

VITAGRAPH-LUBIN-SELIG-ESSANAY, INC.

VITAGRAPH
Week of
6—14. Sins of the Mothers.....5 parts
7—12. Crooky Scruggs .....5 parts
8— 9. Chalice of Courage.....6 parts
8—23. The Wheels of Justice.....4 parts
9— 6. Mortmain .....5 parts
9—20. Playing Dead .....5 parts

LUBIN
6— 7. The Sporting Duchess.....5 parts
7— 5. The District Attorney.....5 parts
8— 2. The Climbers .....5 parts
8—16. Ring Tailed Rhinoceros.....4 parts
8—30. The Great Ruby.....5 parts
9—27. Tillie's Tomato Surprise.....5 parts

SELIG
6—28. The Rosary .....7 parts
7—26. A Texas Steer.....5 parts
8—23. House of a Thousand Candles.....6 parts
9—20. The Circular Staircase.....6 parts

ESSANAY
6—21. The White Sister.....6 parts
7—19. The Blindness of Virtue.....5 parts
8—16. A Bunch of Keys.....5 parts
9—13. The Man Trail.....6 parts

WORLD FILM CORPORATION

8—16. The Master Hand.....
8—30. The Renegade .....

BRADY
6—28. The Face in the Moonlight.....
7—12. After Dark .....
7—19. The Cub .....
8— 9. The Stolen Voice.....
8—30. The Cotton King.....
9— 6. The Imposter .....

CALIFORNIA MOTION PICTURE CORP.
Lily of Poverty Flat.....5 parts
A Phyllis of the Sierras (coming)..5 parts

FROHMAN AMUSEMENT CORP.
5—31. Builder of Bridges.....

RING LARDNER
8—16. Letters from Bugs to Gus, No. 6...
8—23. Letters from Bugs to Gus, No. 7...
8—30. Letters from Bugs to Gus, No. 8...

SHUBERT
6— 7. An Indian Diamond.....
6—21. The Moonstone .....
7—26. Marrying Money .....
8—23. The Little Dutch Girl.....

LEDERER
8— 2. Sunday .....

WIZARD
7—26. Pokes & Jabs in a Quiet Game.....
8— 2. Pokes & Jabs in Mashers and Splashers .....
8— 9. Pokes & Jabs in Juggling the Truth.
8—16. Pokes and Jabs in Clover.....

WORLD COMEDY STARS
6—21. Rafferty Stops a Marathon Runner (Celtic)
6—28. Mike and Meyer Go Fishing (L. & K.)

For Table of Contents See Page 94

National Film Corporation

Announces

the release of

Six Reels Weekly

on the

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Constance Talmadge
Lamar Johnstone
Hazel Buckham
Rena Rogers
Wm. "Bill" Parsons
Eugene Pallette
Edward Sloman
Harry Fisher

and Many Other Popular Favorites

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TABLE OF CONTENTS

THE EXHIBITOR AND NATIONAL ADVERTISING (Wm. A. Johnston) 35
EDITORIALS 36
Muddlers Blight Film Welfare in Texas 37
FOURTH MOTION PICTURE NEWS CHART OF NATIONAL FILM TRADE CONDITIONS 38-41
Weak Spots in a Strong Business—XXIV 45
Good Pictures and Publicity Help Metro Policy 47
Equitable Waits for 10 Pictures Before Releasing 49
Four Fox Subjects for Next Month with Elaborate Sets 42
Triangle Film Aims to Get Chain of 1,000 $2.00 Houses 42
First 2 and Last 2 Days in Week American Releases 43
Ohio Public Pledges Aid in Censor—Shackle Fight 43
Montgomery Signed to Direct Horsley Animal Films 44
"Chronicles of Bloom Center" Vivid Rural Picture 44
Film Conditions Studied by Rothacker in West 45
V-L-S-E Announces Five September Releases 46
"Carmen" Completed, Geraldine Farrar Starts East 46
Centaur Moves General Offices to New York City 47
Kalem, Changing Policy, Secures Hornung Serial 48
Director Charles Giblyn Signs with Triangle 48
Vitagraph Will Put on Another Breezy Gunter Novel 50
Edna Goodrich, Back from War, Goes to Lasky Studio 50
Herrington Will Work for Closer Association 52
Collins, Edison Director, Holds Unique Record 64
Summer Heat Fails to Stop Productions at Lubin's 65
Directors Making World Pictures Become Partners 65
Daughter of English Lord Is Cast for Lincoln Cycle 66
Kleine Eastern Managers Hold Second Annual Outing 69

DEPARTMENTS

Live Wire Exhibitors 51
Among the Exchanges 53
Looking Ahead with the Producers 55
In and Out of Los Angeles Studios 57
New Laws and Court Decisions 61
Just to Make Talk 63

REVIEWS

A Species of Mexican Man (Lubin) 77
An Independent Woman (Reliance) 76
Bank, The (Essanay-Chaplin) 79
Capital Punishment (Knickerbocker Star Feature) 83
Dora (Biograph) 79
Drawing the Line (American) 78
Extravagance (Universal) 77
Jerry's Busy Day (Cub) 76
Little Dutch Girl, The (World Film) 79
Marriage of Kitty, The (Lasky) 73
Mighty Arm of Maciste (Itala) 72
Monsieur Lecoq (Mutual Master Picture) 71
Message Through Flames, A (Thanhouser) 78
Mystery of the Tapestry Room (Universal) 79
Ringtailed Rhinoceros (Lubin V-L-S-E) 72
Slavey Student, The (Edison) 71
Salvation Nell (California Motion Picture) 85
Tigress, The (Vitagraph) 77
Under the Fiddler's Elm (Lubin) 77
Under Southern Skies (Universal) 72
Woman Hater, The (Essanay) 76
Woman Next Door, The (Geo. Kleine) 73
Wheels of Justice (Vitagraph V-L-S-E) 71
General Reviews 80, 82
Mutual Reviews 82
Universal Reviews 81

RELEASE CHARTS

Calendar of Current and Coming Releases 84, 86
Release Dates for Ready Reference 88, 90
Feature Releases, Current and Coming 92

ACCESSORY NEWS SECTION

MOTION PICTURE PROJECTION SIMPLIFIED (J. H. Hallberg) 117
Hallberg Helps 120
Building and Furnishing 124
Directory of New Theatres 126
Music and the Picture 130

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"Fine! I'll take the job," eagerly exclaimed Jerry. And aside: "That detective won't know me in a maid's uniform." So Jerry became a maid and unwittingly jumped from the frying pan into the fire.

That's part of the story of "Making Matters Worse," a screaming one-reel Cub Comedy, with George Ovey, the funniest man in America, playing "Jerry," which is to be released Thursday, September 2, on the Mutual Program.

Every audience will howl at Jerry's efforts to extricate himself from the situations into which he is thrown. "Making Matters Worse" is funny—very funny—one of the best productions ever turned out at the David Horsley Studios, which is recommendation enough.

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August 26: Jerry's Busy Day
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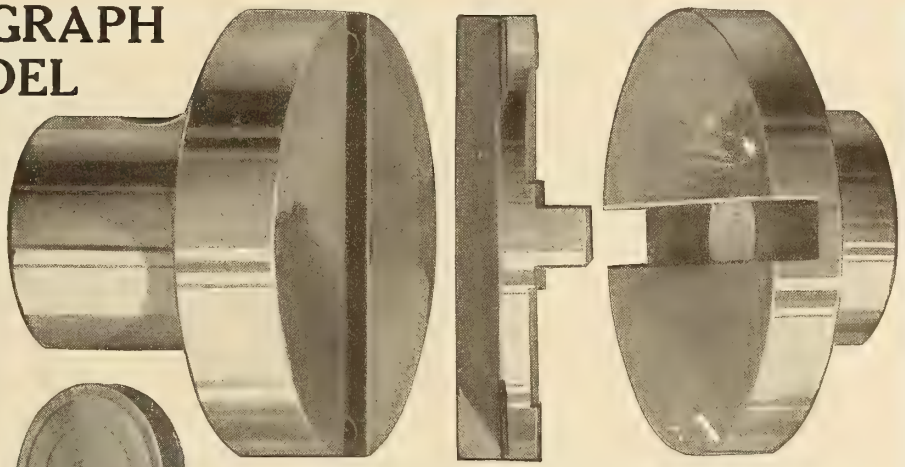
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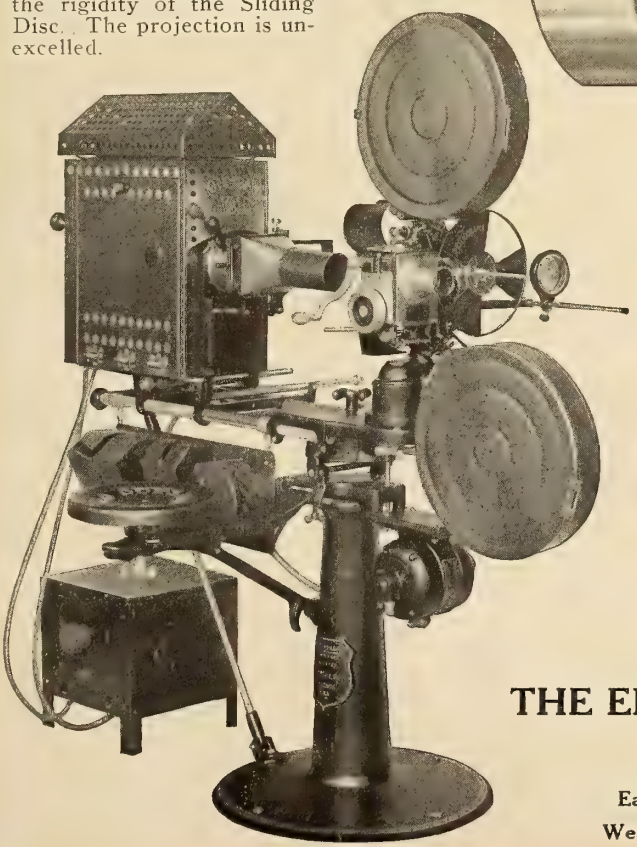
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Construction, Equipment and Operation

Accessory News

Section of Motion Picture News

Everything for Theatre, Exchange and Studio

Motion Picture Projection Simplified

Copyright, 1915, by J. H. Hallberg

19 I—Suppose your current supply is the Edison three-wire system with 220 volts between outside wires and 110 volts between the neutral or middle wire and each outside wire. How would you connect your machine to this service?

Ans.—The rheostat or other controlling device which is furnished with the machine may be made for either 110 or 220 volts. The voltage of this device naturally determines whether the machine should be connected to the outside 220 volt wires or to the middle and one outside wire.

19 J—Is there any preference as far as the machine is concerned in using the 110 or 220 volt service?

Ans.—In all cases where it is possible 110 volts should be used because with 110 volts there is plenty of resistance in series with the arc to secure steady operation and when 220 volts is applied a resistance consuming 110 volts unnecessarily giving off a lot of useless heat at great expense must be installed.

19 K—Why must 220 volts sometimes be used on the three wire Edison system for projector arc lamps?

Ans.—The electric lighting company sometimes and, in fact, in most cases, demands that where a load exceeding 20 amperes and in some cases as low as 10 amperes is applied to the three wire system it must be connected across the outside wires so as to not interfere with the regulation of the system.

You understand that if a 30 ampere projector arc with a 110 volt rheostat is attached to the middle and one of the outside wires of a three wire system, when the carbons are put together there is a considerable rush of current for an instant until the carbons are separated, which has a tendency to lower the voltage on that side of the three wire system.

This unbalancing not only may interfere with the illumination of stores and factories in the neighborhood, but it also throws an unbalance on the power plant if by accident or carelessness a number of projector arc lamps should be put on the same side of the three wire system.

Electric companies exercise great care in preventing unbalancing of their system and cannot be blamed for objecting to projector lamps taking 20 amperes or more being connected on one side of the system. Sometimes it is argued that two machines installed on opposite sides, each one requiring 30 amperes or more at the arc, constitutes a balance.

Don't forget that the two machines are not in operation at the same time for more than a very few minutes. Consequently the system is unbalanced to the extent of the arc more than three-quarters of the time.

19 L—Why is the three wire system used in place of the regular two wire system in the distribution of electricity?

Ans.—There are two reasons for the use of the three wire Edison system in preference to the ordinary two wire system of distribution. The main reason is a financial one because it allows for the use of much less copper in the distribution system cutting the cost of installation down to a considerable extent.

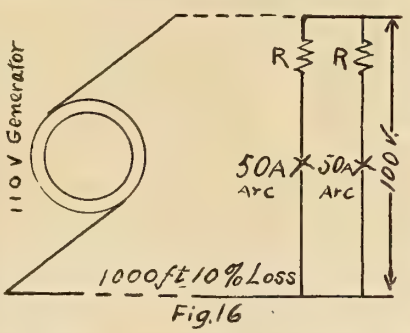


Fig. 16

The second reason is that the three wire system permits two different voltages without complication or inconvenience on the same system by the use of only three wires instead of four, and there may also be a third reason which manifests itself in the greater convenience by using smaller wires, switches and other fittings which can be installed with greater ease. The possibility of operating incandescent lamps at 110 volts and motors at 220 volts is of considerable advantage from a commercial and economical point of view.

19 M—How would you demonstrate the financial advantage of the three wire system over the two wire?

Ans.—The accompanying Fig. 16 illustrates the ordinary 110 volt D. C. generator distributing current over a two wire system. The particular installation in this case calls for a distance of 1,000 feet between the

generator and the load with a maximum loss of ten per cent. in the transmission with a load represented by two projector arcs of 50 amperes each, making a total load of 100 amperes. For this installation there would be required two wires of 210,000 circular mills each, which is practically two No. 0000 wires.

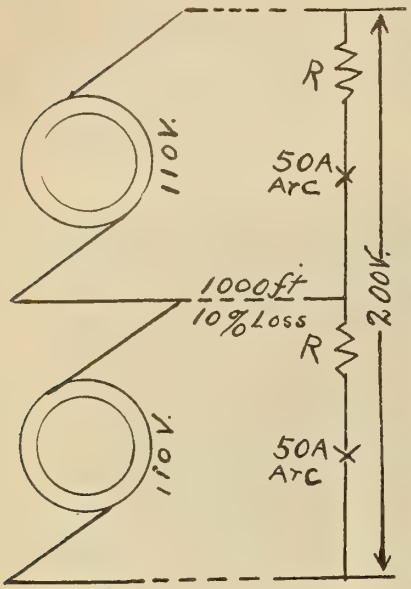


Fig. 17

By referring to Fig. 17, which gives exactly the same operating conditions, but which operates on the three wire system, it will be found by calculation that three wires of only 105,000 circular mills each, or three No. 0 wires, will perform the same work.

To put the saving in copper down to the actual figure it may be interesting to know that the system in Fig. 16 calls for 1,281 pounds of copper, whereas the three wire system in Fig. 17 calls for only 959 pounds, showing a saving of 322 pounds of copper for this comparatively small installation. With these figures before you, you can easily comprehend the tremendous advantage there is in the use of the three wire system of distribution over two wire from a financial point of view.

19 N—What is the usual percentage of loss allowed in electric wiring and transmission?

Ans.—In the foregoing example I allowed for convenience of figuring, a ten per cent voltage drop or loss in the wires. The usual loss allowed within buildings is between one and two per cent.

For transmission of current for light and power the electric lighting companies calculate their lines for a loss or voltage drop of between two and ten per cent. It is evident that if the loss in the foregoing example was made only two per cent. the saving in copper would be much greater.

ACTIVITIES OF THE PHILADELPHIA THEATRES

THE Arcadia, at Sixteenth and Chestnut streets, Philadelphia, has been put in summer dress by its energetic manager and owner, Al Boyd. The chairs have been covered with cool gray linen and attractive living plants in artistic white tile boxes adorn the lobby.

The Bluebird, Philadelphia, Elliott Goldman manager, will next week inaugurate a daily change of program instead of the tri-weekly as before. This change is demanded by the patrons, the Bluebird being a neighborhood house at Broad and Susquehanna.

The Park at Ridge avenue and Dauphin, Philadelphia, has just installed a new Seabury organ. Paramount pictures will be the policy of the theatre in the near future.

The Kriterion theatre, at Forty-fifth and Lancaster avenue, Philadelphia, has been leased to Thomas Smith, of New York.

Mrs. A. Ingham, of Philadelphia, has bought the Victor at Seventeenth and McKean. C. Stamper, who has recently taken over the management of the Tioga at Seventeenth and Venango streets, Philadelphia, is an old photoplay man, having been in the motion picture business for several years.

William Katz, of the Stanley theatre, Philadelphia, has just returned from a five weeks' trip of business with pleasure. The vacation part was spent by the "wild waves" of Atlantic City.

C. J. Bradfield, of the Family theatre, on Market and Juniper, Philadelphia, has just returned from his vacation spent at Betterton, Maryland. The Family is one of the few photoplay houses left on a big business thoroughfare able to make a success with a five-cent admission.

The new Pilcher organ which is being installed in the Jefferson, at Twenty-ninth and Dauphin, Philadelphia, will be complete on August 30, when a special musical program will be a feature of the occasion.

The Alhambra, at Twelfth, Morris and Passyunk avenue, will be closed for a week in order to facilitate the alterations and improvements now under way. This theatre carries a Paramount program in addition to vaudeville. A new organ has been put in the house and special musical programs are featured.

S. K. Melvin and C. Goldstone, managers of the Garden theatre, at Sixty-first and Lansdowne avenue, Philadelphia, have acquired the Rittenhouse at Sixty-third and Haverford avenue. A grand opening will mark the initial performance on August 28.

A. Goldenberg, the present manager of the Globe, at Juniper and Market, Philadelphia, has succeeded R. Ertel as manager of the Central Market Street Amusement Company's theatres. There will be under the management of Mr. Goldberg, in addition to the Globe, the following houses: Victoria, Savoy, Princess, Auditorium and Market Street theatre.

Carl Miller, manager of the Knickerbocker, at Fortieth and Market, is taking a motor trip through the White Mountains and Maine with a party of friends. The Knickerbocker will change from a photoplay policy to a stock company house on Labor Day.



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Questions Answered

Repairing Equipment

Here Mr. Hallberg will answer all the questions you send in—no matter how simple or difficult.

SIZE OF FUSES ON FEEDERS

Y. Z., Tampa, Fla.:—*Will you be kind enough to answer the following question?*

Suppose you have the Edison 3 wire system with all three wires entering the operating room and terminating in a switchboard and you have attached to one side, 3 circuits of 10, 15 and 40 amperes each respectively and on the other side there are also 3 circuits of 10, 15 and 40 amperes each respectively, or a total load of 130 amperes at 110 volt. What size fuses would be necessary on the feeders? Be kind enough to answer this question and it will be appreciated.

Answer. Taking for granted that your Edison 3 wire system carries 110 volts between the neutral and each outside wire and 220 volts between the outside wires, then your arrangement will be like that which I illustrate in Fig. 1 herewith.

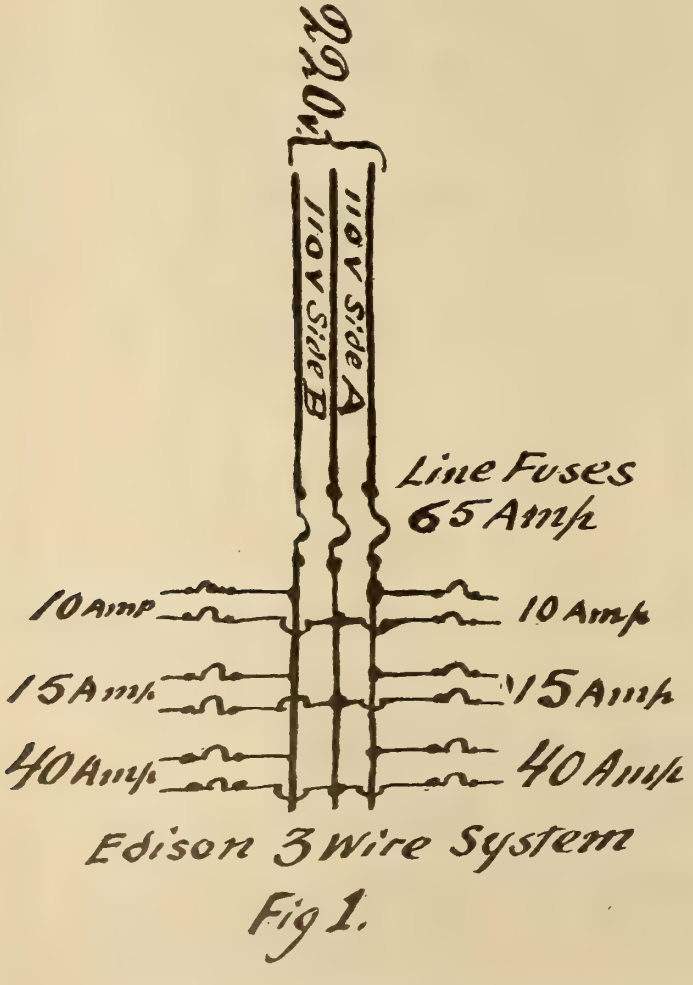


Fig 1.

You will note that while your total load is 130 amperes at 110 volts the current supply is 220 volts, therefore, when all circuits are operating side A and B are equally loaded which means that the current will go through the load on side A, then across through the load on side B and back through the other outside wire in which case no current is flowing through the neutral, or middle wire. Under this condition you have two equal load units. On side A you are drawing 65 amperes at 110 volts which is connected in series with an absolutely equal load on side B at 110 volts on the 220 volt circuit. Therefore 65 ampere fuses are sufficient.

The middle or neutral fuse is generally figured to take care of maximum unbalance. You realize that maximum unbalance will occur when all of the circuits on one side are out or disconnected, which would throw a load of 65 amperes on the other side, that is, between one of the outside wires and the neutral. In view of this fact, the neutral fuse should of course be equal to the outside fuses.

In special cases, especially in the early days of the three wire system it was claimed that the neutral or middle wire could be smaller and carry a smaller fuse, because the system is, or should be, as a general rule balanced, with equal load on both sides. Theoretically, therefore, it would be permissible to use a smaller neutral fuse, but in practice this is not recommended.

The fusing of the neutral is a very important matter and it is necessary to always insure perfect contact of all neutral connections all the way through the system because if for any reason the neutral should become disconnected or a neutral fuse should blowout and the system should be unbalanced all incandescent lamps on the side having the lightest load would burn above candle power and the chances are they would burn out, in most instances, if left for only a few seconds.

The large Edison Lighting companies throughout the country guard against a defective neutral connection by making the neutral out of solid copper all the way through and besides grounding it at frequent intervals. The grounding of a neutral of a 3 wire alternating current system is also of great advantage in that it offers a certain protection from possible shock because if the neutral is grounded on the secondary and there should be a leak in the transformer the chances are it would blow the line fuses on the transformer which would cut it out and make it harmless. On the Edison 3 wire system with D. C. 220 volts where the neutral is grounded it is impossible to get a shock of higher potential than 110 volts whereas if the neutral is not grounded then it would be possible to get a 220 volt shock.

KIND OF SCREEN TO USE

E. L. M., Wichita, Kan.:—*Read your article in the "News" of July 24. Want to put on the best picture possible and would like to know what sort of screen to use.*

Dimensions are as follows:—Lens to screen, 85 feet; size of picture, 12 x 14 feet; lens above bottom of screen, 18 feet, first row of seats to screen, 31 feet; width first row seats, 35 feet; width last row seats, 57 feet; distance last row from screen, 81 feet.

I wish to have the house as light as possible.

Answer. Not knowing the kind of current you are using at the arc, whether alternating or direct, the number of amperes carried at the arc and the means used for controlling same, I am not in a position to give you an absolute answer, but I will give general information on the subject from which you can make your own deductions.

For a distance of 85 feet with a picture approximately 14 feet wide, under the conditions which you specify which call for a wide house in proportion to its length, the screen used should not be very smooth. The surface should be fairly rough. If you use a plastered wall have it in the sand finish; that is, as it would be before the smooth white coat, as usually applied to a wall, is put on.

NEW! NEW!! NEW!!!

SPEER PROJECTOR CARBONS

MADE IN U. S. A.



You know Uncle Sam never fails to produce results when he is up against it—You know everybody believes the only Projector Carbons which are considered good by M. P. operators have been made in Germany—You know the war has reduced the supply of imported carbons and increased the prices—You don't know that one reason why German carbons have been used is that it costs more to make a carbon superior to or even the equal of the German carbon in U. S. A., notwithstanding the duty and freight on the German product—*You don't know that Speer, "The Carbon Man" of Saint Mary's, Pa., has been working for several years on the carbon problem and could have put the best Projector Carbon in the world on the market long ago—But it simply couldn't be done at the old prices*—Now when a decent price is obtained for carbons, and when child labor, as used abroad, does not stand in the way, and we can afford to pay men's wages to make a superior carbon, we have produced and are willing to guarantee the delivery to you of the finest Projector Carbon in the world, and we take pleasure in herewith announcing that we are ready to book orders for the Speer Projector Carbon, made in U. S. A.

NET CASH PRICES

½ x 12,	cored,	pointed	both	ends	$37.50 per M.	(1,000 in a case)
9/16 x 12,	"	"	"	"	$40.00 per M.	(1,000 in a case)
⅝ x 12,	"	"	"	"	$50.00 per M.	(1,000 in a case)
¾ x 12,	"	"	"	"	$70.00 per M.	(1,000 in a case)
⅞ x 12,	"	"	one	end	$115.00 per M.	(500 in a case)
1 x 12,	"	"	"	"	$150.00 per M.	(500 in a case)

We will fill sample orders in standard bundles of fifty each in sizes ½, 9/16, ⅝ and ¾ inch, and in bundles of twenty-five each of the ⅞ inch and 1 inch at the above pro rata prices, providing cash accompanies the order in full.

Our Speer Carbons are absolutely guaranteed to give satisfaction or money back

SPEER CARBON COMPANY

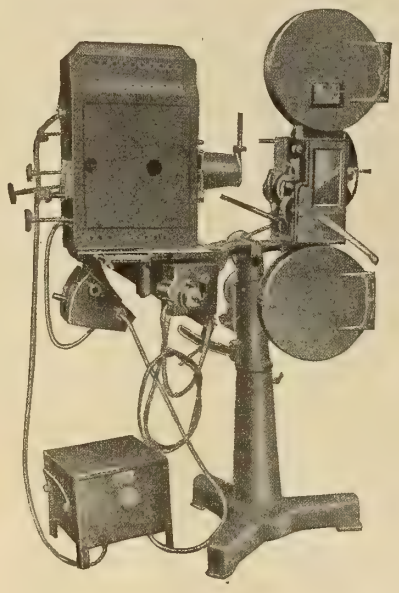
(Makers of carbon for Electrical purposes during the past 25 years)

SAINT MARY'S, PA.

J. H. Hallberg, 36 East 23rd St., New York City, Eastern Distributor

WOULD YOU CARE

If we could show you how to MAKE MORE MONEY. How to substantially increase your receipts at a small outlay.



We have a proposition of interest to all Moving Picture Exhibitors and Managers, that has never been placed before them.

We will sell you a NEW GENUINE POWER'S, NEW 1916 MODEL MOTIOGRAPH, EDISON OR A SIMPLEX MACHINE, guaranteed for one year from date of sale, on payments of less than **ONE DOLLAR PER DAY.**

Drop us a line today and we will tell you all about our plan.

Amusement Supply Company

6th Floor Cambridge Bldg., Northwest Corner 5th and Randolph

CHICAGO, ILL.

Distributors of the

Power's, Motiograph, Edison and Simplex Machines and Genuine Parts

EXHIBITORS

We offer the following bargains subject to prior sale:

446 opera chairs **at 75 cents each,** factory price, new, $1.40 each, birch mahogany finished; 396 chairs veneer olive green finish with hat racks, 90 cents each, factory price, $1.57 each. Both lots are 18" chairs with wooden arm rests, and are guaranteed same as new. A modern up to the minute chair, suitable for the finest house in the country. Will not split either lot.

Two slightly shopworn Simplex Machines, new, never used, at $200.00 each. Two Power's **No. 6A,** with loop setters, used about six months perfect, at $145.00 each. One No. 6A with loop setter, 110 V. Motor and drive, etc., slightly shopworn, never used, $225.00. Two No. 6 machines, used but perfect condition, $105.00 each. Two used No. 5 machines, perfect, $70.00 each.

All of the above are guaranteed to be bonafide bargains, will ship privilege of examination on receipt of 20% deposit, money refunded if not satisfied, less transportation charges. All machines are furnished with lenses to suit. **No Rheostats.**

Stern Manufacturing Company

109 N. 10th St., Philadelphia, Pa.

After the plastered screen in the rough finish has been made it may be coated with any one of the dull white or slightly bluish whitewashes usually applied for the purpose. With a screen of this kind you have very fine definition with soft grading between the shadows and the high lights but you require a good light behind the film on such a screen. Under this same class of screen the ordinary muslin screen may be put which should of course, be similarly coated with a suitable white wash paint.

Now where the illumination is limited behind the film it may be desirable to use a screen having a metallic coating such as aluminum or gold bronze finish. You understand the application of a metallic surface of that kind immensely increases the contrast between the shadows and the high lights. In order that the picture may be seen to good advantage on the sides of the house it is well that the surface should be rough. Several of the screen manufacturers are prepared to furnish rough surface metallic coated screens, especially made for use where the theatre is more than 25 feet wide.

Please remember one thing and your last paragraph brings this forcibly to our attention and that is, where you wish to have a house as light as possible you must burn a number of electric lights in the ceiling or on the walls of the theatre. The presence of this illumination, no matter how it is shielded will always in one way or another interfere with the picture and this interference is greater the more brilliant surface you use on your screen. Therefore, if you use the metallic screen of any kind be sure to very carefully shade all lights in the theatre so that there can be no direct or reflected rays of light to fall upon the picture screen, as this would materially reduce the efficiency of the metallic coated screen causing the picture to look hazy or blurred in the shadows.

MANUFACTURER OF MONARCH PROJECTOR

S. B. L., Montpelier, Vt.:—*Inquired about the name of the manufacturers of the Monarch Projector in one of the recent issues.*

I am pleased to advise that through F. M. Ledlie, operator in Kansas City, Mo., I am advised that the Monarch is manufactured by National Moving Picture Company, Ellsworth Building, Chicago, Ill.

Information also came from Milan B. Roberts of Lansing, Mich., that the Monarch machine is put out by Dearborn Novelty Company, of Chicago. Judging from the fact that two different addresses and names are given it seems that maybe these parties are only dealers and still we are not at the bottom of who manufactures the machine, but I guess Vermont will find out who makes the machine by communicating with either of the above parties.

I thank brothers Ledlie and Roberts for the information which I am sure will be appreciated by those interested.

FLICKERING OF PICTURES AGAIN

Operator Star Theatre, Chillicothe, Ohio:—*I have been an ardent reader of Helps to operators and you seem to be the operator's best friend. I also have a question to ask you which has puzzled me for sometime.*

I am using a New Power's 6-A, 3 blade shutter, 133 cycle current, Fort Wayne Compensarc, and a Mirror screen. My throw is 110 feet (9 x 14 is the size of my picture). My light is excellent and the objects in the picture are clear and sharp. Now will you please tell me why my picture flickers.

Answer. The use of the Mirror screen, which is no doubt the most brilliant of all, naturally increases the contrast between the dark and light parts of the picture.

You know if the contrast is increased the tendency to flicker is greater. In other words, the brighter the surface upon which the picture is projected the greater the tendency to flicker.

My suggestion to you is to do either one of two things. First change your ordinary three wing shutter which has one wide blade and two narrow ones, for one having three wide blades of equal width. If you don't want to do this you may widen the two narrow blades to make them equal to the wide one. To do this put a strip of opaque material on each side of the narrow blades.

The other suggestion for the solution of your problem would be to use a two wing shutter having two equal width blades and these could perhaps be made almost an inch wider than the ordinary blade. Try the above which you can do in a few minutes and report. I shall be pleased to publish what you find.

GENTER MAKES 18 SHIPMENTS OF MIRROROID SCREENS

AMONG recent shipments of Mirroroid screens, which are manufactured by the J. H. Genter Company, Inc., Newburgh, N. Y., have been:

Metropolitan Life Insurance Sanatorium, Mt. McGregor, N. Y., M. E. Knight and Company, Richmond, Virginia; A. Natapolis, Altoona, Pa.; Beacon Falls Rubber Shoe Company, Beacon Falls, Conn.; F. Mayo, Tampa, Fla.; J. R. Collins, Cozy theatre, Bushnell, Ill.; W. C. Pierce, Princeton, W. Va.; Chas. E. Schneider, New Haven, Conn.; J. F. Potts, Portsmouth, Ohio; High School, Torrington, Conn. (two); Lyceum theatre, Spring City, Utah; J. W. Fox, Grandfield, Oklahoma; W. L. Whitehead, Arcade theatre, Jacksonville, Fla.; J. J. Bryan, Oregon theatre, Eugene, Oregon; Globe theatre, Philadelphia, Pa.; Texas Pacific Mercantile Company, Mingus, Tex.; F. H. Jacobs, Camp Otis, Panama Canal Zone; and J. S. Allen, Southampton, Long Island, N. Y.

The demand for this well known screen continues, and in many cases Mirroroid was chosen after competitive tests with other projection surfaces. The Genter Company will gladly send free samples to exhibitors and at the present time have over 9,000 Mirroroid screens in use

SAN FRANCISCO OPERATORS MAKING PREPARATION FOR THIRD ANNUAL BALL.

THE moving picture operators of San Francisco are making preparations for their third annual ball, which will be held shortly in the Civic Auditorium. The proceeds of the ball will go to the sick and death fund benefit of the operators' union and the owners of theatres are taking a great interest in it, as well as the operators. Those having the plans for the event in hand are W. Osterfeldt, Edward Jones, T. Noreiga, Edward Parker, J. Ford, E. Cohn, C. Connors, N. Monahan, Chris Jones and E. Howell. Extensive advertising is being carried on in the daily press and through the use of billboards as well as by means of slides shown in theatres throughout the Bay region.

OAKLAND, CAL., OPERATORS THREATEN BOYCOTT AT GEM THEATRE

THE Gem Theatre, Oakland, Cal., conducted by Allen E. King, is threatened with a boycott. Until recently two operators have been employed, but a short time ago it became necessary, owing to a falling off in business at Oakland, to reduce expenses and one operator was given a two weeks' notice, one week only being required, according to the union regulations.

The proprietor then undertook to carry on the work of the man who had been dismissed, but a walking delegate informed him that he could not do this, and that if he persisted a boycott would be declared.

CUSHMAN MOTOR WORKS WORKING OVERTIME

THE latest reports from the home office at Lincoln, Nebraska, is that the Cushman Motor Works factory has been operating on a twenty-four hour schedule for the past two months with thousands of orders behind.

One of the largest orders ever given by the government has just been received by them, calling for sixty-six engine generator sets for use at various army posts. These machines are of light weight, compact and easily operated.

MOTIOGRAPH AGENT IN SAN FRANCISCO ENLARGES OFFICES

E. H. KEMP has been experiencing such an increased demand for Motiograph projection machines during the past few months that it has been found necessary to enlarge the office and storage space in the Commercial Building in San Francisco.

Another office has been taken over and this is being fitted up for the reception of stock to relieve the congestion in the other rooms.

Bio Carbons 5/8 x 12 soft cored .....$7.00 per hundred
3/4 x 12 soft cored ..... 9.00 per hundred
5/8 x 12 soft cored (Electra) . 6.50 per hundred
Flaming Arc Carbons prices on application
Carbon savers (upper and lower), $1.00 each
Stock tickets, 7 rolls for $1.00—100,000, $6.25
Write for our special sale sheet
EXHIBITORS SUPPLY CO., 122 S. Michigan Ave., Chicago, Ill.

"I've found a way to improve my projection and I'm going to install a new screen."
"What kind of a screen are you going to buy?"
"Why, there's only one screen—a Radium Gold Fibre"

THIS IS TYPICAL CONVERSATION AMONG EXHIBITORS

Those who have investigated the subject know that *there is only one screen to buy*—and that screen is the

RADIUM GOLD FIBRE

—And, remember, RADIUM GOLD FIBRE SCREENS are manufactured by a company that can and will keep every business promise made.

WE SELL ON A FIVE-YEAR GUARANTEE!

Write for Sample, Price, and Details of Our New Sales Plan.

RADIUM GOLD FIBRE SCREEN, Inc.
Two Hundred Twenty West Forty-Second St., New York City

THE

Masterlite Gold Woven Screen

The screen which has created such a sensation among Detroit theatres and caused many of the patrons to ask the managers, "How do you get such a beautiful picture?"

"WE USE A MASTERLITE"

Upon application we will mail you large size sample for your personal demonstration. Good live salesmen wanted in every locality.

MASTERLITE SCREEN CO., INC.
W. D. WARD, Gen. Mgr.
265 East Jefferson Avenue DETROIT, MICH.

Building and Furnishings

ASTOR, $100,000 DETROIT THEATRE, MODELED LIKE ROMAN HIPPODROME

A PROSPECTUS has just been issued describing the new Astor theatre to be erected at the corner of Grand River and Bagg streets, Detroit, Mich. It is to be the largest playhouse in Detroit and will be constructed somewhat along the lines of the Majestic theatre with its seats arranged in amphitheatre style.

Harry J. Goldstein is promoting the new Astor. He was one of the men who helped to promote the Majestic. He says the Astor will eclipse all other photoplay houses in the Middle West. Mr. Goldstein's office is at 22 East Forest avenue, while the office of the theatre is temporarily in the Dime Bank Building.

The prospectus says: "The site is one of great strategic importance from a business standpoint. It is on Grand River avenue at the intersection of five city car lines, two interurban lines, and is the center of a district that is one of the most populous in the city.

"It is one mile from the heart of Detroit, and faces on four streets. The total cost of erecting the Astor theatre will be $100,000 and $50,000 will be saved by using the walls of the present building now on the property, formerly used for baking purposes.

"As to the theatre itself, it will have a capacity for 2,000 seats, and will be on the new Roman hippodrome style, all seats being on the main floor. A feature orchestra will be the policy of the Astor. All seats, with the exception of boxes, will be fifteen cents.

"A massive pipe organ (70 stops), a washed air system of ventilation, and the indirect lighting idea will be installed. There will be exits to four streets. The expenses of the house will be $1,000 per week. The new building will have eight stores on the first floor and twelve suites of offices on the floor above. These will bring in a yearly revenue of $10,800.

"Added to this the receipts of the theatre, the yearly income from both sources should be $175,050. Subtracting the expenses from the gross, the net profits remain $123,500. The company will be capitalized $200,000. We are offering ten thousand shares of stock at par, which is $10 per share. No blocks of less than one hundred shares sold."

3,100-SEAT THEATRE FOR GRAND RAPIDS, MICH.

LEE DeCAMP, the well-known Grand Rapids, Mich., architect, is preparing plans for a new $500,000 photoplay theatre in Grand Rapids to be built on Monroe avenue, near Division avenue. The theatre will not only be a handsome structure, but will be unique in design.

It will seat 3,100 people, and will be so constructed as to accommodate sixteen automobiles, which will mean that these machines will not have to be parked on the public streets. The building itself will be 132 feet square, the front being 56 feet above the sidewalk and will be of steel and reinforced concrete, marble and tile.

The front will be of white enamel brick and white enamel terra cotta. The lobby will be finished in white marble with the box office and the manager's office on the right. There will be large passenger elevators running from the ground floor to the top of the balcony with three floor openings, the ground, mezzanine and balcony. There will be also a stairway and an incline to the mezzanine floor.

The garages will be to the right of the main entrance and the entrances will be 34 feet wide. If there are more cars than can be conveniently parked on the ground floor, they will be taken to the second on elevators designed for this purpose.

The first floor will have six front and ten rear boxes, and a general seating capacity of 1,500; there will be five aisles on this floor. The balcony will have fourteen loges on each side; these with the center seats will take care of 1,600 people.

On the mezzanine floor will be the gentlemen's and ladies' cloak and rest rooms with a large nursery for the accommodation of the babies. Slides, swings, sand piles and other means of amusement for children will be installed.

The stage will have a proscenium arch 56 feet wide; it will be 30 feet deep and 72 feet high. The orchestra pit will be nine feet wide and there will be room provided for a pipe organ. In the basement will be sixteen dressing rooms, a music room and shower baths. A ventilating system will be installed which will change the air every eight minutes.

The cost of the building will be $250,000 and the site will cost $250,000.

LARGE TALKING MACHINE IN LOBBY PREVENTS CROWDS FROM GETTING RESTLESS

AS a unique lobby display to attract patrons to the fact that "The Bombarding of the Dardanelles" was being shown at the Strand, Buffalo, N. Y., Manager Edel resorted to his friendship with one of the Buffalo Naval Militia officers to help him out. The result was that one of the cannons belonging to the organization was hauled to the Strand and placed in the front of the lobby pointing into Main street.

Views of the fleet in the Bosphorous were borrowed from the local newspapers and pasted on a large board near the cannon and in addition there were several painted billboards about the lobby. The result was most gratifying, as the business showed. During the past few weeks the Strand has done such good business that large crowds waiting patiently in the lobby have been no unusual sight.

Manager Edel thought that music would help to soothe the nerves of these people and bought a large Victrola and many records and placed it in the lobby. When the waiting crowd becomes fairly large the concert starts. This plan has been a success. The Strand also placed an attractive advertisement in the papers this week, giving most of the space to the greatness of the United States, showing its large wheat, corn and other grain crops, with the sun rising over the national capital in the background, and the words "Better Times" and "Happier Times" on each side of the dome. "Our Impregnable Fortifications" was the word which covers the grain illustration and the names of the attractions for the coming week.

As the Strand uses Paramount service exclusively in Buffalo, the names had some weight. The advertisement created much favorable comment among readers of the dramatic page. It might be said that better times have also come to the Strand, those times being made by the excellent attractions being booked. Mr. Edel has an artist whom he employs exclusively all week to work on Strand billboards, advertising and other decorating. During the showing of the Eastland disaster pictures, Mr. Edel cornered all the available pictures of the press associations sent to Buffalo on the disaster and placed them in the lobby.

They proved to be a drawing card for the real article. The Strand is one of the few photoplay houses that has kept up the size of their advertisements in the local papers during the summer months. The result of this policy will be shown in the fall.

UNIVERSAL AND UNIVERSAL EXCHANGES ENDORSE FEASTER MACHINES

THE Feaster no-remind system has the endorsement of both the Universal and General film exchanges, and customers of the Feaster Company may hereafter procure their shows on special Feaster reels from the above exchanges, upon request.

FEASTER MACHINE SAVES 90 PER CENT. BREAKS IN FILM DURING WINDING

FEASTER Film Feed Company has installed its non-rewinding magazines in the Paramount theatre, Newark, N. J., upon recommendation of Gus Benner, chief operator for Tali Esen Morgan.

Mr. Morgan owns and operates the Paramount theatre, Newark, and the Ocean Grove theatre, Ocean Grove, N. J., the latter being the largest motion picture theatre in the world, having a seating capacity of nearly 10,000 people. The picture is thrown on the screen from a distance of two hundred feet.

Both of these theatres are equipped with Feaster Film Feed Company's no-rewinding magazines. Both Mr. Morgan and Mr. Benner claim that since installing the Feaster machines they not only save the cost of a rewinding boy, but that the Feaster machines have reduced the breaks in their film at least 90 per cent., and that much steadier projection has been spoken of by some of their patrons.

Previous to installing the Feaster attachments there have been a number of complaints of rewinding on account of the noise, but lately steady patrons who have noticed there was no noise wondered where the rewinding was done.

Mr. Benner informed them that "We are now equipped with the Feaster no-rewinding magazines, therefore we never do any rewinding, and you will also find that our Newark theatre, the Paramount, which is one of Newark's most beautiful motion picture theatres, also has the Feaster equipment." The patrons seemed delighted, as the noise had bothered them considerably.

$100,000 THEATRE IS UNDER CONSTRUCTION IN NASHVILLE

WITH the filing of a charter in the office of a county register on Monday August 9, for the Empress Amusement Company, a $100,000 corporation, the first step in the building of a big motion picture house in Nashville, Tenn., and the establishment of a line of shows throughout the state was taken.

W. H. Wassman, manager of the Crystal Theatre is president of the new corporation.

The entire block length from Sixth avenue to Capitol boulevard of the old Wilson estate, will be the site of a new theatre. The foundation is being laid now and work on the construction of the building will begin within a few days. The theatre's main entrance will be on Capitol boulevard, but there will also be an entrance on Sixth avenue, leading to the main floor and gallery. According to present specifications that have been placed in the contractor's hands, the ventilation system alone of the theatre will cost upwards of $10,000. The auditorium will seat 1,200 people.

THE POLLOCK, IN NORTH TARRYTOWN, N. Y., NEARING COMPLETION

THE Pollock Theatre at 80 and 82 Beekman avenue, North Tarrytown, N. Y., is now well under construction and will be ready about August 25. This is a beautiful brick and stone building with a seating capacity of 900 people, and will be the largest moving picture theatre in Tarrytown.

J. H. Hallberg, of 36 East Twenty-third street, is making the complete installation of the projection machinery and supplies, which includes two Power's motor driven machines, a Hallberg A. C.-D. C. economizer, a special Hallberg switchboard, spotlight, also ticket selling machines, ticket booth, fire extinguishers, artificial stage scenery and ticket choppers. Mr. Hallberg was given a free rein by Mr. Pollock.

KEMPNER STAYS IN CHICAGO DURING RADIUM GOLD FIBRE TESTS

THE Radium Gold Fibre Screen Company has been busily engaged in making important installations in theatres in Chicago during the past few weeks. This is the result of tests to which the screens were submitted during the presence in Chicago of J. L. Kempner, of the Radium Company.

Mr. Kempner went out to Chicago to sell screens and remained until he had convinced a number of important Chicago exhibitors of the superiority of his wares, with the result that the Chicago field has been particularly fruitful during the past two or three weeks.



Notice the deep embossing and the clear-cut, beautiful appearance of this ceiling. Alhambra Theater, Canton, O.

Safety and Beauty

Berger's "Classik" Steel Ceilings combine full fire protection with great beauty of design and perfect construction. More than 500 designs representing every architectural style and period. Can't crack or fall. Sanitary, durable and easily erected.

You will also be interested in Berger's Sheet Steel Proscenium Arches, Theater Fronts, Box Fronts, Balcony Fronts, etc. A number of prominent erections are featured in our Special Catalog D. M. P., which also contains other matter of value and interest to you.

Write for a copy to-day.

The Berger Mfg. Co., Canton, O.

The Largest Sheet Metal Works in the World.

Branches:
Boston New York
Philadelphia Chicago
St. Louis Minneapolis
San Francisco

THE CASINO

STOP!

DID YOU SEE

THE LATEST IN POSTER & LOBBY DISPLAY FRAMES?

IF NOT, WRITE FOR OUR NEW ILLUSTRATED

CATALOGUE

MENGER & RING, Inc.
DEPT. T 304-306 W. 42d ST.
NEW YORK, N. Y.

It Will Pay You to Investigate

Directory of New Theatres

This department is designed to be a weekly guide to all sales, leases, construction and remodeling of photo-play theatres throughout the country. If you are building, selling, leasing or renovating, and this department fails to record the fact, kindly communicate it at once for publication.

ALABAMA

THE Strand theatre, operated by the Strand Amusement Company, opens in Birmingham, Alabama, on September 6. This is one of the largest houses operated by the company, and has a seating capacity of 1,000. The opening bill will be "The Avenging Conscience," followed by "The Escape."

Both films were booked by the Peerless Feature Film Company of Louisiana. Alabama is a virgin field for motion pictures, claiming some of the finest houses in the South, and the promoters will undoubtedly enjoy success with their newest house.

CALIFORNIA

S. S. Thaller, who conducts a moving picture theatre at Yreka, Cal., has been making several improvements of late, including the addition of an Edison projection machine.

A moving picture theatre has been opened at Fairfax, Cal., by C. A. Timblin. This suburban city is regarded as being one of the most beautiful in California and is the home of several producing companies, the Keanograph Company having a finely equipped studio there.

Chinese trade is an important item in the amusement field at Cortland, Cal., and a moving picture theatre has just been opened there by Yat Sun, of the Flowery Kingdom.

C. Robinson, who conducts the Bagby theatre at Monterey, Cal., a small city near San Francisco, pai da visit to the Exposition City recently, and while here purchased new projection equipment and other equipment.

The Bay Station theatre at Alameda, Cal., has been taken over by new interests and is being renovated and new equipment installed.

G. Hanline has closed his house at Anderson for a few weeks and has come to San Francisco to enjoy the Exposition.

The Star theatre at Colusa, Cal., is running again after having been closed for a while.

The Central theatre, at Oakland, Cal., is to be reopened under the direction of F. Manchini.

The new Lyric theatre at Fresno, Cal., has been opened by J. Moore and C. Beck. This new house is located in a large commercial building just being completed, and has a capacity of about five hundred. Its appointments are strictly up-to-date, a feature being the finely upholstered opera chairs that are used. An organ costing $8,000 has been installed.

The Sequoia theatre at Sacramento, Cal., is devoting considerable attention to return bookings of several of the best of the William Fox productions, including "Samson," "The Nigger," the "Kreutzer Sonata," and others.

The Spreckles theatre at San Diego, has adopted a feature picture policy and in the future will show only big subjects. Heretofore this theatre has been used for a number of film attractions, but had heretofore held to a policy of being the road show theatre of the southern exposition city. This house is in charge of Jack Dodge.

The Grand theatre at San Diego, located in the business district, has been sold by Mr. LePearl to A. W. Leonard, who owns the Illusion in that city. The Illusion, a few doors from the Grand, will be closed and Mr. Leonard will give all his attention to the Grand.

A regular Mutual program will be used at the Fairyland theatre at twenty-fourth and Hoover streets, Los Angeles. This theatre has been closed for the past several months and has been leased by T. A. Thomas and reopened this week with a Mutual program.

From San Diego comes the report that theatres have been closed at Coronado, National City, Ocean Beach and LaJolla. It is believed all of these theatres will reopen in the fall.

ILLINOIS

W. B. Finn is erecting a motion picture theatre at Virginia, Ill. The building is to be 30 by 100 feet and will have a seating capacity of 300. There will be a ten-foot lobby in the front with glass walls and decorated arched ceiling. Latest fixtures will be used in the projection department and the interior of the theatre will be attractively decorated. Mr. Finn expects to have his new theatre open by October 1.

Charles Schneider and Joseph Belaski will open a new motion picture theatre at Lincoln, Ill., about September 1. They have secured the building formerly occupied by the Vogue theatre and will remodel it.

The Majestic theatre at Springfield, Ill., opened its 1915-16 season, August 22, showing vaudeville and motion pictures.

The Majestic motion picture theatre, on North Main street, Paris, Ill., has been purchased by Thomas Reid and Edwin Mackey of Lafayette, Ind., from H. H. Johnson. The new proprietors plan a number of improvements.

Plans have been completed for the erection of the Academy theatre at Waukegan, Ill. The theatre is to be built by George K. Spoor of the Essanay Motion Picture Company, and will be located on the corner of Clayton and North Genesee streets. It is to be thoroughly modern in every respect.

Manager L. Burnstine of the Star motion picture theatre at Lincoln, Ill., has installed a Peerless orchestral pipe organ in his house.

The Fox theatre at Aurora, Ill., reopened August 29, showing vaudeville and motion pictures.

INDIANA

T. W. Dees of Browns Valley, Ind., has bought the Joy theatre at Crawfordsville, Ind., from O. J. Bambiotte. It is one of the most popular theatres in Crawfordsville. Mr. Lambiotte has not decided just what he will do. He has several propositions under consideration, among them being an offer to become manager of one of the largest theatres in Louisville, Ky.

Mr. Lambiotte went to Crawfordsville from Marion two years ago, and ran the Joy as one of a chain of four theatres, owned by Sipe and Lambiotte. He later bought Sipe's interest in the Joy and has been running it since that time himself.

A new theatre is being built at Topeka, Ind. It will have a seating capacity of 250 persons.

Wallace Sawyer, proprietor of the Grand theatre, at Bluffton, has leased the E. S. Walmer place in that city and plans to open a moving picture show about September 10. Smith and Tangemann plan to continue operating the Grand theatre after Mr. Sawyer's lease expires.

Perry W. Horton, one of the owners and musical director of the Airdome at Rensselaer, Ind., was married recently to Leone W. Cowger of Ft. Wayne. Mr. and Mrs. Horton will live at Rensselaer.

J. O. Mallen has bought a moving picture theatre at Summittville from E. R. Fuller.

The Crystal theatre at Columbus, Ind., is to be remodeled and when the improvements are completed will have a seating capacity of 800 persons. The contract for the improvement has been let by the Knights of Pythias lodge.

The Goshen Amusement Company, of South Bend, Ind., has filed articles of incorporation with the secretary of State of Indiana, for

$1,500. Charles J. Allardt, S. H. Miller and George Harrop are named as directors. The company was organized in connection with the Jefferson theatre, at Goshen, which was purchased recently by Mr. Allardt of South Bend for between $30,000 and $35,000.

Stockholders of the Jefferson Theatre Company, Goshen, Ind., have lost practically all they invested. The theatre was built in 1905 at a cost of about $50,000. The theatre burned in 1906 and was rebuilt at a cost of about $70,000. Before it was completed a mortgage of $30,000 was given the Elkhart Trust Company, which foreclosed the mortgage in 1914. The trust company sold the property to Mr. Allardt a few days ago. He will run pictures and vaudeville, giving a continuous performance.

The Colonial theatre at Vincennes, Ind., is being remodeled. A balcony which will seat 200 persons is being added. The theatre is under the management of Bruce Kixmiller and Harry Mitchell. Vaudeville will be given in addition to a picture program.

The Blinn theatre at Frankfort, will book a road show occasionally during the coming season, besides running a picture and vaudeville program.

John Thomas will take possession September 1, of the Irving theatre, 5507 East Washington street, Indianapolis. Thomas has leased the theatre from O. M. Moore.

The rooms occupied by the Princess and Empress theatres, in Market street, Huntington, Ind., have been re-leased by John Dumbauld to T. Guy Perfect, manager of the Huntington Motion Picture Company. A five-year contract was made, leasing the lower floors and basement of the buildings.

Edgar Allen's new picture theatre, "The Star," located in a room in the Citizens Trust Building, formerly occupied by the post office, at Sullivan, Ind., opened its doors to the public Saturday afternoon, August 14.

Mr. Allen obtained Richard Harding Davis' "The Lost House," for the opening day at his theatre. Mr. Allen intends to make a specialty of his Saturday matinees, using the highest priced films. He states that he intends to give the farmers the benefit of the Saturday afternoon matinees, and will select programs that will be sure to please them. The new picture house is modern in every respect and the management intends to produce nothing but the best in the moving picture line.

KANSAS

A new theatre with a 150-foot frontage is being built in Wichita, by the Southwestern Amusement Company.

Chenney and Baker at Milan, have put in a new show that has been opened to the public.

G. A. Helm is putting in a new show at White City. It will be open to the public in about a week.

The labor unions of Hiawatha are raising money to build a theatre in that city. Up to date about $400 is in the treasury, and it is expected that work will start in a short while. It will be run on the co-operative basis, the profits going to the several different unions of the city.

KENTUCKY

The Novelty theatre, a large picture house in Fourth avenue, Louisville, may pass into the control of the B. F. Keith interests within a short time. The present lessees of the theatre have been negotiating with the Keith people for some months and a change in management is said to be practically certain

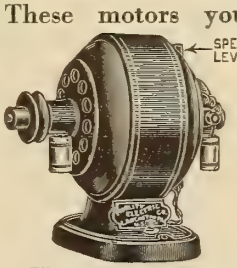
The Novelty was erected about five years ago by Michael Switow and others who obtained a long lease on the property known as the Parr block. The house has been sublet several times during the past two years.

Julius Zahler, of Chicago, a son of Manager Louis Zahler, of the new Strand theatre, which is now being erected in Main street, Lexington, Ky., will assist his father in the conduct of the business there. He will serve in the capacity of assistant manager. Mr. Zahler reports that the work on the new house is progressing rapidly and that the doors will be thrown open as soon as possible. The stucco work is now being put in place while rapid progress is being made in other portions of the building.

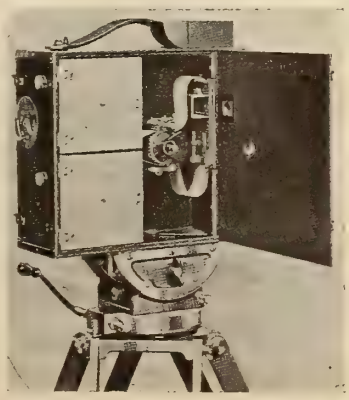
The management of the old North Broadway opera house and the Ben Ali theatre at Lexington, Ky., is considering the proposition of continuing the Ben Ali as a motion picture house throughout the year and reopening the old show place for road shows. The Ben Ali has been showing pictures since the beginning of the summer. Estimates on the rewiring and general repairing of the

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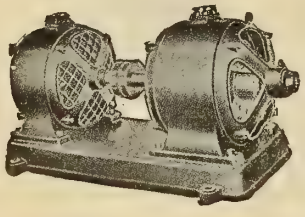

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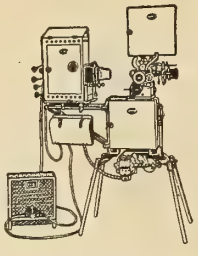
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opera house have been requested. If the plan is carried out it is probable that Charles Scott, manager of the Ben Ali, will be placed in charge of both houses.

N. A. Wilkinson, manager of the Tabb theatre, Mt. Sterling, Ky., has announced that he will not renew his lease which expires September 1, and that he will quit the motion picture business in that town. The theatre will be conducted by I. F. Tabb, the owner, pending other arrangements.

MAINE

A new ground floor theatre, seating 1,400 people, is to be built at once in the city of Portland, Me., and will be used for vaudeville or moving pictures, or possibly both. This is the outcome of the recent organization of the Elm Theatre Company. Prominent in the new company and the largest investors of capital are the Wolf Brothers, owners of a large Portland drug store.

The theatrical or moving picture business is not entirely new to them and with experienced advisers they ought to be able to avoid the pitfalls that sometimes appear in the pathway of the unexperienced. While the company will not state at present just what class of entertainment will be offered, the stage is to be made large enough to handle almost any production and the house will have a spacious gallery. It is expected that Daniel J. Leader will be the manager.

MICHIGAN

Battle Creek's newest theatre was thrown open to the public Saturday evening, August 14, the Strand, on East Main street, between Jefferson and Madison avenues. Hundreds of people were unable to gain admittance. The Strand, a three-story structure, was built by C. E. Kolb, a local capitalist, who ordered lavish interior decorating, as well as a beautiful exterior. The opening feature was Nat C. Goodwin in "The Master Hand."

Architect B. C. Weitzel and Company, Dime Bank Building, Detroit, Mich., is preparing plans for a theatre one story high, 25 by 42 feet, for Maybelle Will, of the Highland Park theatre. The building will be erected at once as an addition to the Highland Park playhouse.

The Isis Theatre Company, Grand Rapids, Mich., has been incorporated with a capital stock of $45,000. The company will erect a theatre building on Monroe avenue, near Crescent. The stockholders include John W. Goodspeed and George C. and William S. Nichols. The contract for the theatre has been let, the price being $30,000, without equipment. The theatre will be ready to open about November 15.

MISSOURI

The Lafayette theatre and Russell Garden on Jefferson avenue, St. Louis, is under the management of A. W. Warner, son of S. Warner, the proprietor and former manager of the two amusement places, since the resignation of H. D. Rauschkalb, who assumed charge two months ago.

S. Warner, who had been running the theatre at Lafayette avenue, and the Garden, at Russell avenue, during the summer for a number of years, was taken seriously ill several months ago. In the meantime young Warner is successfully managing the theatre and airdome, which enjoy a large patronage in the prosperous neighborhood in which they are situated.

S. D. Bromley, manager of the New Grand Duchess theatre, on 15 South Sixth street, St. Louis, opened his house for the fall season on Saturday, August 7, with two squads of pickets handing out bills, one faction saying that the theatre was unfair to organized labor, and the other side saying that the theatre was fair to organized labor.

Mr. Bromley declares that all his employes are union men, and that the trouble is between the unions. The report is that business has been good since the opening night, however.

Meyer Brothers and Pracht's new theatre building that is being erected on the corner of Thirty-ninth street and Shaw avenue, is fast nearing completion, and will open for business in the early fall. Meyer Brothers and Pracht are owners and managers of the Knickerbocker theatre and airdome on Park avenue, and the new theatre on Shaw avenue is ample proof of the successful business done by the Knickerbocker in the past few years it has been running.

The new house will be strictly a motion picture theatre, and the neighborhood selected is an ideal one, as there is not another theatre within walking distance, and the district is one of the fastest growing sections of St. Louis.

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Bulletin No. 2

On May 28, 1915, the Park Row Theatre, 31 Park Row, New York City, installed the FEASTER No-Rewind system.

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Novelty Slides
67 W. 23rd St., New York

Another legitimate house in Kansas City is to be opened the first of September with features. It is the Grand Opera House, and has been having road shows since its opening. Extensive improvements have been made in the house and features exclusively will be shown.

The Cosmos theatre at Forty-sixth and Prospect avenue, in Kansas City, has again changed hands. It is now run by Mrs. L. A. Stevens and her son. Improvements were made and this is the first time since it opened about a year ago that a profit has been shown.

NEBRASKA

E. M. Valentine has sold the Lyric theatre, Valentine, S. D., to H. E. Fisk, who took possession August 9.

Manager Vosktko, owner of the Gem theatre in Omaha, has also opened the Wonderland at Thirteenth and William streets.

William Stein of Thayer, Neb., has taken on the Universal service to be used in his new house, which opened August 1.

Ben Johnson recently opened the Gilbert theatre at Beatrice, Neb. He showed a Fox feature on the first day. "My theatre is a big success from the start," said Johnson. "The people were lined up out in the street, awaiting their chance to get in."

OHIO

Cleveland is to have four new theatres added to its amusement facilities this fall. Theodore Schmitt has signed a 99-year lease on property at the southwest corner of Detroit avenue and West 116th street, taking title from John Kling. Mr. Schmitt plans to erect an $80,000 block, to contain a theatre, store and office suites. The lease calls for an average rental of $25,000 a year, and covers an area of 150 x 200 feet. Plans have been prepared and construction will start at once.

The Thompson-Schactel Company, which was incorporated recently with C. G. Thompson and S. M. Schactel, of the Victoria Film Service, as owners, will erect a theatre and store building at Altoona avenue and West 35th street, a rapidly growing section of Brooklyn, a suburb of Cleveland. The theatre will seat 800, and the building will cost about $50,000. The land has been owned by Messrs. Thompson and Schactel for a number of years.

Plans have been prepared by architects Koehl and Van Rensselaer, for a $35,000 motion picture theatre for W. A. Barnes, to be erected on Hower avenue, near Superior avenue.

The Yale Amusement Company will erect a theatre and office building at St. Clair avenue and East Eighty-second street. It will seat 1,000. Officers just elected by the company are: President, George M. Lynch; vice-president, Joseph M. Ott, and secretary-treasurer, William Keller.

The Majestic theatre, Bucyrus, Ohio, which was bought by the Bucyrus Amusement Company a few weeks ago, has again changed ownership. Dr. G. W. Grant, as trustee for the Bucyrus Amusement Company, sold the real estate and motion picture theatre to Tom Chacopulos, who operates a store next to the theatre.

Nicholas Fleischman, proprietor of the Majestic theatre on Dorr street, Toledo, Ohio, recently died after a sudden illness. He was forty-nine years old. His son, Clyde, who was associated with him in the management of the theatre, will continue in charge of the Majestic.

OKLAHOMA

Garrity and Bevis, have sold their house at Winfield to Finch and Smith. The new owners will make extensive improvements and additions and will open about the first of September.

Commerce is a town now about one year old, with a population of about three thousand. G. E. Shelcut of Nowata, came in and is building the Rex theatre that will seat five hundred. This town will have a picture show, but no railroad.



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June 9, 1908
Feb. 16, 1915

Music and the Picture

Edited by Ernst Luz

EDITOR'S NOTE.—*This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays.* MOTION PICTURE NEWS *will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.*

THE VALUE OF MUSIC IN THE MOTION PICTURE THEATRE

THERE are a great many different opinions as to the value of music in the picture theatre. I have in my discussions heard enough contradictory statements in one day to make me wonder whether there was anything at all fundamental in music, or which one could rely as arbiter.

The fact that the theatre music receives the greater part of picture theatre criticism, should convince us that it is of value.

One thing has been very forcibly impressed upon my mind and that is that when but one musical synchronization is impressively accomplished in any one program regardless of the many other opportunities neglected, the music is appreciated and the audience never fails to make favorable comment.

I could cite theatres and managers that make a specialty of following the weekly with appropriate music, giving their orchestras an opportunity to play an overture, wherewith to fascinate the audience. When well done by competent performers, you can rest assured that the musical reputation of the theatre has been positively assured. Such work caters to the eye by its ostentatious impressions, not to the senses.

While the above is only possible when the theatre is in a position to maintain an expensive equipment, it does not constitute what I would term the real value of music to the picture theatre.

Grandioso Style Must Be the Performance

Music in grandioso style is self-important and consequently cannot be a *part* to a performance, but must be *the* performance.

Were this the only means whereby music could be made profitable to the picture theatre it is needless to say that few theatres would be able to profit by it, being financially unable to maintain it.

In the same theatres where such a pompous musical display has been made, I have noted many opportunities overlooked for creating equally as important musical impressions, obtainable at an infinitesimal expenditure.

While the weekly was played well and the overture was played better, still in the feature film I noted that when the characters on the screen danced to a Bolero movement, a Habanera was being played and many other equally as effective opportunities for musical rhythm with screen action were entirely ignored.

The profitable music for the picture theatre is that which appeals to the senses, not the eye.

The profitable patronage of any theatre is that class which comes to the theatre to relax and be entertained. When such patrons criticize you can be sure it is dictated by instinct, which should be of value to the exhibitor as well as the musician.

That music has a psychological effect on the mental condition of its hearers has been admitted by our most noted scientists and psychologists, and in this fact we find the value of music to the picture theatre.

You will notice that when our most renowned actors and actresses deliver lines, intent upon creating sympathetic impression among the audience, there will be a certain tonal color to their voice not unlike music.

Just as the great actor or actress depends upon his or her ability to play on the senses of the public, to make the situation in question impressive and their work a success, so depends the success of music in the picture theatre on its power to properly control the senses of the picture theatre audience.

Musical Appeal Does Not Depend on Quantity

To musically create such an appeal does not mean that an expensive organization must be maintained, for I have heard it accomplished with the one-man-instrument, the lone violin, trios and in fact every known combination.

Musical appeal does not depend on quantity, but on what is played, how it is played, and when it is played.

When the musical organization of a theatre is large, naturally more musical color can be obtained, but a pathetic appeal is nothing more than a pathetic appeal whether obtained by one man or twenty.

The ultimate success of music and the picture theatre depends on the possibilities of music playing on the senses of the audience, thereby creating a receptive mood for that which appears on the screen, and the means wherewith we can be assured that it can be intelligently accomplished; namely, the producer's as well as the capable musician's earnest co-operation.

What to play and how to play it, is the problem for the musician and can be mastered by him with some study. When to play it, is up to the producer of film.

NEED OF PICTURE PLOT DISTRIBUTION

I HAVE many requests for plots of feature pictures each week and am sorry that I am not in a position to deliver them.

I see most features released but the necessary amount of work to put up such a feature properly is worth more money than it would be fair to ask the exhibitor or musician to pay.

The business man will know what it would cost to have a public stenographer typewrite such a form. I am endeavoring to create a means whereby these can be obtained and used, but all things take time and method. I can assure my readers that if I could obtain understandable plots it would relieve me of a great amount of work.

Their distribution on an economic basis is a solution of the near future. I have mailed quite a few of these plots gratis at a great inconvenience to myself, wanting to have my readers satisfied and am sorry that I cannot continue the practice. I do not want to refuse any requests, therefore I would ask my readers not to ask for them.

I want your co-operation in a movement to have such plots furnished you. That they will cost some one money goes without saying. Who is to pay and what the price of the same should be is a matter still to be solved.

The plots as they appear in this department are there to agitate fair and competitive criticism, which I freely invite. We will thereby arrive at a means which will relieve the picture musician of 75 per cent. of the present mental strain in picture playing.

RAGTIME VIOLINIST ENGAGED FOR PALACE THEATRE, BUFFALO, N. Y.

FOLLOWING the successful engagement of Miss Buffalo, the Girl in the Mask, whom Manager Schlesinger of the Palace, Buffalo, N. Y., booked a leading local society girl and who sang several songs during the program, it is now announced that a well-known ragtime violinist will be the next attraction at the Palace. Miss Buffalo has been engaged for another week, so good an impression has she made.

Milton Blanckstein, who has been leader of the Elmwood orchestra for the past month, goes to the Strand theatre as second violinist on the first of September, when the Strand orchestra will be augmented to ten men, including the best men in Buffalo.

Music Plot for Metro Feature "The Royal Family"

This plot is given to illustrate a musical method for covering lengthy tumultuous action. Nos. 13, 14 and 15 cover 17 minutes of riot, fights and other excitement resulting from a revolution. To play hurries or melodramatic numbers for such a length of time is tiresome, consequently I give these suggestions for your approval.

Metro Feature. Ann Murdock in "The Royal Family." 5 Reels. Projection time, 1 hour 10 minutes.

	Musical Classification.	Number Suggested.	Cues to Stop Number.
1.	Desc. (Hy-Dr) (Plotting)	"Adagio Cantabile" (Strauss) (G. Schirmer)	End of Prologue.
2.	Gavotte (Regal)	"Imogen" (Cundy & Co.)	"The meeting of the conspirators."
3.	Hy. Intro & Waltz	"Sentiers Fleuris" (Cundy & Co.)	"Under the assumed name," etc.
4.	Inter. (Light Classy)	"Wedding of a Rose" (Carl Fischer)	Connects 1 and 2.
		PART 2.	
5.	Desc. (S-Hy. Rom.)	"After Glow" (W. Jacobs)	"The Dowager Queen grieved," etc.
6.	Waltz Lento (Leg)	"Druid's Prayer" (Jos. W. Stern)	After King sends Princess into house.
7.	Desc. (Light Leg)	"Shadowland" (Leo Feist)	Princess seated having hair dressed.
8.	Short Battle Hurry	"Lake Hurries" (Carl Fischer)	After battle vision.
9.	Desc. (Hy. Rom.)	"Spring Dreams" (Leo. Feist)	Connects 2 and 3.
		PART 3.	
10.	Inter. (Classy)	"Fairy Dreams" (Chappell & Co.)	Princess dressed in military uniform. "Under Duke Barascon's command," etc.
11.	Galop	"Ringmaster" (W. Jacobs)	Princess captured.
12.	Desc. (Hy.)	"Romance of a Rose" (W. Jacobs)	Princess tears mask off soldier's face.
13.	Overture (Hy.-Dr.)	"Mansaniello" (Carl Fischer)	Connects 3 and 4.
		PART 4.	
14.	Hy. Agitated Desc. (Erlking by Schubert)	"Erlking Fantasia" (Carl Fischer)	Concert.
15.	Galop	"Saddle Back" (W. Jacobs)	Princess in Throne room with mob after Duke falls out of window.
16.	Desc. (Hy. Rom.)	"Dawn of Hope" (Carl Fischer)	Connects 4 and 5.
		PART 5.	"...ed hours were over."
17.	Short Ens. & Waltz XXX	"Brides and Butterflies" (J. Remick & Co.)	After "The Minister of Police," etc.
18.	Desc. (S-Hy. Rom.)	"Red Rose Garden" (Remick & Co.)	To end.

NOTES.—Nos. 1 and 12 must be slow numbers with a dramatic plotting appeal, No. 2 a stately or regal gavotte, with marked tempo. No. 3 a concert waltz with a slow dramatic introduction. Nos. 4 and 10 must be 2/4 Intermezzos that are classy and not common. Nos. 5 and 8 must be slow numbers, with a romantic appeal not too heavy. No. 7 a light legato caprice. Nos. 9 and 16 must be slow, romantic numbers, with a positive serious appeal. No. 13 must be an overture with a hurried tempo, and a continuing dramatic appeal. Merry Wives of Windsor, Norma, Midnight Dream or Golden Sceptre can also be used. For No. 14 I know of no number so well suited as the Schubert-Liszt arrangement of Erlking. No. 17 is a concert waltz, with short introduction.

Organ can be appropriately used for 5, 6, 7 or 16, 17 and 18.
Drummer with traps can materially assist in Nos. 8, 13, 14 and 15.

INTERMEZZOS—THEIR VALUE IN PICTURE PLAYING

THE definition of the term Intermezzo is "a short movement, connecting the larger movements." As a rule the intermezzo is a light number, seldomly of serious intent, which makes it valuable in picture music. The exceptions to the above rule are very misleading, the term intermezzo having no definite temperamental meaning in music.

The number when properly understood is, however, very valuable as a connecting movement for the more important and impressive numbers used in the picture.

The temperamental difference in intermezzos will be readily understood after making a comparison of what is known as the Western or Cowboy intermezzo, and the Intermezzo Sinfonico from the Mascagni Opera, "Cavalleria Rusticana."

While they are both correctly termed intermezzos, in picture playing the Intermezzo from Cavalleria would necessarily be a serious number and as the picture drama requires a great deal of serious music it is of greater advantage that the intermezzo should be light and relaxing, thereby making the preceding or succeeding serious number more effective.

While the intermezzo "Cavalleria Rusticana" is an intermezzo in the opera, in picture playing it should be classed as a serious number having a semi-religious appeal.

The same is true of many numbers in ¾, 6/8 or 4/4 moderato tempo called intermezzos. In fact all so-called intermezzos, when the tempo cannot be hurried or retarded without being detrimental to the musical composition, are never safely used as intermezzos in picture playing.

The proper numbers are written in 2/4, 4/4 alla breve or 4/4 Allegretto. In 2/4 tempo you find the Western, Oriental, Intermezzo-March and the Characteristic.

The Western is well known to picture playing, being very appropriate in the Western drama, Aisha and Apache, published by Berlin and Snyder, New York City, are good examples of these. While the Indian Intermezzo is sometimes classed as Western, it should remain in a class of its own, being a distinct characteristic type and used at positive picture suggestion alone.

The 4/4 Alla Breve or 4/4 Allegretto are light descriptive numbers. They are easily known by the fact that they could be played counting two to the bar or four with a noticeable change in the number.

The value of these numbers as connecting movements in picture playing cannot be overestimated. Their use in programing is an actual necessity. In heavy dramas they are often the only means whereby the possible monotone playing can be avoided.

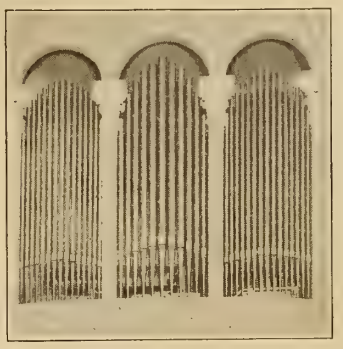
It is needless to say that when the music remains heavy for a length of time some lighter relief movements are necessary if one desires the heavy numbers to stand out. At such points they are truly advisable connecting movements or intermezzos. Most of these numbers have no temperamental suggestion, therefore do not detract from the picture action.

The Intermezzo-March is always correctly classified by the composer and is therefore not difficult to locate.

The Oriental Intermezzo is always in 2/4 and is known by its predominant minor strains. These numbers can be greatly humored by fast or slow playing.

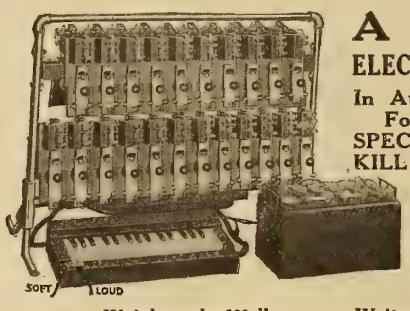
The Characteristic intermezzo, while it is usually thought to be suggestive of some race or nation, is also characteristic in bird, childhood, water and many other animate and inanimate suggestions. Such numbers are in any of the above mentioned tempos. Characteristic numbers should be used only at picture suggestion.

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THE Pollock theatre, at 80 and 82 North Beekman avenue, North Tarrytown, N. Y., is now well under construction and will be ready about August 25. This is a beautiful brick and stone building, with a seating capacity of seven hundred people, and will be the largest moving picture theatre in Tarrytown.

J. H. Hallberg, of 38 East Twenty-third street, New York, is making the complete installation of the projection machinery and supplies, which includes two Power's motor-driven machines, a Hallberg A. C.-D. C. economizer, a special Hallberg switchboard, spotlight, also ticket selling machines, ticket booth, fire extinguishers, artificial stage scenery, and ticket choppers.

BOSTON CONSERVATORY ORGANIST AT HARRISBURG THEATRE

HERMAN V. YEAGER, who for years has been leader of the orchestra of the Orpheum, the leading vaudeville theatre in Harrisburg, Pa., has been selected to preside at the new Moller pipe organ to be installed in the Colonial theatre which is to be reopened as an exclusively motion picture house on August 23.

Mr. Yeager has been regarded as one of the best orchestra leaders on the Keith circuit, but it is as the master of the pipe organ that he has reached the highest attainment of his musical success. He is a graduate of the Boston Conservatory of Music where he took a thorough course of instruction on the pipe organ.

CROUSE MANAGES INTERNATIONAL LABORATORIES IN LOS ANGELES

F. H. CROUSE, formerly head of the laboratories at the Universal, has accepted the management of the International Laboratories, Los Angeles, where commercial developing and printing is done. Mr. Crouse is one of the best-known laboratory men on the West Coast, and in this work has been most successful.

Prior to his seven years' experience in motion picture studios he was engaged in photographic work, and knows every detail of the business.

WISCONSIN SEATING OPENS BOSTON BRANCH

W. A. BISHOP, general sales manager of the Wisconsin Seating Company, New London, Wis., recently opened temporary quarters at 174 Pleasant street, Boston, where he has a large assortment of chairs and other equipment on exhibition for the benefit of managers in and around the Hub contemplating buying new theatre furnishings. David Cowan has been appointed manager for New England.

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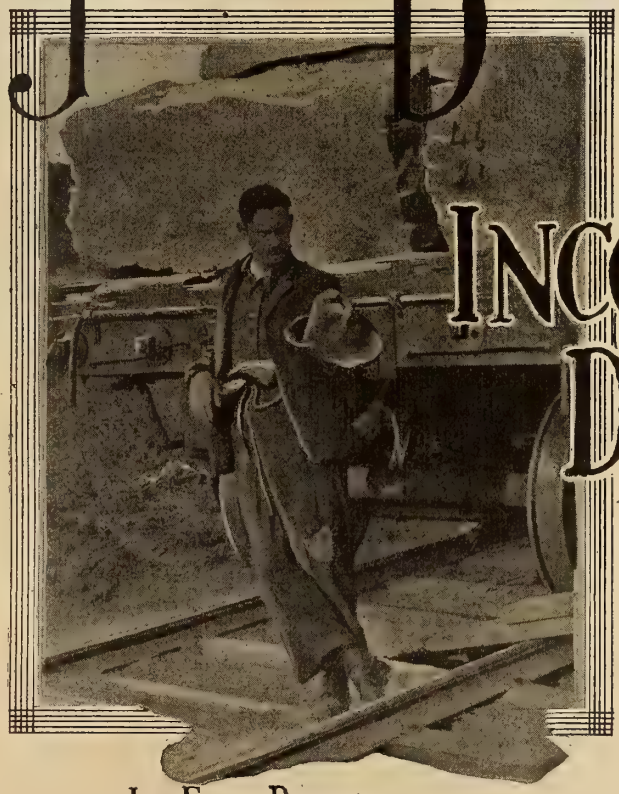
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"Jarr and the Visiting Firemen"

Comedy .....MONDAY, AUG. 30

Jarr grossly deceives the Smalltown Fire Company and his wife sees him leading the parade with a "chicken" on each arm. Things look bad for him, but a fake fire and rescue set him right again. HARRY DAVENPORT and ROSE TAPLEY are the principals.

"Hearts Ablaze"

Three-Part Drama. Broadway Star Feature

TUESDAY, AUG. 31

After twenty years Malvini emerges from a convent to find his daughter accused of killing the man who eloped with his wife. At the last moment her life is saved and all made happy. Presenting an all-star cast.

"The Quarrel"

Comedy .....WEDNESDAY, SEPT. 1

Mr. and Mrs. Jiggs have their first quarrel, and it's a corker! Before they quiet down and explain matters, the whole town has been stirred up and the police called out. WILLIAM DUNCAN, MYRTLE GONZALEZ, JACK MOWER, ANNE SCHAEFER, GEORGE KUNKEL and OTTO LEDERER are the cast.

"The Fire Escape"

Comedy-Drama .....THURSDAY, SEPT. 2

When his girl's Pa sees Jack making love to Minnie on the fire escape there are some big doings. Up and down the iron ladders and in and out of windows dash the hero and his pursuers, but Jack makes himself a *real* hero and wins out. Presenting EVART OVERTON, LILLIAN WALKER, EDWARD ELKAS and HARRY FISHER.

"Their Agreement"

Comedy .....FRIDAY, SEPT. 3

A young married couple become bored with each other's society and adopt the one-night-out-a-week plan. It doesn't work and after a laughable experience both stay home. Featuring MR. and MRS. SIDNEY DREW.

"The Offending Kiss"

Two-Part Drama.....SATURDAY, SEPT. 4

The fearless frontierswoman sacrifices herself to save the life of the man she loves, and he in turn saves her, after which the two find happiness as man and wife. An all-star cast.

Six a Week, Including a Three-Part Broadway Star Feature

"MRS. JARR AND THE SOCIETY CIRCUS"
Comedy .....MONDAY, SEPT. 6

"THE KIDNAPPED STOCKBROKER"
Two-Part Drama .....TUESDAY, SEPT. 7

"THE SIREN"
Comedy .....WEDNESDAY, SEPT. 8

"THE ROMANCE OF A HANDKERCHIEF"
Comedy-Drama .....THURSDAY, SEPT. 9

"UNLUCKY LOUEY"
Comedy .....FRIDAY, SEPT. 10

"ONE PERFORMANCE ONLY"
Three-Part Drama. Broadway Star Feature
SATURDAY, SEPT. 11

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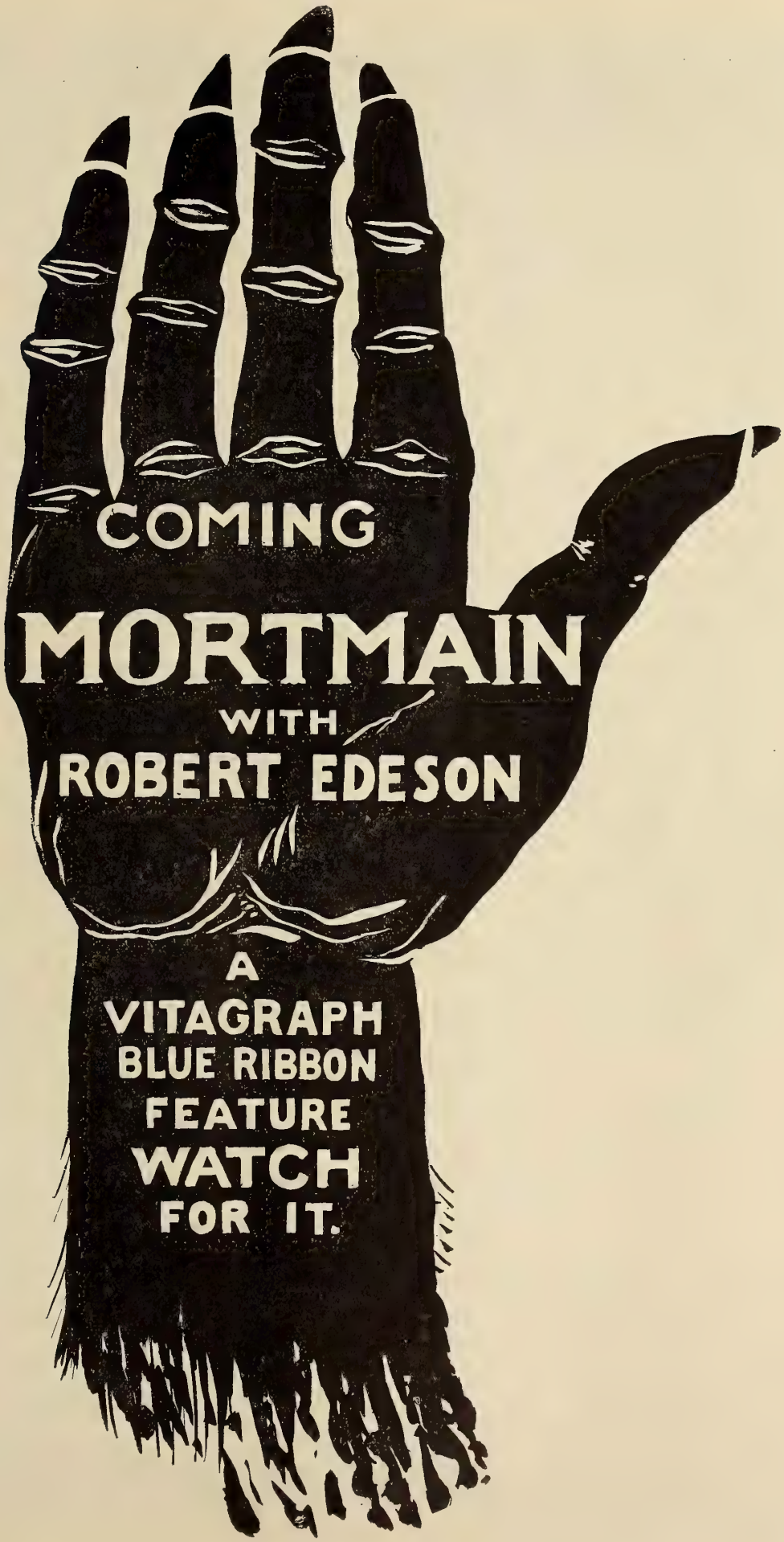
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and a continued photoplay in chapters is--
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to make it a success,
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a modern novel
and the known works
of the masters of literature.
You buy the highly advertisd novel
because it is advertised.
But the works of
Shakespeare,
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Washington Irving
are read and enjoyed
for the sparkle which they contain.
They are works of art
that do not need advertising.

THE GODDESS

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is like them in this respect -----
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for the sparkle which it contains.

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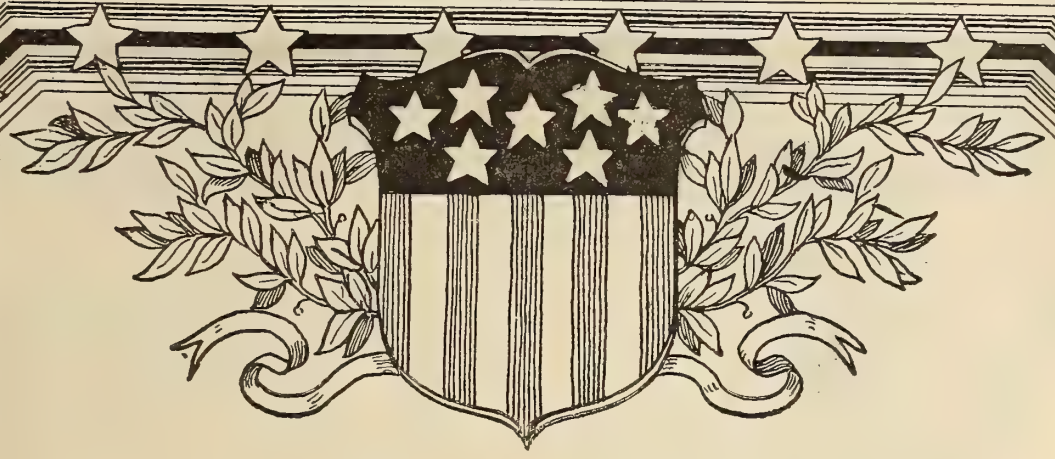

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WITH
ROBERT EDESON
A
VITAGRAPH
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FEATURE
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FOR IT.

The vogue at present
Is to take a name
And use it
Regardless of its fitness
To the subject to which it is applied.

This is particularly true of
Broadway Star Features
A name which was originally applied to
Vitagraph photoplays of merit
Which had actually been shown
At our theatre on Broadway.

The name Broadway Star Feature
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Unless it is applied
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"West Wind"
"From Out The Big Snows"
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Which have been exhibited on Broadway.
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Is aptly applied.

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THE BATTLE CRY OF PEACE

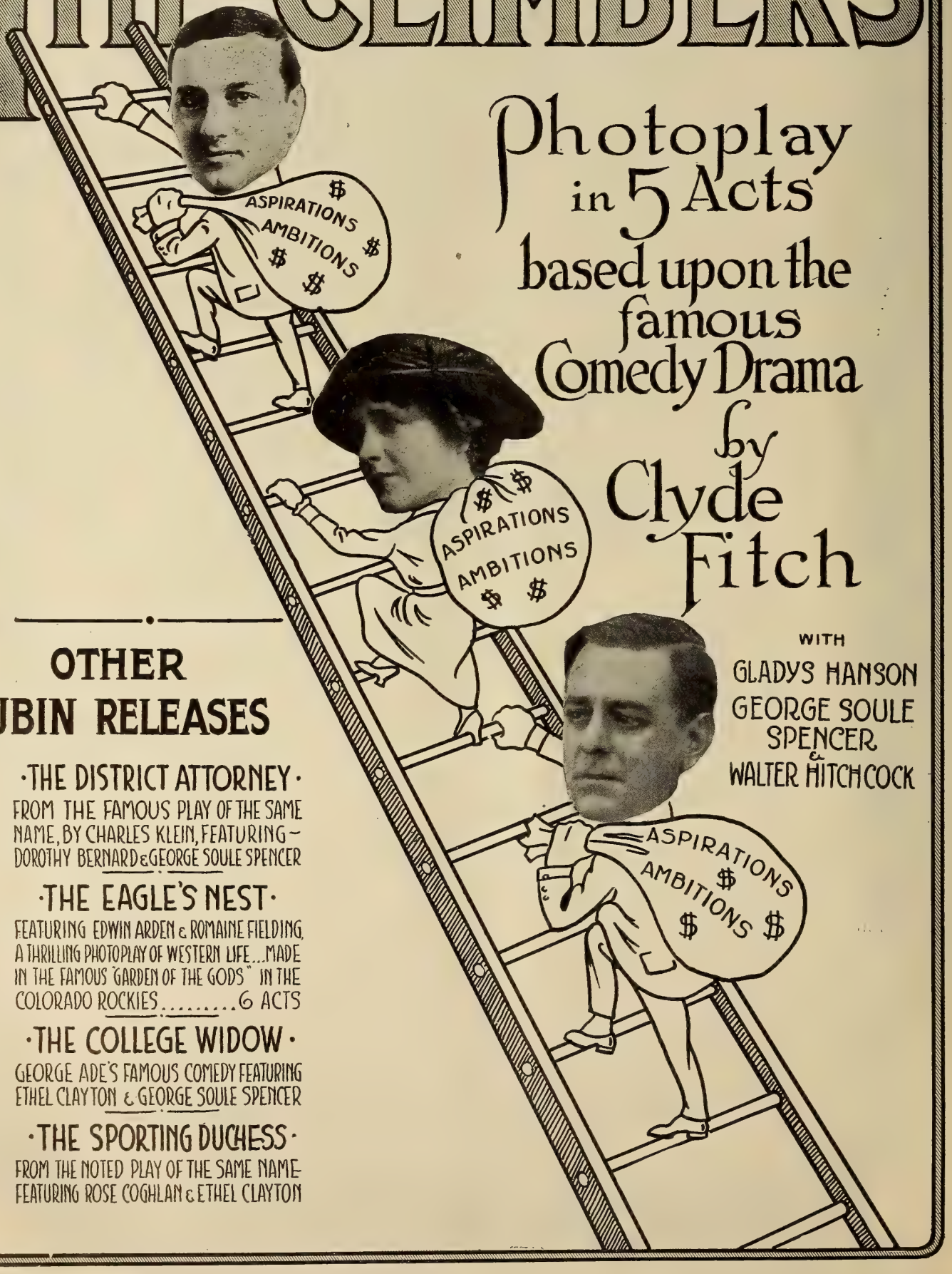
THE BATTLE CRY OF PEACE deals with the subject which is today nearest the heart of every American citizen—the problem of America's unpreparedness.

It portrays the defenseless condition of our country; the consequences to which this condition may lead; and the way to avoid these consequences.

Hudson Maxim, international authority on arms and ammunition, supplied the facts; J. Stuart Blackton made these facts *live*. From them he constructed a powerful drama; produced it on a stage whose limits are the boundaries of the United States itself; the actors, the most prominent names in current American history.

VITAGRAPH BLUE RIBBON FEATURE

THE CLIMBERS



Photoplay in 5 Acts based upon the famous Comedy Drama by Clyde Fitch

WITH
GLADYS HANSON
GEORGE SOULE SPENCER
&
WALTER HITCHCOCK

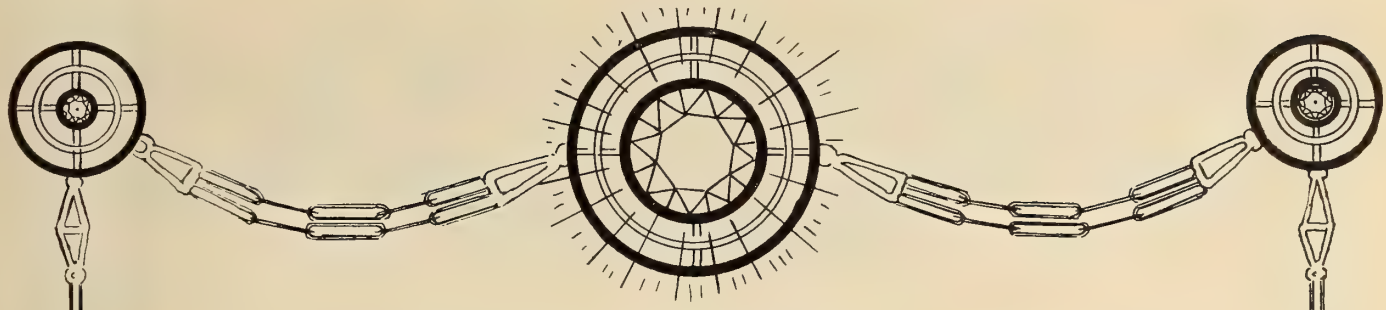
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FEATURING EDWIN ARDEN & ROMAINE FIELDING, A THRILLING PHOTOPLAY OF WESTERN LIFE...MADE IN THE FAMOUS "GARDEN OF THE GODS" IN THE COLORADO ROCKIES.....6 ACTS

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MEANS THAT YC
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OF THE BUSINESS
TO YOUR PATRO

YOU are wasting your opportunities if YOU ignore adv

LUBIN

TEASING THE TORNADO
Comedy-Drama In One Act
VINNIE BURNS & JACK LAWTON.
RELEASED SEPT. 6TH.

FINN AND HADDIE
Comedy-Drama In One Act
Featuring FRANK MOULAN, the Noted Comic Opera Star
RELEASED SEPT. 7TH.

THE IRISH IN AMERICA
Comedy-Drama In Three Acts
Produced in Ireland by Sidney Olcott, featuring Miss VALENTINE GRANT.
RELEASED SEPT. 8TH.

ROMANCE AS A REMEDY
Comedy-Drama In Two Acts
with LILLIE LESLIE & WILLIAM COHILL.
RELEASED SEPT. 9TH.

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Drama In One Act
with GEORGE ROUTH & ROBERT GRAY.
RELEASED SEPT. 10TH.

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uring BILLY REEVES.
LEASED SEPT. 11TH.



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Magnum of Lubin

The Popular Broadway Star



HAL FORDE

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The Vanderhoff Affair

Although Hal Forde has appeared in some of Broadway's foremost successes, he never enacted a stronger role than that of "Davis Lester," the man whose daring and grit frustrates a plot to seize the Vanderhoff fortune. This star of the legitimate stage came to Kalem direct from "Maid in America," at the Winter Garden. His other metropolitan vehicles included "Adele," which scored at the Longacre and Harris Theatres; "The Enchantress," opposite Kitty Gordon, at the New York Theatre; "The Purple Road," presented at the Liberty and Casino Theatres, etc.

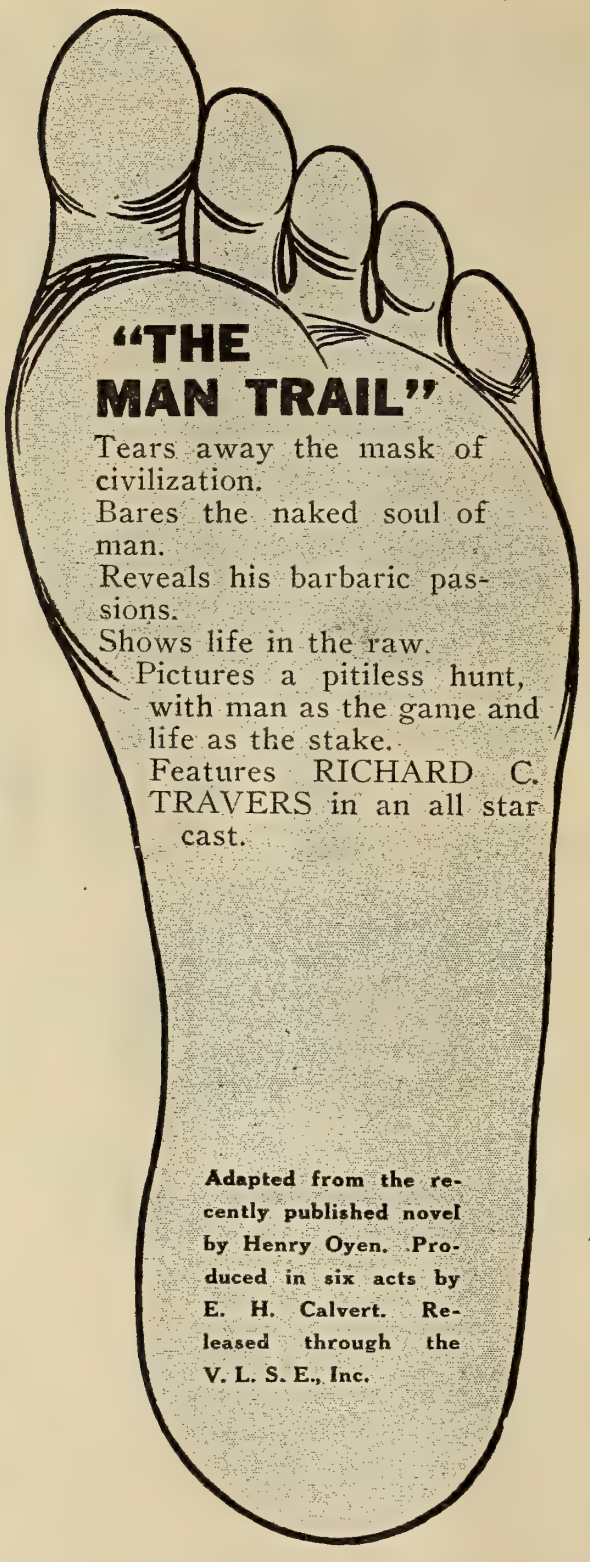
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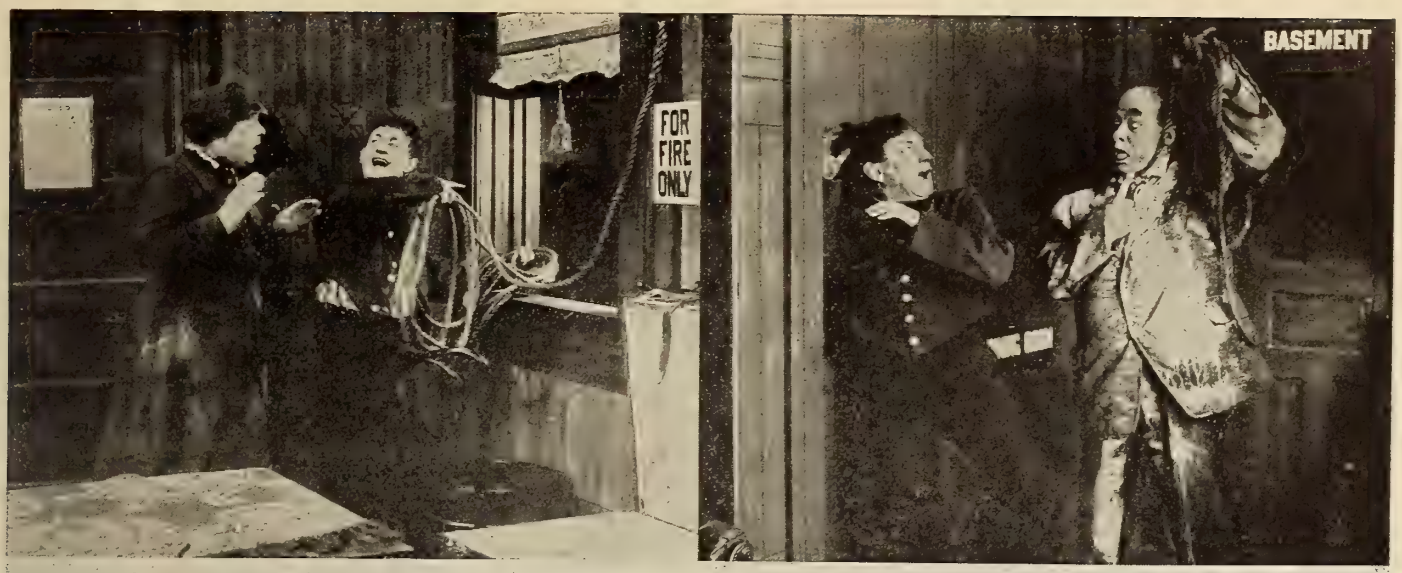


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is making the world

RING WITH LAUGHTER

in 5 acts

By Charles Hoyt

Featuring

JUNE KEITH, JOHN SLAVIN and WILLIAM BURRESS

Produced by Richard Foster Baker

"THE BLINDNESS OF VIRTUE"

In 6 acts by Cosmo Hamilton
Featuring
EDNA MAYO and BRYANT WASHBURN
Produced by Joseph Byron Totten

"THE SLIM PRINCESS"

In 4 acts by George Ade
Featuring
RUTH STONEHOUSE
Produced by E. H. Calvert

"THE WHITE SISTER"

In 6 acts by F. Marion Crawford
Featuring
VIOLA ALLEN
AND RICHARD C. TRAVERS
Produced by Fred E. Wright

"GRAUSTARK"

In 6 acts by George Barr McCutcheon
Produced by Fred E. Wright

BOOK THROUGH THE V. L. S. E., Inc.



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Beautiful as to settings

They fill your theatre and insure steady patronage

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Are convulsing the nation with laughter. Charles Chaplin's inimitable antics and facial expressions stamp him as the world's greatest comedian. Watch for the next release.

HENRY B. WALTHALL

The Poe of the screen is being presented in emotional dramas that are thrilling millions by their intensity.

"CAUGHT"
3-Act Drama. September 6
A photoplay of love and political intrigue. Featuring Edna Mayo and Bryant Washburn

"THE FABLE OF HAZEL'S TWO HUSBANDS AND WHAT BECAME OF THEM."
Comedy. September 8
One of George Ade's great fables in slang

"BRONCHO BILLY AND THE LUMBER KING"
Drama. September 10
Featuring G. M. Anderson and Marguerite Clayton

G. M. ANDERSON

and Marguerite Clayton are featured in one reel western photoplays that are unequaled for dramatic intensity and thrilling action.

"HIS CRUCIBLE"
3-Act Drama. September 7
Love saves a youth from the snares of an adventuress. Featuring Nell Craig

"A QUIET LITTLE GAME"
Comedy. September 9
Two wild husbands are driven to reform.

"MIND OVER MOTOR"
2-Act Comedy. September 11
One of the famous "Tish" stories by Mary Roberts Rinehart

RELEASED THROUGH THE GENERAL FILM COMPANY

A 50-foot scene strip of "The Man Trail," "A Bunch of Keys," "The Blindness of Virtue," "The White Sister," "The Slim Princess," or "Graustark" is the best way to advertise these photoplays in your theatre. $2.50. Essanay Publicity Dept., or at the V. L. S. E. branch offices.

Special 6-sheet muslin Chaplin Posters..... $1.75 } Essanay
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Life-sized Chaplin cut-outs for lobby stands, $2.50 at the General Film Co. offices.



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"When You See It In 'The News' It's NEWS"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

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Volume XII SEPTEMBER 4, 1915

The Press and the Picture

ON Monday of last week the New York *Evening Mail* combined its stage and photoplay departments under the significant heading: *"Drama"* with subheads: "The Stage," "The Screen," and with the following announcement:

* * *

"HEREAFTER the dramatic and motion picture departments of this newspaper will be run as one department under the editorial supervision of the dramatic editor.

"The rapid growth of the feature film as an amusement and the serious efforts of film producers to improve the standards of their screen dramas have added a dignity and importance to the artistic side of the motion picture industry which, *The Evening Mail* believes, deserves both recogtion and support."

* * *

THIS recognition of screen productions by one of the metropolittan newspapers, however tardy from the viewpoint of those closer to the progress of the picture art, is nevertheless of extreme importance and vast significance.

It shows the tenor of the press. It is a proclamation from New York, from whose dailies many of the country's papers take their editorial cue in such matters. It ought to and will aid greatly in the movement just stirring now in many editorial offices to give to the modern picture the status and support it so fully deserves.

* * *

UNDER the heading, "Photoplays Will Soon Be Reviewed Like Spoken Drama," the dramatic editor of the Boston *Evening Record* has just wrtiten:

"The standard of camera production is getting so high, the popular impression that they are an 'art' just like the spoken drama so strong that little by little all over the country papers are beginning to criticise them.

"This, of course, is as it should be. It means better pictures all the time.

"I could not help thinking of this new criticism of cinemetagraphics at the Park last evening. Why should a theatre that offers such an attraction as that offered at that popular playhouse fear criticism? The two chief pictures, Pauline Frederick in 'Sold,' and Blanche Sweet in 'The Secret Orchard,' have a much higher artistic standard than half the so-called $2 plays."

* * *

ALL this is of great moment to the whole industry. Its direct, practical value to the exhibitor, especially the exhibitor in the larger centers of population, must be apparent to those who think ahead.

So must it be and so must its lesson be apparent to every producer whose aims are high.

THIS newspaper attitude which means inevita cation of its readers, will bring to the th those uneducated millions—and there *are* mi still look upon the motion picture as a cheap ar form of amusement.

No greater good, no more practical benefit in cents could be gained for this industry than t educational co-operation upon the part of the

* * *

THESE millions of people who don't go to atres constitute the biggest prospective this business is facing today.

To gain them, to make regular patrons of the them the quality of amusement they demand w solve the internal problem of profits which is this business today.

* * *

THIS journal could be of no greater assi picture industry in any way than if it p issue these appeals:

To the producer: Make pictures for *the g ment-going public,* of such artistry and int tastes will be satisfied.

To the exhibitor: Let the people, *all* the that you've got such pictures and where a can be seen.

* * *

THE very worst thing about the motion traditions; the very best thing about it i

Its traditions are largely the making of pictures of ordinary quality, and the showin that minority of the public which is attract

* * *

ITS future consists of standing to the fore ment world where it will be in direct and e tition with the best offerings of the stage a publication, where it will appeal satisfacto class—but to the entire public, irrespective culture.

* * *

IN this greater—much greater—future the c the press is the one great essential. Only t can give satisfactorily the offerings of this d change business; and they constitute not educational force of the times, as every one k as every good advertising man knows, the medium. To secure this complete co-operati two things are indispensable: First, good second, the regular merchandising of them nd through the exhibitor. WILLIAM A.

lotion Picture News

HE QUALITY CIRCULATION OF THE TRADE

N PICTURE NEWS EXHIBITORS' TIMES
Published on Thursday Every Week by

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as Second-Class matter at the New York Post-Office.

$2 per year, postpaid in the United States, Mexico, Hawaii, l the Philippine Islands. Canada, $3; Foreign, $4 per year. ent is authorized to take subscription for MOTION PICTURE an these rates. Have the agent taking your subscription show and coupon book.

September 4, 1915 No. 9

egal Irresponsibility of the Censors

tion picture producer who knows by heart the sorship law of every state where censorship ex- knows no more how to produce a picture *be sure* will conform with that law than if heard of censorship.

sorship law that has ever been enacted in this iddle and a cryptogram.

he censor who is appointed to enforce it as s the producer who is required to obey it."

* * *

this will be accepted as the vital unconstitu- w in the censorship laws that have been country.

ntime, we are repeating these declarations torial of last week, to drive home just one ct that the motion picture censors are *legally*

* * *

avoidable. *The censors themselves, if they do otherwise, have no choice in the matter.* ven nothing in the laws which the legislatures ir use, upon which to base any responsibility. it to shift for themselves, to flounder around eking *legal* definitions for words *upon which no concensus of opinion as to their specific ce time began.*

result? In every case, the first thing the one is to sit down and make laws and regula- selves, to fill the fatal omission of the legis- pplied them with power to administer a law, no law to administer.

* * *

that makeshift remedy, they do not reach any ground.

to prohibit certain kinds of scenes, regardless t these scenes are merely one minute element in enforcing and completing the meaning of the picture as a whole.

And that is the highest point they reach. This is the *most* that the *best* of them accomplish. It is a pin-point of dogma in a sea of uncertainty.

* * *

HERE are some of the results that are obtained under this irresponsible, catch-as-catch-can, happy-go-lucky method of censorship:

The Ohio Censor Board forbade the exhibition of Shakespeare's "Hamlet" because of "Hamlet's ungallant behavior to Ophelia!"

"The Merchant of Venice" was forbidden because it is offensive.

"Ten Nights in a Bar-room" was prohibited, presumably because of the pictures of saloon life it contains,—though it has long been regarded as a "prohibition tract" on the stage and in print.

"When We Were Twenty-one" was barred by the Kansas Censor Board because it contains a few drinking scenes.

* * *

"THREE WEEKS" was objected to by J. Louis Breitinger, of the Pennsylvania Board of Censors because the name of Elinor Glyn appeared on the title-piece of the film.

Likewise, this estimable gentleman objected to the use of the title, "Kreutzer Sonata," though he was informed by people acquainted with music that it was nothing but the name of one of Beethoven's symphonies.

"The Birth of a Nation" was barred by the Ohio censors.

So was "Hypocrites!" without, it is said, being given so much as the formality of an examination.

The same trio raised objections to "The Devil's Daughter" because they declared, the devil never had a daughter.

Major Funkhouser, of Chicago, declared that "The Scarlet Letter" was not fit to be shown in a motion picture theatre.

"The Spoilers," the Kansas Censor Board announced, long before the picture came before them for examination, would be forbidden unless the fight scene was eliminated.

Mr. Oberholtzer, of the Pennsylvania Board of Censors, when asked in court why he had objected to "The Secret Orchard," said that he and his colleagues were tired of seeing that sort of picture, and they had decided to ban the next one that came along.

* * *

THESE are merely random examples selected from the mass of absurdities, whimsicalities, nonsensicalities, and illegal tyrannies that are being daily perpetrated by the censors, to the sorrow and indignation of every producer and every exchange man.

Why?

Because, by act of legislature and from the unalterable nature of his position and the subject he is dealing with, there is not and can not be any responsibility or restraint upon the motion picture censor.

* * *

ONLY one thing is necessary to become a motion picture censor under the present laws,—a firm conviction that motion pictures ought to be censored. Whatever he chooses to do by way of putting that conviction in practice, he can justify under the law which created him.

And this will continue to be so until the injustice, the lack of equity in this situation is brought squarely before the courts, and they are compelled to realize that certain individuals are enforcing laws against large bodies of other individuals in a manner which amounts to a usurpation of the right of private judgment and thought.

Be Formed to Smash Censor Menace

ational Motion Picture Trade Association to Combat Local, State and National gulate" the Industry—Every Move of the Organization Against Evils ill Be Directed by the Concentrated Efforts of Powerful Forces

who believed themselves endowed with a divine mission to reform and regulate the motion picture. He had protected his own business from them by simply appealing to the spirit of fair play in the majority of the board he was dealing with, or a majority of the politicians. The result had justified his course.

Carl H. Pierce, the special Eastern representative of the Morosco Photoplays Company, gave some memorable illustrations from his experience with the Ohio and Pennsylvania Boards of Censors. In addition, he commented upon the "let-well-enough-alone" attitude of many exchange men in the jurisdiction of the Ohio and Pennsylvania censors, and scored them for preferring to take slashed pictures from the boards to opposing them, antagonizing them—as they feared—and being deprived of service as a result.

Failed to Use Publicity Weapon

W. W. Irwin, general manager of the V-L-S-E, who headed the delegation that advocated the Eisner amendment at the New York State Constitutional Convention a month or two ago, discussed the need for a relief from the miscellaneous, haphazard censorship that was working more and more havoc with the business. He dwelt with emphasis on the fact that, of all the great businesses, the motion picture alone, with one exception, had failed to avail itself of the great defensive weapon of publicity in its own behalf.

The Standard Oil, Mr. Irwin reminded his hearers, had made the same mistake. When it at last awoke to the need of publicity, it was too late. The publicity of its opponents had been working too long and too well in the public mind. It was for the motion picture manufacturer to profit by the lesson.

Chairman Brenton's initial address, in which he pledged the cordial and sympathetic support of the National Board of Censorship and its co-operation with the producers to maintain the motion picture upon its present high level, as well as to advance it, was echoed in spirit by those of his colleagues who succeeded him.

Dr. Orrin G. Cocks, in particular, pressed upon his hearers the earnest desire of the National Board of Censorship to work *with* the manufacturers, to furnish practical assistance, and to be a reliable medium of information to the producers regarding the temper of public opinion and the state of public taste to the best of its ability.

Delete the Word "Censorship"

A very concrete recommendation was that of Mr. Binder's in urging the National Board of Censorship to remove he word "censorship" from their title. f the board's function had ever been that of censorship, it had long since ceased to occupy any such inflammatory position toward the business. Rather, it was a counsellor and friend—an unofficial ambassador of the people to the producers. Its very lack of statutory authority, if nothing else, made it advisable to dispense with a troublesome and incongruous part of its title.

Of the invited guests, only three, George K. Spoor, of Essanay; Winifield R. Sheehan, of Fox, and J. A. Berst, of Selig, were unable to be present. Those at the luncheon were: P. A. Powers and R. H. Cochrane, Universal; John R. Freuler and John Cecil Graham, Mutual; Edwin Thanhouser, Thanhouser; W. W. Irwin, V-L-S-E; Carl H. Pierce, Oliver Morosco Photoplays Company; Lewis J. Selznick, World Film; B. P. Schulberg, Famous Players; H. Whitman Bennett, Lasky; P. A. Parsons, Pathé; Arthur James and W. E. Atkinson, Metro; John A. Kent, Great Northern; Felix Malitz, American Correspondent Film Company; Frank Bannon, Edison; Charles Goldsmith, Lubin; Cranston Brenton, W. D. McGuire, Orrin G. Cocks, J. W. Binder, Matthew P. Adams, J. K. Paulding, National Board of Censorship; George Blaisdell, "Moving Picture World"; Lesley Mason, MOTION PICTURE NEWS.

"NATION," PASSED BY CENSORS, WILL BE SHOWN IN PHILADELPHIA

"The Birth of a Nation" has passed the Pennsylvania Board of Censors and will have its initial showing in Philadelphia within the next two weeks. Samuel F. Nixon, managing director of several of the most important legitimate houses in this city, announces that this famous screen play will be the opening attraction of the regular winter season at the Forrest theatre, one of the finest of the Quaker City's playhouses. Saturday evening, September 4, is the date fixed for the opening.

In view of the protests already made by the colored people in that city, it will be interesting to note if any active steps will be taken by them in this regard.

Not anticipating such an early showing of this picture, a prominent colored organization (the Emancipation and Civil Rights League) decided to celebrate Emancipation Day, September 22, by a large mass meeting protesting against the showing of "The Birth of a Nation" in Philadelphia, instead of the usual parade which marks the day. This action was taken after a committee had viewed the play in Atlantic City. All churches, societies and other organizations of color were invited to join in this demonstration.

"NEAL OF NAVY" FOR FIRST RUN

Manager Beinfeld, of the Boston Pathé exchange, has placed "Neal of the Navy" for first run at the Boston theatre.

OAKLAND MAYOR BACKS DOWN AFTER BANNING "NATION"

Oakland, Cal., was given a bitter taste of censorship in its worst form recently, when Mayor Davie peremptorily closed the Macdonough theatre to prevent the exhibition of "The Birth of a Nation." This act of the chief executive of the city was entirely unexpected, and was all the more surprising when it is realized that this production recently enjoyed a run of several weeks there without interference, and for fifteen consecutive weeks was shown in San Francisco.

Immediately following the closing of the house the theatre management took steps to secure an injunction to restrain the authorities from further interference, and on the following day an action was commenced in Judge Waste's court. However, these steps were scarcely necessary as City Attorney Morf was on hand to see the judge.

"I am afraid the mayor made a mistake," apologized the representative of the mayor. "It certainly looks like it," announced Judge Waste. It was announced on behalf of the chief executive that he had merely intended to have eliminated from the films certain features that he considered objectionable, and that his orders had been taken too literally.

The manager of the show stated that he was perfectly willing to eliminate the portions designated by the mayor and the court proceedings were abandoned.

AUGER RESIGNS FROM WORLD IN NEW ORLEANS

It was announced officially in New Orleans, August 16, that E. Auger, manager of the southern division of the World Film Corporation, had severed his connection with the company. Mr. Auger is now in New York City, at the Elks Club. It is rumored in Southern circles that he is to become the general manager for a large Eastern Company, though this is not verified.

Mr. Auger is one of the best known film men in the South. He grew up with motion pictures, and was a veteran when they were so new that it was a distinct novelty. He was "broken in" in Canada, where he was general manager for several companies successively. Later he came to the states, and still later went to Southern territory, there to accept the general managership of the southern division of the *World*, which was tendered him only several months ago.

Maurice F. Barr is manager of the New Orleans office of the World Film.

MUTUAL IN FRISCO ESCAPES FIRE

The Mutual Film Exchange, located on Turk street, San Francisco, had a narrow escape recently from destruction by fire. A blaze started in some dry grass in a vacant lot at the rear of the structure and caught in a window sill and secured a foothold in the poster department inside.

An attendant who was working overtime saw the fire and turned in an alarm, the fire department extinguished it just before it reached the stock of films.

Room for 2,000 More Ex

Herrington, Acting on This Supposition, Is B of Pennsylvania Managers for Membership Ca

Special to Motion Picture News

Harrisburg, Pa., August 25.

Fred J. Herrington, of Pittsburgh, the newly elected president of the Motion Picture Exhibitors' League of America, has been in communication with prominent local exhibitors making arrangements for a meeting in Harrisburg at an early date for exhibitors of this and nearby cities for the purpose of strengthening the Harrisburg local of the State branch of the national league.

This is taken to indicate that Mr. Herrington, who is known as the "live wire" of the Pennsylvania exhibitors since he was responsible for welding all the independent exhibitors into one statewide body, is about to start an aggressive campaign to induce more exhibitors to join the Pennsylvania league.

It is estimated that there are from 1,800 to 2,000 exhibitors in this State who have not yet joined the organization, and it is believed here to be the ambition of Mr. Herington to get as many of these men in line as possible. Everyone is convinced that no one is better qualified than the wirey little Pitsburgher to undertake the always difficult task of organization, and the fact that the national body has honored a Pennsylvanian with the highest office that it can bestow is likely to prove a strong argument for inducing more Pennsylvania exhibitors to get in line.

The wonderful work that has been accomplished already by the state league which, as an actually statewide body, is less than one year old, is another strong argument for increased membership.

It is to the state league alone that the

No Producers' Ownershi

And on the Other Hand, the Central Organiz vents Charge of Favoritism, Says Newm

PLANS for the launching of the new Kriterion program, early in September, have been practically completed, and S. L. Newman and Lee Sonneborn, who have taken over the name and assets of the concern, announce that only details remain to be arranged before the regular release of eighteen reels weekly will commence.

Mr. Newman, who has been devoting his energies to the organization and signing up of exchanges to distribute the new films all over the country, said that reliability and permanency will be the watchword for that branch of the concern, which will be known as the Kriterion Sales Corporation, with offices at 1600 Broadway, New York. "The acid test is being applied to every exchange in our system," he said. "We are making absolutely sure that we have none on our list who is not able to continue in business for years. We have seen too much of these attempts to run a three-ring circus without sufficient money to buy hay for the elephant, and are steering clear of all fly-by-night agencies in the distribution of our films.

"One feature of our organization

New Jersey Threatened With State Censorship

Exhibitors Lining Up to Fight Movement—Censors in Various Towns Fail to Agree on Merits of the Same Film—Ministers in One Case Passed Favorably on a Picture and Sapient Policemen Elsewhere, with More Keenly Attuned (?) Sensibilities, Condemn the Picture for Immorality—Censorship Evil Hits Newark

Special to Motion Picture News

Newark, N. J., Aug. 25.

EXHIBITORS of northern and central New Jersey are perfecting plans for a State-wide organization to protest against a censorship, which during the past year has proved both meddlesome and incompetent. With the announcement that an attempt will be made this winter to force State censorship in New Jersey, promoters of the exhibitors organization declare they will wage an educational campaign among their patrons that will go far toward establishing the injustice and lack of practicality that characterize the proposed plan.

Exhibitors of Newark, Bloomfield, Elizabeth, Jersey City and Summit, who have especially suffered at the hands of local censor boards, declare the proposed organization will include every motion picture exhibitor in the State and will represent so large and powerful an element of public opinion a hearing whenever it is requested.

Local censorship of the past year is responsible for the feeling among exhibitors that an organization is necessary to protect their interests. Almost every town and city in northern New Jersey has, within the past few months seen fit to instruct local boards of censorship to pass on films that have been announced for production. These local boards of censorship are only temporary affairs and are either appointed by the chief of police or the mayor.

They are usually appointed wholly without regard to the qualification of its members—as long as a minister or a police officer is named on the board the appointing power takes it for granted that a mistake cannot be made.

The work of the local censors in northern New Jersey proves interesting. In Elizabeth the Fox feature, "The Nigger," was passed upon by a board of local censors made up of ministers and declared to be most praiseworthy. In Orange, less than six miles away a board of local censors made up of police sergeants and patrolmen unanimously decided "The Nigger" was immoral.

One member of the Orange board told the writer he had not been to a motion picture show before in two years.

"I thought the picture was all right," he declared, "but I guess the ministers don't want it shown here. I don't want to get the police chief in trouble, so the safest way for me to do is to vote against it."

Censors Do Not Agree

One of Bosworth's films, "Hypocrites," had a similar experience. The film had long and most successful runs in Newark, Jersey City and Elizabeth. In each place it passed the local boards of censorship without a murmur of disapproval. A month after it had shown in these three largest of the cities in northern Jersey it was held up by a board of censors in Bloomfield.

The film had been shown a day in Bloomfield before the mayor's orders forbidding its production reached the theatre manager. More than 10,000 persons saw the film in Bloomfield and upon receipt of the mayor's decree to discontinue the exhibition the manager invited his patrons to personally inform him of their impressions of the film.

More than 6,000 accepted the request and among that number not one was found who criticized the film adversely or believed it to be in any way detrimental to the moral welfare of the public.

And among the 6,000 were many women of social prominence, as Bloomfield is a suburban residential district. Several hundred of the most prominent of those who witnessed the film expressed their willingness to have the manager use their names in statements approving the film. The mayor who admitted that he had never seen the film frowned upon the activity of the theatre manager in seeking the expressions of his patrons and officially ordered the closing of the playhouse for three days as a punishment for his activity in taking exception to his board of censors.

Newark Does Not Escape

Newark has not escaped the censorship evil. Films against which no criticism was ever heard have been prohibited here. The Newark board generally consists of but one person appointed by the chief of police. Sometimes it is a woman, more often a police sergeant or minister. He makes a verbal report to the chief from which there is said to be no appeal.

Exhibitors here have calmly submitted to what they have described as outrages among themselves hoping that in time the question of local censorship would solve its own troubles.

But when it became known that State censorship was definitely planned the determination to oppose it became crystallized. The exhibitors are determined to show their hand and they are positive the public will rally to their support when they are placed in possession of the facts.

Frank M. Boyce, Jr.

Metro's List for September Contains Noted Players

Emily Stevens Will Appear in "The Soul of a Woman," a Rolfe Production, on the Fifth—"The Silent Voice," Featuring Bushman, Is Scheduled for the Thirtenth

ANNOUNCEMENT of the autumn offerings of the Metro Pictures Corporation, which was made at the Metro offices in the Heidelberg Building early this week, contains a notable list of stars of the stage and screen in a series of pretentious feature productions during the months of September and October, the schedule for which is now complete.

Emily Stevens is the first of the September stars. She will appear in "The Soul of a Woman," announced as a five-act play supremely contrived by Director Edwin Carewe of the B. A. Rolfe forces. This picture will be released on September 7, and probably will be given an invitation showing at one of the Broadway theatres with a special musical program, to give exhibitors and the critics a chance to inspect it.

Francis X. Bushman in "The Silent Voice," a Quality picture, brought to New York from the Los Angeles studios during the present week by F. A. Balshofer and Francis X. Bushman personally, will be released on September 13. This adaptation from the Otis Skinner drama is in reality an elaboration of the play, and its enthusiastic reception at the preliminary showing in Chicago at the Studebaker, and in New York at the Broadway, were most gratifying to the Metro forces.

"The Silent Voice" will be followed by "The Better Man," the Rupert Hughes play produced on the speaking stage with Guy Bates Post, under the name of "The Bridge." The stars are Henry Kolker, well known to Broadway by his career on the legitimate stage, and Renee Kelly. This five-act feature has just been completed by Director John W. Noble, of the B. A. Rolfe Company. It has socialistic elements that are calculated to arouse animated discussion.

"The Better Man" will be released on September 20.

George Bronson Howard's "An Enemy to Society," with Hamilton Revelle and Louis Meredith as the stars, will follow on September 20. This is a Columbia product in five reels, unfolding a story of high crime and penalties with the love theme predominating.

Mary Miles Minter in "The Storks' Nest," a five-act picture, will be released in October. The play is now in preparation at the Rolfe studios, with Edgar Nigh directing.

For Ethel Barrymore a new play by George Scarborough has been secured, and Miss Barrymore found the vehicle so much to her liking that she expressed a desire to present it later on the speaking stage. Edwin Carewe has already begun work upon its presentation.

The third week in October will see Olga Petrova in "My Madonna," and William Faversham in "One Million Dollars," to be followed by Edmund Breese in "The Song of a Wage Slave."

This is the second of a series of plays from poems which began with "The Shooting of Dan McGrew."

Booth Tarkington's "The Turmoil," will follow, and a special announcement concerning this picture is to be made later.

FOX'S GREATER NEW YORK OPENS BRANCH IN PITTSBURGH

The Greater New York Film Rental Company, of which William Fox is president, is opening a branch office in Pittsburgh in the second floor of 121 Fourth avenue, adjoining the Fox Film Company's offices. Ellis Cohen, of the New York office, is in Pittsburgh superintending the opening of the branch and will remain here several weeks and will put a man in charge of the office before his return to New York.

The Greater New York company will make a specialty of single reel comedies for exhibitors running feature programs. The productions of Edison, Biograph, Kalem, Lubin, Selig, Essanay and Vitagraph will be handled, including multiple reel releases, and a regular program can be furnished exhibitors at prices that will compare favorably with other programs.

"Carmen" Calls Forth Praises of National Board

Lasky Subject, Based on Original Story by Prosper Merimee, Featuring Geraldine Farrar, Brings Out Largest Attendance of Its Members for Months

THAT men and women interested in the development and advancement of the photoplay industry appreciate the significance and importance of the recently completed feature photoplay, "Carmen," with Geraldine Farrar as the star, was unmistakably indicated this week when the photoplay was presented privately in New York before a committee of the National Board of Censors.

The completed photoplay, which was produced at the studios of the Jesse L. Lasky Feature Play Company, at Hollywood, Cal., under the personal direction and supervision of Cecil B. DeMille, arrived in New York almost on the same day that Miss Farrar herself returned east in her private car with members of her party. Realizing the importance of presenting the photoplay before members of the National Board at the earliest possible date, the private showing took place early in the week in the projection room in which the Lasky productions always are privately shown.

The great demands on the time of members of the National Board, who constantly are reviewing productions, has limited to a large extent in the past the attendance at important exhibitions of only a few members. Seemingly every member of the board who was able to arrange to see "Carmen" was desirous of viewing the photoplay at its first showing.

The attendance of members was by all odds the largest at any single exhibition in many months.

Among the members of the board who were present were Mrs. J. N. Whaley, Mrs. Josephine Reading and J. H. Sargent, who are among the oldest members of the National Board; Mrs. Elsie Crosby, Mrs. L. McCormick, Mrs. Elizabeth Chittenden, Mrs. M. Scudder and Mr. O. C. Weist.

There were, in addition, about twenty persons, most of whom were friends of the censors. Carl H. Pierce, of the Bosworth organization, and several other well-known motion picture men were present.

Before the presentation a representative of the Lasky Company explained that William C. DeMille, who made the photodramatic version, had drawn the material for his photoplay from the original "Carmen" story, written by Prosper Merimee, and from which, also, Bizet had taken the story for the opera.

At the conclusion of the exhibition the censors and their friends burst spontaneously into applause which lasted nearly a minute. After a few minutes' discussion a vote was taken, and "Carmen" was passed unanimously by the censors, who placed themselves on record as being highly pleased with the work of Miss Farrar and the extremely fine direction of Cecil B. DeMille.

"Carmen" will be released through Paramount Pictures Corporation on November 1.

Essanay's Crawford Play Will Show 5,000 People

Chicago Company Has Under Way "The Palace of the King," Featuring Three Broadway Stars: Arline Hackett, E. J. Radcliffe and Richard C. Travers; Released in October

ESSANAY has engaged three Broadway stars to take parts in the photoplay dramatized from F. Marion Crawford's novel, "In the Palace of the King." This is a six-act production, to be released in October on the V-L-S-E program.

Arline Hackett, who has been engaged as William Faversham's leading woman in "The Hawk" for next season, will take the leading feminine role of Dolores de Mendoza in the photoplay. Miss Hackett has had a wide experience on the speaking stage and for the past three years has starred on Broadway.

She played last season in "Today," and in "Dicky Bird" with Mary Shaw. The year before she appeared in "Damaged Goods." She has been featured under the Morosco and the Frohman managements and has starred in Ibsen, Strindberg and George Bernard Shaw plays. She also made a great success in Shakespearean roles, playing Ophelia, Portia, Lady Macbeth and Rosalind.

Miss Haskett is well known from coast to coast as a strong emotional actress. Before her advent on Broadway she appeared in stock on the coast, acting for a time in her own theatre in San Diego and later appearing in Los Angeles under Oliver Morosco.

E. J. Radcliffe, the noted legitimate stage actor, has been engaged specially for this play, to take the part of King Phillip II of Spain, while Lewis Edgar, another well-known speaking stage star will take the part of the court jester.

Richard C. Travers, leading man with Essanay, who played opposite Viola Allen in "The White Sister," will take the leading masculine role, that of Don Juan.

The play will be one of the most stupendous six reel productions ever produced. Five thousand persons, in all, have been engaged to take part. This includes five hundred cavalrymen and the same number of infantry, members of the Illinois National Guard.

One hundred professional dancing girls will appear in the play, dancing before the king in the great court scenes. These were largely recruited from the speaking stage in shows appearing in Chicago. A dancing instructor is now engaged in training them for their parts.

The whole of the Essanay grounds of several acres is being turned into a camp where most of the extra actors will live in tents during the production of the photoplay. A replica of an old Spanish castle has been erected at one end of the grounds, where many of the scenes will be taken. The palace is complete throughout and bears an exact resemblance to an ancient stone castle.

The leading parts are taken by players of wide experience and well-known ability. Ernest Maupain, who was Sarah Bernhardt's leading man for several seasons, will take the part of General de Mendoza, Lillian Drew is the Princess of Eboli, Thomas Commerford, Gomez, the prime minister, Nell Craig, Inez de Mendoza, the blind girl and Sydney Ainsworth, Parez. The play is being produced under the direction of Fred E. Wright.



RENEE KELLY (Metro Pictures)

"MY VALET" AND "THE MAN AND THE TEST" FOR CHICAGO TRIANGLE OPENING

The attractions selected for the Triangle opening bill next month at the Knickerbocker theatre, New York, and Studebaker theatre, Chicago, will be Raymond Hitchcock, with Mabel Normand and the Sennett company, in the original farce, "My Valet"; Douglas Fairbanks and the Griffith company in "The Man and the Test," a modern adventure story, and Frank Keenan in Thomas Ince's new Civil War play entitled "The Coward."

No date has been set for the opening, but it will undoubtedly take place not later than the middle of September. Besides the New York and Chicago playhouses under lease, negotiations have already been opened for theatres in Philadelphia and Boston.

Triangle Completes First Releasing Plan

New York City Will See Initial Griffith-Sennett-Ince Creation at the Knickerbocker Theatre on September 18—The Trio of Producers Have Personally Supervised the Subjects Coming from the Company's Studio—"The Lamb" Is Practically Completed—Marshall and Thomas Jefferson Will Be Seen in Stirring Story of Adventure

PLANS for the release of the first feature pictures on the new Triangle program were completed this week, and announcement made that the New York public will get its first glimpse of these Griffith, Sennett and Ince creations at the Knickerbocker theatre, September 18. The first films have already been completed and will be released promptly on the date set.

In announcing the successful accomplishment of the preliminaries in launching this immense program, this statement was issued from the offices of the Triangle Film Corporation:

"Substantial progress was made last week in carrying forward the plans of Triangle Film Corporation. These plans when realized will mean the re-flowering of the story-telling art—a renaissance as remarkable as that of the Elizabethan era in England or of the literary era of the Grand Monarch in France.

"Since Scheherazade charmed the Caliph with her stories for one thousand consecutive nights till he quite forgot all about cutting off her head, the storyteller has been a most important human factor—more important, Carlyle said, that the statesman or the warrior. The masters of great narrative have swayed the hearts and the intellects of the world. But in the modern age an entirely new storytelling art has developed, in which the fact or fictive historian has used pictures instead of words, screened action instead of action on the old-fashioned dramatic stage.

"Principal among the plans of the Triangle Film Corporation is, that those born pictorial story tellers, David W. Griffith, Thomas H. Ince and Mack Sennett, are to film the world's greatest stories for the American public in a consecutive series of dramatic narratives which they have personally supervised. That they have undertaken a huge task, everybody admits. But with the magnificent resources of the Griffith, Keystone and Ince studios, with more than fifty star players already contracted for, with long lists of copyrighted new scenarios in hand, and with the financial direction of Messrs. H. E. Aitken, the Kessels and Charles Baumann, there is every confidence that their undertaking will be successful.

A List of Important Dramas

"Mentioning but a few of the stories under way, it may be noted that the Griffith studio has practically completed 'The Lamb,' starring Douglas Fairbanks; 'Martyrs of the Alamo,' a stirring historic narrative of the Mexican War; 'Old Heidelberg,' a beautiful idyl of student life in Germany; 'The Lily and the Rose,' starring Lillian Gish and featuring Rozsika Dolly. To come are DeWolf Hopper in some of the most famous comedy characterizations; Frank Campeau in Sir Gilbert Parker's 'Jordan is a Hard Road'; John Emerson in a detective-crook story, and Tully Marshall and Thomas Jefferson in an adventure story with Oriental flavor.

"In the meantime Mr. Ince has been working with such sterling stars as Frank Keenan, Dustin Farnum, Orrin Johnson, Kathryn Kaelred, Bessie Barriscale, W. S. Hart in dramatizations of the forceful themes for which he is noted. Mr. Ince will have at least eight of the Triangle five reelers completed by September 1, which is more than two weeks before the date of the New York Triangle opening at the Knickerbocker theatre.

"Among the big subjects he has chosen are the Dumas 'Three Musketeers' story for Orrin Johnson; an Alaskan story named 'The Iron Strain' for Dustin Farnum; a Civil War story entitled 'The Coward' for Frank Keenan, and a new vampire story entitled 'The Winged Idol' for Kathryn Kaelred. By the date of publication of this journal, Billie Burke will be out there working on a new modern comedy and by mid-September at least fifteen more stars will be employed before the camera on new stories provided for them by Mr. Ince himself and his literary assistants, C. Gardner Sullivan and Henry C. Warnack.

"Mack Sennett at Keystone Studio is keeping an even pace with the other two directors, working with Raymond Hitchcock, Eddie Foy, Hale Hamilton and momentarily expecting the co-operation of

TRIANGLE STARS AND FEATURES THAT WILL HOLD SWAY AT THE KNICKERBOCKER THEATRE, NEW YORK CITY, WHEN THE TRIPLE-HEADED OPENING TAKES PLACE ON SEPTEMBER 18



Above, MABEL NORMAND
Below, MACK SENNETT

Above, DOUGLAS FAIRBANKS IN "THE LAMB," RAYMOND HITCHCOCK IN "MY VALET." Below, "THE COWARD"

Above, BILLIE BURKE
Below, FRANK KEENAN

Weber and Fields and other tsar comedians who are to join him at Edendale, Los Angeles, presently. Mr. Sennett's first release is to be 'My Valet,' a farce in which he plays the part of servant to Raymond Hitchcock's master and in which Mabel Normand and Fred Mace are also congenially cast. Eddie Foy is working on 'A Favorite Fool,' a circus picture, and Hale Hamilton promises an amusing romance in 'Her Painted Hero.'

"In this he is to be supported by Polly Moran.

"No changes have been made in the list of the opening attractions at the Knickerbocker on September 18 aforesaid, including Mr. Hitchcock in the play just referred to, Fairbanks in 'The Lamb' and Keenan in 'The Coward.' The release dates for the theatres outside the four large cities of New York, Chicago, Philadelphia and Boston will probably be about the middle of October."

HENRY JAMES JOINS METRO

Metro Pictures Corporation announced on Tuesday that it had signed up Henry James, formerly of the Mutual Film Corporation.

Henry James will be associated with his brother Arthur James in the advertising and publicity work of the Metro, and will engage immediately on a special campaign in behalf of the most vigorous of the young plants in the feature field.

Henry James made an enviable record as business, advertising and circulation manager of "Reel Life," and as the result of his expert handling that publication was turned from a money loser into a profit maker in twelve months.

He brings to his new position special training in efficiency and economy methods as, prior to his entry into the motion picture industry he headed one of the largest selling organizations in Europe, the Orient and the Antipodes.

KLEINE'S "THE WOMAN NEXT DOOR" IS BOOKED HEAVILY

George Kleine's recently completed "The Woman Next Door," featuring Irene Fenwick, is booking heavily throughout the New York state territory as a result of the private showing for exhibitors at the Candler theatre last week.

Practically every house on Broadway from Greeley Square to Yonkers booked the attraction, being granted only the usual territorial protection.

The entire Marcus Loew and B. S. Moss circuits, Shea's Hippodrome, the Strand theatre, Hartford, Conn., along with representative houses in the principal cities of the East booked the feature immediately after the showing.

LABOR DAY WILL BE CELEBRATED AT SELIG ZOO

The labor organizations of Los Angeles, Cal., will engage in a great Labor Day celebration at the Selig jungle-zoo, on September 6. An extensive and interesting program has been planned for the day.

There are to be races, contests of strength, a big baseball game, and one of the features of the day will be a wild animal show.

Van Loan, Baseball Fiction Writer, Joins Mutual

Mustang Brand with Series Entitled "Buck Parvin and the Movies," Three Reels, Will Portray Author's Well Known Character—"Keeping Up With the Jones," Also Listed

BUCK PARVIN and his creator, Charles E. Van Loan, have joined the Mutual Film Corporation's new $8,000,000 program.

This announcement came after the conclusion of arrangements at the offices of the Mustang Film Company, one of the new Western manufacturers for the Mutual.

The Mustang will release on the Mutual program a series of three-reel star features under the general title of "Buck Parvin and the Movies." This series will present on the screen the comical sketches which made Mr. Van Loan's stories under that name in "The Saturday Evening Post" a national hit.

Mr. Van Loan and his writings on the motion picture are known to every American. But among his newspaper friends Mr. Van Loan is tagged for fame principally on the fact that he was the first and only man to successfully steal second with the bases full.

Mr. Van Loan is writing the scenarios for this series and is sitting in with the officers of the Mustang company for the selection of the cast.

The title role will be played by Arthur Acord, the celebrated cowboy motion picture star, who, by the way, was the inspiration of Mr. Van Loan's famous fiction series of "Buck Parvin." Naturally, Mr. Acord must make a perfect Buck Parvin, for he is indeed Buck himself.

Lawrence Ross Peyton has been cast for the role of Montague, the character of the Western director in the "Buck Parvin" stories. Mr. Van Loan deems this a very fortunate choice for the interpretation of the foibles and frenzies of that mercurial Mr. Montague.

Anna Little, who is widely known to film fans, will play the leading feminine role. She is not only agile and an equestrienne of great ability, but also beautiful of face and form. She has appeared in some of Otis Turner's greatest serials and features.

This series will be directed by William Bertram. According to present plans, the first of these Mustang star three-reelers will be ready for release on the Mutual's regular program on October 2.

The Mutual also announced the completion of arrangements for the production of the Gaumont split reel, comic and scenic. It will carry in animated cartoons a motion picture version of "Keeping Up with the Joneses," by "Pop," a syndicated newspaper comic feature. This will occupy 500 feet of the reel, while the remainder will be given over to scenic matter under the title "Seeing America First" and other educational material.

The week's developments have added to the array of three-reelers coming on the Mutual's program. The first of these releases will be a Rialto Star Feature, Gaumont, entitled "The Unsuspected Isles," with Fania Marinoff, Broadway star, in the lead. It will be released September 8. Next comes "Shorty's Ranch," a Broncho full of ginger. The first American Star Feature three-reeler, entitled "The Great Question," starring Harold Lockwood and Mae Allison, will be released September 18. Next in order is "The House with Nobody in It," another Rialto, release September 22. This will be followed by a Thanhouser three-Reeler entitled "A Disciple of Nietzsche," starring Florence LaBadie, Lorraine Huling and others.

Coming along on the schedule is an American three-reel feature, "The Idol." The leads are Helene Rosson and E. Forrest Taylor. This is the production of the second company formed to make these features for the American. Following "The Idol," the American will release "Pardoned," in three reels, featuring Harold Lockwood and Mae Allison.

This is a play with strong "Dr. Jekyll and Mr. Hyde" elements.

"DIAMOND" CAST FILMED ON BOARD PACIFIC YACHT

Director William D. Taylor, Lottie Pickford, Irving Cummings, William Russell, Charlotte Burton, George Periolat and William J. Tedmarsh, members of the all star cast of "The Diamond from the Sky," the North American Film Corporation's prize continued photoplay, passed two days recently on the "Ituna," one of the swiftest and most completely equipped yachts along the Pacific coast. Most of the time spent on board was taken up in the filming of a number of scenes, which form part of one of the latest chapters to be released.

Although the trip took them far out into the swells, not a single member of the cast was taken down with sea sickness.

Miss Pickford, who as Esther has the feminine lead in this stupendous screen undertaking, had never been so far out from shore before.

Nevertheless, she enjoyed the trip immensely and declared that at the first opportunity she was going to take a much longer trip on the deep.

FILM "NEAL OF THE NAVY" SCENE UNDER DIFFICULTIES

Three members of the Harry Harvey "Neal of the Navy" Balboa-Pathé serial made it possible to film some exceptional scenes along the coast last week when they stood in the water up to their arms and held the camera from being swept away by breakers. The scene desired was that of a cave in the mouth of which the action took place.

"THE FIXER" IS NEW TITLE FOR "HELLO BILL"

"The Fixer" is the title of the first Kleine comedy featuring Bickel and Watson. This was selected to take the place of "Hello Bill," the original title of Willis M. Goodhue's famous stage farce.

"The Fixer" is scheduled for release through the Kleine-Edison Feature Service, September 15.

Film City in New York Is Famous Players Plan

Company Secures Vast Tract on Marble Hill, in Upper Part of Manhattan, at 225th Street, Where Extensive Laboratories, Studios, Open-Air Stages and Factories Will Be Erected Under the Direction of Edwin S. Porter for the Production of Elaborate Features—Total Investment Represents a Million Dollars

THE Famous Players Film Company, through the A. N. Gitterman Realty Corporation, has secured a plot of thirty-one lots atop Marble Hill, in upper Manhattan, at Two Hundred and Twenty-fifth street, one block west of Broadway, and overlooking the Harlem and Hudson rivers, New York City, for the purposes of erecting extensive studios, laboratories, open-air stages and factories, designed for the production of elaborate feature motion pictures.

The property is assessed, for tax purposes, at over $160,000. The Famous Players' decision to widen its producing activities within New York City on so gigantic a scale may be considered in motion picture circles as the first move toward the conversion of upper Manhattan as a motion picture producing center, similar in physical scope to the larger film aggregations now operating in California.

It is estimated that with the substantial improvements which the Famous Players' architects are planning, when the various studio, laboratory, factory and office buildings are completed, they will represent a total investment approximating a million dollars.

It is of interest that the Famous Players Film Company should be the first to seek grounds within New York City when the growth of the industry demanded expansion.

A novel feature of the plans being made by the Famous Players lies in the fact that a special experimental laboratory will be constructed, in which research work will be conducted with a view of improving the mechanical factors of motion picture production and projection. This experimental work will be under the supervision of Edwin S. Porter.

Film Vault in Solid Rock

Another interesting fact connected with the Famous Players plans will be the use of the natural rock on top of the hill upon which the studios will be built as a vault for film. The vault will be cut through the solid rock, thus forming one of the safest and most impregnable receptacles for film possible.

The transaction was culminated following negotiations conducted between E. J. Ludvigh and Ralph A. Kohn, attorneys for the Famous Players Film Company, and the A. N. Gittterman Corporation, representing the sellers.

In a statement concerning the significance and purposes of this unusual land purchase, Adolph Zukor, president of the Famous Players, said:

"This initial investment is only the inception of a tremendous constructive plan which we have been developing for some time past. It is our purpose to create the largest and most comprehensive producing plant devoted to motion pictures in the world, and to do it within New York City, regardless of the expansion of our activities elsewhere. The studios and open-air stages will be so designed and constructed as to permit the adequate and facile production of every type of feature.

Construction Under Porter's Eye

"The unusual situation secured by us permits us to obtain a variety of woodland, park and marine scenes with little effort. These advantages are increased by the fact that we are within the city, and therefore in constant contact with metropolitan environment, when subjects require it.

"When, recently, we closed a contract with the Paramount Pictures Corporation for twenty-five years—the longest period ever covered by a contract in the amusement world—we were convinced that the feature motion picture had become a standard part of the modern world of art, and would live forever.

"It is in order not only to insure the endurance of the feature, but to advance its merit constantly and to make its chances of improvement virtually illimitable, that we are to erect the most complete group of buildings ever yet contemplated for the production of motion pictures.

"The construction of the various studio, laboratory and factory buildings will, of course, be under the direction of Edwin S. Porter, who built the Edison studios (one of the first practical producing plants in America, which has been constantly utilized for twelve years with only minor changes), the Rex studios and the present Famous Players studios.

"As remarked before, this extensive building plan by no means signifies the curtailment of our studio plans in California or abroad. After the European war we will in all probability complete the plans inaugurated a year ago for the erection of an elaborate studio in London, for the purpose of producing pretentious transcontinental subjects, such as 'The Eternal City.'"

BEATRIZ MICHELENA RETURNS TO WEST COAST

Beatriz Michelena, the operatic star who left the stage somewhat over a year ago to join the producing forces of the California Motion Picture Corporation as leading woman and who has since become one of the most popular favorites of the screen, is just returning from a visit of several weeks to New York City and other Eastern points to begin work on her next picture at the California studios at San Rafael.

While in New York Miss Michelena attended the first private showing given her last big feature, "Salvation Nell." The projection was arranged for prominent film men of the city and the picture declared by them one of the most promising now awaiting release.

MARGARET JOSLIN TRAINS COMEDIANS FOR ESSANAY PARTS

Margaret Joslin, the famous Sophie Clutts of Essanay comedies, has been assisting G. M. Anderson in training comedians for their parts in the new Broncho Billy films which contain a new style of humor, which acts as a foil to the dramatic parts.

Miss Joslin has shown remarkable ability to handle players and proves useful in capacities other than characterizing the famous Sophie Clutts.

TRACT PURCHASED IN UPPER MANHATTAN BY FAMOUS PLAYERS FOR ERECTION OF STUDIOS



ROCK ON APEX OF HILL WILL BE CONVERTED INTO A NATURAL FILM VAULT

Five Experts, World, to Aid Theatres' Publicity

Advance Agents Well Known in "Legitimate" Will Be Stationed at Distribution Zones with Sole Object of Rendering Help to Managers Without Talking "Selling"

THE Equitable Motion Pictures Corporation, now drawing close to the date of its first release, September 20, at which time "Trilby," the work of Maurice Tourneur, and featuring Clara Kimball Young and Wilton Lackaye, will be sent out as a regular release, announces another innovation, looking forward to the direct aid of exhibitors, as intimated in the announcement of that concern in last week's trade papers.

The plan is a simple but effective one and demonstrates to what extent this new and determined organization is going to make good its pre-release promises.

There are five division points of the World Film distribution zones. Each of these divisions are under the direct and personal influence of a proven expert. This expert has by reason of long and ardent attention to detail, reached his position from some more obscure position with the World Film. At each of these division points, beginning within the next few weeks, there will be stationed an advertising and exploitation expert. These experts will have but one object, namely, to aid the exhibitor who feels that outside aid will help his business.

These advertising men will be instructed that in no manner should they talk "selling." Their sole object will be to aid and assist the exhibitor to reach his public.

The men to be engaged for this experiment are well known "legitimate" advance agents, who for the past ten years have been traveling ahead of high class legitimate attractions, blazing the trail of their shows by original methods and by hard, efficient work.

These advance agents will be under the control of division managers and when the division manager happens across an exhibitor whose attention to exploitation, or lack of knowledge along advertising lines, prevents him from getting what he should out of the attractions showing in his house, if that exhibitor is playing Equitable or World Film attractions or contemplates playing them, the division manager immediately installs one of the advertising geniuses at the house, for a short period, at no cost to the exhibitor and the work of exploitation and lobby display is handled by the agent, under the eye of the manager who, when he is given the proper start, can be relied upon to continue the good work that is started.

The men selected by Equitable are well known in their line and men who have enjoyed prosperous, successful careers with such prominent and exacting managers as Belasco, Henry B. Harris, John Cort, the Shuberts and Klaw and Erlanger. The men will receive salaries equivalent to their usual recompense with high class shows and will be given free hands after appointment by division managers to Equitable or World Film houses.

The agent will spend about a week at each house, or double from one house to another, until the work is well under way and so arranged that the manager can continue it.

Screen Gives Drama a Body Blow, Says Nicholson

Author of "The House of a Thousand Candles," Selig Red Seal Play, Declares That It Has "Taken the Melodrama Clear Off the Stage"

MEREDITH NICHOLSON, author of the novel upon which the six-reel Selig Red Seal Play, "The House of a Thousand Candles," which will be released through V-L-S-E on August 23, recently commented on the great difference between screen subjects and those of the stage and printed page.

Said Mr. Nicholson:

"Things that we see in the motion picture drama and which are plausible in every way on the screen would seem utterly out of place on the stage or written in fiction form," he said. "This may be one of the reasons motion pictures has given the speaking drama a body blow and has taken the melodrama clear off the stage. The screen has, without a doubt, been established for all time, and all those within the industry must now bend their efforts toward improving the quality of the productions and the mechanical devices used in presenting them.

"The motion picture is a part of the great American democracy; it places the theatre within reach of anyone, for even the poorest of families can afford a nickel for each member of their home circles at times to enjoy subjects at one of the neighborhood houses. Such a boon was unheard of until the advent of the picture.

"That was the great trouble with the speaking dramas—it was presented in theatres whose prices were beyond the reach of the poor. Motion pictures can be made a pulpit in which social and political ideas may be placed before the people as in no other way.

"Their moderate admission price is their great democratic feature.

"Doubtless there are many plays which will not be as appealing in motion pictures as on the speaking stage, because of the absence of the human voice, but there is no fact quite so visible at the present time as that the stage has suffered greatly from the popularity of motion pictures. It seems almost too bad, too, for only within the last fifteen years has the American playwright had his chance.

"Up to that time the producers refused to consider the work of any American playwright on general principles.

"They thought if a play was written by an American it was not worth producing.

"It was only after they had been proven wrong that the producers changed their point of view. Then motion pictures entered and the playwright is now forced to work under a handicap, unless he turns his hand to the new art, as many of them are doing."

IVY TROUTMAN, BROADWAY STAR, IN GAUMONT RELEASE

Ivy Troutman, a famous Broadway star, will make her debut in motion pictures on the Mutual program in the second Rialto Star feature release of the Gaumont Company, entitled "The House With Nobody in It." This will be released September 22.

This is one of the early smashes of the Mutual's new $8,000,000 program.

Miss Troutman made her first appearance on the professional stage ten years ago. The first four years were spent principally with companies touring through the West.



IVY TROUTMAN

The last six yearss she has never played outside of New York City, which shows that she has been connected only with successful plays which have had long New York runs.

Among the successful plays in which Miss Troutman has appeared may be mentioned "The College Widow" and William H. Crane's production "Father and the Boys." In 1911, she appeared in "Baby Mine," and in 1912 with Mme. Simone in "The Return from Jerusalem." In 1913, Miss Troutman had the lead in "A Pair of Sixes," and last year she played opposite Lou Tellegen in "Taking Chances," at the Thirty-ninth Street Theatre.

CURWOOD WILL WRITE EXCLUSIVELY FOR VITAGRAPH

The Vitagraph Company has secured the services of the well-known author, James Oliver Curwood, who will write exclusively for this company. Mr. Curwood has already written a number of picture stories for the Vitagraph that have been exceptional features, besides some hundred that have made particularly interesting one-part screen dramas.

A few of Mr. Curwood's best known pictures include, "The Young Man Who Figured," "A Study in Tramps," "The Battle of Frenchman's Run," "The Awakening," "The Strength of Men" and "In the Days of Famine."

Film Attendance Touches High-Water Mark in London

Increase in Wages from Manufacture of Munitions Gives Public Command of More Money for Amusements, Says Carl Anderson, Returned from a Trip Abroad in Interest of the Paramount Pictures Corporations—Lithographs Valueless on East Coast, Where Towns Are in Total Darkness

FULLY confident that if a torpedo did not hit the good ship "Philadelphia," she would hit a mine, Carl Anderson, who went abroad some six weeks ago in the interests of the Jesse L. Lasky Feature Play Company and the Famous Players Film Company, and about whom it was reported on the eve of his departure that he had allied himself with the Paramount Pictures Corporation, set sail from a port "Somewhere in England" not so very long ago, and landed safely, much to his surprise, in New York on Sunday evening, August 22.

To be exact it was on July 10 that he left New York on the "St. Louis." During his absence he visited every cinematographically strategic point on the east coast of England, the Midlands and Bonnie Scotland, being, according to unquestionable authority, the first American film man to penetrate so far into the interior. He went for the purpose of ascertaining the influence of the war on the industry. He even received an invitation from M. Adrianoff, head of the biggest exchange in Russia, who, though a large landowner and banker, finds time to handle the Famous Players and Lasky productions in the land of the Steppes. Since M. Adrianoff is situated at that particular spot on the Black Sea where a continuous battle has been raging for lo! these many moons, Mr. Anderson regretted that urgent business demanded his presence in London.

"In fact," he said, "I declined—with thanks!" That the biggest and best motion pictures in Great Britain should not be in England is an amazing thing.

"Yet," he said, "I assure you that such is the case. The most elaborate and beautiful houses are in Scotland.

"Here," he continued, "the average admission price is twenty-five cents. The first ten rows downstairs are the cheapest. The next ten are slightly more expensive, and so on, and the seats in the balcony are the most expensive of all.

Tea Served in Theatres

"At each side of the theatre there is what amounts to a raised platform on which are little tables lighted with red lamps, where tea is served, and the spectators may sit at the tables and watch the performance.

"I noticed also that in the largest houses in England and Scotland, where there are no tea tables, there is a large tea-room run in connection with the theatre. The tea is not given away, as in Mr. Ames' Booth theatre here, but like everything else abroad, is sold. Things may look cheap at first glance, but later you find that incidentals mount up.

"In London and in all the East coast towns where munitions are being manufactured, there is absolute darkness at night. Lithographs are therefore valueless. People go about the streets with little pocket flashlights, with which they recognize their friends and guide their footsteps. Despite all this, the motion picture business in London is now in the best condition in its history. The reason for this is that at the beginning of the war the labor unions took advantage of the situation to force higher wages. They are now receiving more money than they ever have before and the consequence is that they have more to spend. In most instances the American manufacturer has been content to appoint a London agent, an Englishman or an Anglicized American, who sits down at a desk and waits for business to come to him.

"The American film interests are realizing but a slight percentage of the profit in England, Africa and the Far East. London is the natural center for this business on account of shipping conditions, and nothing will shift the base to New York.

"The European manufacturers are taking full advantage of this condition and are reaping their just rewards. The pictures produced by them are shown in England for six months and then shipped to China, Africa and other foreign countries. In Hong Kong these prints—old and rainy—are shown for two dollars. This has been the case for a year."

Mr. Anderson, during his stay in London, was known as a "disciple of better pictures and fresh air."

He is authority for the statement that many of the theatres in England are not at all well ventilated.

To give the English exhibitors an idea as to how far their American brothers have gone in this end of the business, he has arranged to bring a large party of them to this country in January so that they may study the situation at first-hand and take back with them ideas which will raise the standard of motion picture presentation in England to the high plane it has attained in this country.

Censorship Wave May Swamp New Orleans

All the Restless Reformers in the City, Looking for Something to Uplift According to Their Exalted Notions, Are Apt to Act Unopposed Against Pictures

Special to MOTION PICTURE NEWS

New Orleans, August 25.

WITH rumors of approaching censorship plainly apparent, it now appears that the exhibitors in New Orleans territory are not organized nor prepared to fight. Recent inquiry elicited the fact that the Motion Picture Exhibitors' League of Louisiana, while not totally disbanded, had fallen into innocuous desuetude.

It seems that at the last two meetings of that body, held several months ago, only a few enthusiastic regulars showed up, and meetings have now been discontinued altogether. Of an initial membership of thirty, there remains now but a scant half dozen who take any interest at all in the organization.

Delving into motion picture history in Louisiana, it was learned that two years ago Andrew Gugel and a few other exhibitors organized the Louisiana Motion Picture Exhibitors' League, which, it is understood, applied for membership in the national body. This league, of which Mr. Gugel was president, also fell into a state of apathy, and last March a few enthusiastic exhibitors launched in the Grunewald Hotel the Motion Picture Exhibitors' League of Louisiana, only the first word being transposed, it is noted.

Subsequently, Mr. Gugel, of the original association, was invited to a meeting of the newer organization, and the proposition to merge the two bodies was proposed. Mr. Gugel alos declared that the new organization become a branch of the national league. At this time a membership campaign was launched, and it is noted in this connection that two of the largest exhibitors in New Orleans, two Canal street operators who practically control the moving picture situation here, were conspicuous by their absence. This lack of co-operation from those from whom it was most needed, it is claimed, did much to cause the present deplorable situation in Louisiana.

These officers were elected in March: M. L. Costley, Jr., president; Jac. Miller, vice-president; B. F. Brennan, treasurer, and George Grusch, secretary. Mr. Costley is now an exhibitor. He sold his houses in the past month or so, but remains president of the organization in status quo until something is done in the matter of reorganization.

The exhibitors of Louisiana might do well to bear in mind that not always a they going to enjoy the golden liberties they at present revel in. Only recently a board of censorship was appointed, by Mayor Martin Behrman to witness the film "Twilight Sleep."

This picture was subsequently passed by them.

The Constitutional Convention comes on in October, and while it is a little too early to forecast any of its probable doings, it is openly hinted that motion pictures will be mentioned by this body of lawmakers in some way or another.

The feminine sex, the suffragette party, who are legion in Louisiana, are going to have their say in all things, and its likely to include motion pictures. But, however, deplorable or bright the situation may seem, it is highly necessary that exhibitors in the New Orleans territory be prepared to fight adverse legislation, else they forfeit rights which have been theirs since the introduction of moving pictures.

A. JULES BENEDIC.

INGENIOUS OMAHA FINDS NEW PLAY TO HARRY EXHIBITORS

In a recent war waged against signs in Omaha, the motion picture houses have not escaped. A City Planning Commission recently recommended to the city commissioners an ordinance regulating the size, location and appearance of signs.

That most of the motion picture theatre posters come under the forbidden class and will have to be kept down is the contention of several commission members. The situation has not become acute as yet, although several exhibitors have been compelled to take down more objectionable signs and posters.

Undersea City, Ten Acres, for Fox Subject

Unique Municipality Is In Course of Construction in Jamaica for Picture Featuring Annette Kellermann Amid Splendors of Tropical Scenery and Gorgeously Costumed "Extras"

WHEN the United Fruit Company's steamer "Carillo" sailed for Kingston, Jamaica, Wednesday, it carried the van guard of one of the greatest motion picture enterprises ever attempted since the films came into commercial life. On the "Carillo" was the first installment of the William Fox players who are to make the new Annette Kellermann spectacular feature picture that is to cost more than three quarters of a million dollars.

In this party was Miss Kellermann and William E. Shay and the supporting members of the company, together with William Brenon, who is to be director-in-chief of the expedition. Also all the members of the scenic department, the property men, and almost a hold full of cameras, supplies and the like. Next Wednesday another expedition under direction of Edward Morrissey, who will direct part of the picture, will leave to join the first outfit.

This expedition is unique in a score of ways. Owing to war conditions it is necessary to carry on the trip $100,000 worth of photographic supplies. Fifteen new cameras, the latest models with every known improvement, were included in the shipment. Because of difficulty in securing money on the island, two huge oaken, iron-bound chests filled with gold were also taken along. Each of these chests contained $100,000 in gold coins.

Costumes for 2,250 supernumeraries, six automobiles and dozens of other paraphernalia went along with the party that sailed Wednesday. Next Wednesday on the "Santa Marta," of the same steamship line, another great crowd will leave to join the others at Kingston. In the second outfit will be more than a hundred professional diving and swimming girls, all of whom have been picked with particular care by Miss Kellermann.

For many weeks, hundreds of workmen have been at work on the island of Jamaica and Yucatan, building the sets and effects for the picture. An underwater city covering nearly ten acres is in course of construction in Jamaica. Following the work here the four companies will board a specially chartered steamer and start for Yucatan and other islands in the West Indies picking up locations as they go along. In this great undertaking, Mr. Fox has adopted one slogan, namely, "Spare no expense, and count no totals in figures, only get the results." The following is a list of the staff:

Director in chief, Herbert Brenon; chief of staff, James McKay; director, company No. 2, Edward Morrissey; assistant, Harry Lee; chief camera man, Harry E. Butler; assistant, Charles Ritchie; second camera man, Charles Kaufman; assistant, Francis Herndall; technical director, George Fitch; scenic artist, John D. Braddon; painter, Lawrence V. Elan; property builder, Joseph A. Turner; modeller, Herbert Messmore; carpenter, Gilbert Van Nosdall; property man, Hiram D. Van Zandt; mistress of wardrobe, Mrs. Irene Lee; assistant wardrobe man, Percy Brown; musician and general utility, Victor Abrams, and musician and general utility, Jack Rantz.

Principals: Florence Deshon, Walter Miller, Violet Rockwell, Mark Price, Marcelle Hontabat, Harry Burkhardt, Louis Rial, Walter McCullough, Millicent Liston, Hal De Forest, Edward Boring, Henry Armetta, Alice Turner, Katherine Lee, Jane Lee, Catherine Lee.

Kalem Danseuse Star Never Took Dancing Lessons

Like Dogberry's Reading and Writing Her Skill Just Came by Natur' and She Tripped the Light Fantastic Toe with Finished Grace at First Impulse

YANCSI DOLLY of the Dolly Sisters has signed a contract to appear in "The Call of the Dance," one of Kalem's four-act "Broadway Favorites" features.

Yancsi Dolly has long been rated one of the most popular dancers on the stage.



YANCSI DOLLY

Her piquant beauty and grace won for her instant favor when she made her debut at the Brighton Beach Music Hall, some years ago.

One of Miss Dolly's crowning achievements was her performance at Cornelius Vanderbilt's Newport home, several years ago. Together with her sister, the danseuse, who is to appear in the Kalem drama, was one of the features of "The Merry Countess," a musical comedy which has just opened at the Casino theatre. Mr. Vanderbilt attended the first performance and, enchanted by the Dollys' grace, determined to engage them to give a special performance at his forthcoming ball. The whole company was taken to Newport for the event.

Photoplay patrons who see Miss Dolly's work in "The Call of the Dance," will undoubtedly be surprised to learn that she has never taken a single dancing lesson. According to this artiste's own story, the impulse to dance came when her parents took her to see a ballet given at Buda-Pesth, Hungary, where she was born.

This proved to be the guiding factor in her life. Upon little Yancsi's return home that evening she assiduously practised the steps she had seen. Nor were her parents' most strenuous protests able to sway the child from her decision to become a danseuse.

In "The Call of the Dance," Miss Dolly appears as an East Side girl whose love for dancing raises her out of the slums and enables her to take a place among the great artistes of the stage. Before she wins success, however, the girl's beauty almost brings about her destruction. Only the pluck and determination exhibited by a young attache of the district attorney's office, saves her from the clutches of the powerful head of the Vice Ring. "The Call of the Dance" will be released Monday, September 20.



TULLY MARSHALL IN "THE SABLE LORCHA"
(Griffith Fine Art)

Next 12 Months Will Usher in Film Changes

Walter W. Irwin, General Manager of V-L-S-E, Predicts Different Methods of Manufacture, Marketing and Exhibiting Within That Period—Reports from Exhibitors Indicate Unusual Reception of the Company's Releases, Many Dramas, Like "Blindness of Virtue" and "The Rosary" Entering Long Runs

"THE motion picture industry has seen many great and startling changes, especially during the last three years, but I believe the greatest change in the manufacturing, marketing and exhibiting methods will be noted within the next twelve months," said Walter W. Irwin, general manager of the V-L-S-E, in a statement made to representatives of the trade press.

"This company was incorporated to carry out a definite policy born of years of observation and close study of the public's desires. We started in to carry out definite ideas, and put into practice certain theories which we believed would benefit the industry in its entirety.

"The move was an urgent necessity to the maintenance of the industry on a plane where it could achieve greater perfection.

"It was a sheer impossibility to produce features of real artistic quality and high dramatic value, such as picture play patrons now demand, unless the manufacturers could receive a fair monetary return on the ever-increasing cost of production. This meant the calling upon exhibitors to pay higher rental prices. But in order to enable the exhibitor to pay this increase, it was absolutely necessary to show the theatre managements how they could increase their box office receipts.

"With this object in view, namely, the increase of the exhibitor's profits, the V-L-S-E as a selling organization was formed.

Importance of Advertising

"The problem of increasing the exhibitor's proceeds has as its principal solution advertising—the most potent form of advertising—word-of-mouth publicity. Exhibitors have long overlooked this great force. The observations of our four companies showed that even in the case of small length productions, exhibitors had wasted a great opportunity in not taking advantage of the recommendations of their satisfied patrons.

"So, in giving to the trade its biggest dramatic offering, the Vitagraph, Lubin, Selig and Essanay companies instituted the policy of advocating long runs and the heralding in advance of the exhibition of the features. The object of the advance advertising in the newspapers and on the billboards is to attract the greatest number of people to the first showing.

"The people that make up the first audiences become at once units in the great advertising force. The pleasure satisfaction they receive in viewing features converts them practically patronage solicitors for the theatre. description they give, and the they accord the production arouses friends a desire to see the pic-

"These people in turn influence others.

"The exhibitor who books strong features for long runs, takes full advantage of the favorable impression the feature makes, whereas the exhibitor who books a picture for only one or two days loses all or a great percentage of that great advertising force—word-of-mouth publicity.

"The success we have met with in introducing these ideas to the exhibitors is most gratifying."

Long Runs and Re-bookings

Evidence of the value in long runs and re-bookings continues to show the soundness of the Big Four theory that a strong feature gains strength with every showing.

In giving out this statement, Mr. Irwin had before him reports just received from several branch managers that illustrated his declarations. From these reports Mr. Irwin cited the case of the Empire theatre in San Antonio, Texas.

This theatre is probably the finest and most representative motion picture theatre in the middle Southwest. W. J. Lytle, proprietor of the Empire and several other fine theatres in San Antonio, has just closed a contract with the V-L-S-E for first, second and third runs of the Big Four productions.

Mr. Lytle states that he will play "The Rosary" and "The White Sister" in the Empire theatre. He will then move them to one of his other houses and will then return them to the Empire theatre and still later bring them back to other theatres in his chain.

In a letter to the V-L-S-E, Mr. Lytle stated that he intends using all of their subjects first and second run in his best houses, and will use all of the subjects that have already been shown in San Antonio, regardless of where they have been exhibited.

Branch Manager H. D. Naugle reported that after noting the success and continued increase of patronage during the three-day run of "The Island of Regeneration" at the Cabrillo theatre, San Diego, the management of the Spreckels Opera House, the largest theatre in that city, immediately booked the feature for a run of seven days, making a total of ten consecutive days. This established a record for long feature runs in the city of San Diego. It is the first time that any feature has been for ten days in that city.

"Virtue" Receives Its Reward

"The Blindness of Virtue" is now in its fifth consecutive week in the Loop District of Chicago, playing in three theatres, each separated from the other by two square blocks, and indications point to this production appearing in the same district for several weeks longer.

In the Far West, "The Eagle's Nest" has been brought back to one theatre five different times, and is re-booked in every theatre where it has been shown.

In Kansas City at the Big Ben theatre, "The Rosary" accumulated much popularity by word-of-mouth advertising during a full week's engagement that the management has booked it for three days.

These few instances were mentioned by Mr. Irwin because they are typical cases. "With slight changes," says Mr. Irwin, "they apply to practically every feature that has so far been released on the Big Four program.

"We are keeping an accurate record of the amount of advertising V-L-S-E exhibitors are doing, and our records show that wherein the average exhibitor was purchasing about 1 per cent. of advertising, he is now spending in advertising an average of 20 per cent. of the amount he invests in films, while the increase in attendance is between fifty per cent. and sixty per cent."

Seven Applicants for Chicago Reel Fellows

Board of Governors Act Favorably on Applications—Rathacker, McGee, Stevenson and Walthall Talk to Guests—Movie Inn Will Remain Club's Dining Headquarters

Special to MOTION PICTURE NEWS

Chicago, August 25.

THE August monthly dinner of the Reel Fellows Club was held at the Movie Inn on Wednesday, August 18. For the time being it was decided to make the Movie Inn the headquarters of the club.

A talk by Henry B. Walthall of the Essanay Company was to have been the feature of the evening's program, but at the last moment Mr. Walthall was unable to be present, so the meeting was principally a business one.

George V. Stevenson, publicity manager of the Trans-Atlantic Film Company, the European selling agents of the Universal, was present, having just returned to Chicago from London, where he has spent a most successful season. He gave an interesting talk on film condition in Great Britain.

Watterson R. Rothacker, who has just returned from an extended trip to the coast, told of his visit to the exposition and the film centres of the Pacific.

George McGee, who has been managing Universal City, was also present at this meeting, and talked on general conditions on the coast.

Seven new applications for membership were favorably acted upon by the board of governors, and passed by the

STARS AND LEADING PLAYERS OF RIALTO STAR FEATURES (MUTUAL)



(LEFT TO RIGHT)—FANIA MARINOFF, T. MORSE KOUPAL, SYDNEY MASON, JOHN REINHARD, JIM LEVERING, FLAVIA ARCARO

Ri[illegible]to Star Features at Regular Mutual Rental

President Freuler Decides Upon Usual Program Prices to Exhibitors for Subjects Made in the Gaumont Studio to Give Fania Marinoff Opportunity in Variety of Parts

THE alluring atmosphere of Broadway bi[illegible]ches from the motion picture screen in Rialto Star Features, the new brand produced by the Gaumont Company for release in the new $8,000,000 program being arranged by President John R. Freuler, of the Mutual Film Corporation.

These new Rialto Star features, in con[illegible]y with President Freuler's promises [illegible] exhibitors, are to be presented to [illegible]l exhibitors on the regular Mutual [illegible]am without additional rental cost. [illegible]best talent available has or will be [illegible] for their presentation and, thirdly, [illegible]hey are of feature quality require[illegible]th big plots dramatically handled [illegible] staged.

[illegible]incipals in these Rialto Star fea[illegible]e all star players, stars who were "m[illegible] on Broadway.

[illegible]e list of speaking stage celebraties already corralled by the Gaumont Company for these Rialto Star features is a notable one, headed by Fania Marinoff, who for many seasons has been ardently admired on the legitimate stage. Miss Marinoff, who makes her debut to Mutual audiences in "The Unsuspected Isles," is a Russian by birth, and she is gifted with the rich, versatile temperament of her countrywomen. Her supple imagination lends itself to a limitless variety of parts.

T. More Koupal, another favorite of the speaking stage now a member of the Gaumont Company stock, who plays opposite Miss Marinoff, is of pure American stock. His ancestors fought in the War of Independence, and he is the only Koupal of his direct line thus far who has not served on the battlefield in the cause of his country.

To day he is eminent for his fine work in "The Darling of the Gods," "The Jungle," "The Heart of Maryland," "The Prodigal," "The Ghost Breakers" and is especially remembered for his impersonation of Wilhelm Hoffman in "The Deadlock," in which he supported Edythe [illegible]Mathison.

[illegible]ason, who was starred in "Get[illegible] Wallingford," needs little in[illegible]as one of the most popular [illegible]ls on the stage. Before the camera he is, perhaps, ever more widely known and better liked.

James Levering, venerable character man, for the last year has been starred by the Gaumont Company. He went to the Flushing, L. I., studios from motion picture experience with Edison, Lubin, Pathe and Solax. Before that he had played the full range of dramatic and musical productions.

Flavia Arcaro, handsome "heavy" of the Rialto dramas, made her initial success in musical productions and opera. she played opposite William Farnum in the feature drama "The Plunderer." She also supported Alice Brady in "The Cup of Chance" and Leonore Ulrich in "Capital Punishment."

John Reinhard, Miss Arcaro's confederate in crime for picture purposes, went to the Gaumont Company from the Thanhouser studios where he made his debut before the camera about a year ago. Eighty multi-reel pictures stand to his credit in the annals of New Rochelle. The Rialto Star feature releases will offer a wide scope to Reinhard's personality.

Goldburg Sells Stock and Resigns from Life Photo

Former Secretary and General Manager of Company Also Severs Connections with Commercial Motion Picture, Subsidiary of the Producing Corporation

AS a result of the determination of Bernard Loewenthal, majority stockholder of The Life Photo Film Corporation, not to manufacture or release in the future or at least not for a period of several months, Jesse J. Goldburg, the secretary and general manager of that company, disposed of his stock holdings to Mr. Loewenthal and resigned as secretary, director and general manager of that company as well as the Commercial Motion Pictures Company, the subsidiary corporation allied with the Life Photo.

The news came as a distinct surprise to the trade because of the close alliance and friendship which is known to exist between Mr. Loewenthal and Mr. Goldburg, but largely because of the fact that Mr. Goldburg, one of the organizers of the company was in active managerial control of the entire business.

The feature successes of the Life Photo, which included among others "The Banker's Daughter," "The Greyhound," "Captain Swift," "The Ordeal," "Springtime," "The Avalanche," and "The Unbroken Road," were produced under the personal supervision of Mr. Goldburg.

He it was who pressed to a successful conclusion the suit against License Commissioner Bell to restrain him from interfering with the public showing of "The Ordeal," in which action the powers and status of The National Board of Censors were judicially defined. As a result of that action "The Birth of a Nation" successfully litigated with the constituted authorities in Chicago.

The versatility of Mr. Goldburg in the motion picture field is best evidenced by the fact that he chose all the productions released by The Life Photo Film, supervised the writing of scenarios, selected the cast from leads to extras, passed upon the final assembling and cutting of the features, managed solely the advertising and publicity end of the enterprise and acted alone as sales manager of the company's products.

Mr. Goldburg made a complete tour of the country studying trade conditions.

The indefatigable and thorough manner in which Mr. Goldburg performed his labors at times was cause for comment. His working hours were never less than fourteen and he was often seen at his desk until the early hours of the morning.

Mr. Goldburg has not yet definitely determined his plans for the future excepting that he will remain to ally himself with the executive end of production.

Several offers have been made him which he has taken under advisement.

"SARAH BERNHARDT AT HOME" SHOWN IN CHICAGO

"Sarah Bernhardt At Home," the play Releasing Company's two-reel showing the intimate home life of Bernhardt, was first viewed by the on August 23, when it opened its e[illegible]ment at the Strand theatre in Chicag

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 220 West Forty-second Street, New York City

MEAT PACKING PROCESS SHOWN IN ST. LOUIS

Manager F. M. Wotke, of the Arco theatre, 4207 Manchester avenue, St. Louis, ran a film on August 5, depicting the manner in which the Independent Packing Company prepares meat for the market, from the time the animals are slaughtered, (the actual killing is not shown) till they leave the plant for the many markets supplied by the company.

The packing plant is in the neighborhood of the Arco, and many of the plant employes are regular patrons of the theatre. The film was made to be exhibited at the San Francisco Fair, but Mr. Wotke was able to secure it for a first showing at his theatre before it was sent away.

The Arco not only had the whole neighborhood to entertain on the night of the showing, but the officials of the packing plant were there, as was State Inspector of Food Fricke.

ORANGEADE SERVED BY GIRL USHERS ON HOT SUMMER NIGHT

How to keep his theatres crowded on oppressively hot August afternoons and nights has been solved to the satisfaction of Peter Magaro, proprietor of the Regent, 410 Market street, Harrisburg, Pa., and of a theatre in Carlisle, Pa.

In addition to maintaining high-class feature attractions Mr. Magaro has adopted a plan of serving orangeade in attractive shell glasses, which are passed around among the spectators by girl ushers garbed in cool and spotless white.

Sitting within range of an electric fan and sipping orangeade, which costs the spectators nothing extra, by the way—have led patrons to declare the Magaro theatres among the most comfortable spots to be found on a sultry afternoon or evening, and the box office receipts are telling the story of the extraordinary popularity of the innovation.

CARDBOARD CUT-OUTS REPRESENT CHURCH WINDOWS FOR "ROSARY"

What in this photograph appear to be church windows are really the cardboard cut-outs that are part of the lobby display for the Selig V-L-S-E production, "The Rosary."

It will be noted that the cut-outs were hung high in the lobby, banked in front by potted plants, and even the beauty of the display as shown in the photograph, taken during day light, was greatly enhanced at night when the electric lights behind the cut-outs were turned on.

These cut-outs have transparent colored paper, representing a church window, and the lights filtering through this harmonious display of colors, gave an effect as charming as it was appropriate to this Big Four production.

FINDS MEN LIKE NEWS WEEKLIES BETTER THAN WOMEN

Charles Schwartz, manager of the St. Charles and the Broadway, two of the Associated theatres that are situated almost directly across the street from each other on St. Charles, between Broadway and Sixth street, St. Louis, has made some valuable discoveries in regard to the kind of programs his patrons like best.

He has found that one and two reel photoplays are more popular than longer features, with his audience, especially on week days. On Sunday large features of four, five, or six reels are well received. He has discovered that men like the news weeklies and topical films much better than women. The women like plays best.

WAGONS, SIGNS AND A BAND FOR "FOX WEEK"

E. F. Johnson, manager of the Empress theatre at Fremont, Neb., is not only giving away an automobile and doing much more advertising than the ordinary exhibitor, but he started a new thing in his part of the country when he put on a "Fox Week."

For one whole week he ran a Fox feature every day. Special advertising with wagons, signs and a band brought out the crowds the first night, and then, he says, "The job was not to hold them back."

FANS KEEP HOT THEATRE OPEN

The Palace Theatre, 1310 Franklin avenue, is one of the few theatres in St. Louis that has no airdome in connection. Scherrer Brothers, who own the Palace, in order to keep their house open all summer, have had thirty-two electric fans placed at intervals along the side walls of the theatre, which is a long building. The hurricane of cool fresh air that these fans keep in constant motion makes the Palace equal any outdoor theatre for comfort.

Manager Declares He Is Only the Representative of the Public; Is on Watch for Suggestions

WHEN early in July R. B. Wilby was made manager of all three motion picture houses controlled in Montgomery, Ala., by the Strand Amusement Company, a change in the policy of that company went into effect before Mr. Wilby was manager twenty-four hours.

For, contends this efficient exhibitor-manager, he belongs not to the company that owns the silent-drama houses, but to the public itself. To this end Mr. Wilby has opened a suite of offices in the Strand Theatre Building to which the public is invited at any time of day or night. It doesn't make any difference what the suggestion may be, Mr. Wilby's strictly on the job there to jot it down and later to instill it into Strand management if the suggestion in any way tends to increase the attractiveness of its program.

"I'm only your representative," Mr. Wilby has announced to the public.

And that the latter likes the new and progressive plan is indicated by reports from that live Alabama city, one of the best on the South's movie map.

"The organization of the new Strand Amusement Company was not prompted by a spirit of monopoly," Mr. Wilby declares, "but as the result of earnest consideration of the desires of the photoplay going public. I believe that there are two different types of moving picture theatres analogous to the legitimate and vaudeville theatres. By organizing the new company and taking over the three theatres—the Strand, Plaza and Orpheum—Montgomery will be given two houses of each of these types.

"The Strand theatre will be made an exclusively feature house, in which four, five and six reel pictures made by the V-L-S-E, Metro, World, General, Mutual and Universal, will be run.

"At the Plaza and Orpheum theatres the program daily will consist of one, two and three reels, selected from the best known programs. My experience has been that there are a great many people who delight in moving pictures, but who prefer the short reel programs. Many will not sit through the long feature films. Our endeavor will be to provide the very best for both classes of patrons by giving the people just what they want. By buying practically all the standard services, we will be able to put on at all our theatres the best programs obtainable."

KLEINE'S BOSTON OFFICE MOVES TO LARGER QUARTERS

Steadily increasing business with the expectation of still further increases as a result of the Kleine-Edison merger, caused the removal of George Kleine's Boston office from 597 Washington street to a handsome new three-story building at 14 Piedmont street.

The removal will allow the Boston office greater facilities in all departments. An unusually beautiful projecting room, where exhibitors may lounge in comfort, is one of the features of the new quarters, which will commend itself strongly to that class of New England exhibitors who spend much time in stuffy, little projecting rooms reviewing features before booking.

Dual Personality for Edith Storey in a Vitagraph

Paul Scardon Is Promoted to Producing Director, with Charge of "The Island of Surprise" —"Youth" Is Directed by Harry Handworth

DIRECTOR GEORGE D, BAKER, is producing for the Vitagraph Company, "A Queen for an Hour," in which Edith Storey, in the dual personality of a country maid and a rich city belle is seen talking to herself. This scene was accomplished by means of a double exposure that was so successful as to stamp it one of the most unique photographic achievements ever accomplished in a film story. "A Queen for an Hour" enlists the services of such well-known Vitagraph players as Miss Storey, Albert Roccardi, Evart Overton, Jay Dwiggins and Hughie Mack.

Paul Scardon has been promoted from the ranks of the Vitagraph stars to a producing director and given the manuscript of "The Island of Surprise," a picturization of Cyrus Townsend Brady's novel of the same name, as his first picture. Mr. Scardon will direct the work of such well-known players as William Courtenay, who will make his initial Vitagraph appearance in this picture; Eleanor Woodruff, Zena Keefe, Charles Kent, Ander Randolf and Julia Swayne Gordon, who will be seen in the principal characters and some five hundred extra people representing a horde of savages.



MLLE. VALKYRIEN

In "Youth," a Vitagraph feature now in course of production under the direction of Harry Handworth, Mlle. Valkyrien, in the character of Ione, as a dancer, is seen to come to life from a still picture that Antonio Moreno is holding in his hand, and perform a classic barefoot dance.

In the scene in question, Mr. Moreno gradually drifts into the unconsciousness of sleep and starts to dream. As the brain fancies become active, the dancer in the picture begins to move in rhythmic motion until she is in the full sway of the dance and continues until the dream passes.

The scene was a trying one for players and director as the fraction of a second in the concerted action of Mlle. Valkyrien or Mr. Moreno would have spoiled the illusion.

Outside of the rehearsals, an absolutely correct registry of the scene on the film was accomplished at the third trial.

"Youth," when completed, will be a Vitagraph Broadway star feature, and will include in its cast, besides Mlle. Valkyrien and Mr. Moreno, Jessie A. Stagg of the Art Students' League, Donald Hall and Frankie Mann.

Triangle Studios Are Bustling with Activity

Stage Is Added with Area of Sixty by One Hundred and Ninety Feet—Alan Dwan Will Make First Subject at Western Plant Before Going East

Special to MOTION PICTURE NEWS

Los Angeles, Aug. 23.

ANNOUNCEMENT was made here last week regarding the first release of the recently formed Triangle Film Corporation by Henry McMann, manager of publicity and advertising departments of this corporation, in which it was stated the date had been fixed for Labor Day in Chicago and New York where the triple bill will be shown at the theatre in charge of the corporation at from twenty-five cents to two dollars. The program will consist of productions by Messrs. Griffith, Ince and Sennett, and the opening bill will consist of two 4,500 feet subjects and a Keystone of four reels.

From the studio of Mr. Griffith came the announcement that subjects made under the direction of Mr. Griffith would be known as Fine Arts Films. At the present time the players engaged as stars for these include Douglas Fairbanks, who is being featured in "The Man and the Test," staged under the direction of William Christie Cabanne.

This will in all probability be the first release. Others now being produced are "The Lily and the Rose," with Lillian Gish, Rosika Dolly, and Wilfred Lucas directed by Paul Powell. "The Sable Lorcha," with Tully Marshall and Thomas Jefferson is being made by Lloyd Ingraham. Other releases now being completed are "The Martyrs of the Alamo," "The Mother and the Law," and "Old Heidelberg."

DeWolf Hopper, Helen Ware and Frank Campau are expected to arrive at the Griffith studios in the near future.

It has been decided that Alan Dwan will make one subject at the Western studio before taking up work in the East, where he will be in charge of the Fort Lee studio, and the work of filming this will be taken up in the near future.

"The Sable Lorcha" company made a trip to San Francisco last week for scenes in the Chinese fishing district located along the coast of San Francisco bay. The party included Tully Marshall, Thomas Jefferson, Elmer Clifton, Loretta Blake, George Pearce, Hal Wilson, Mazie Radford, Charles Lee, William De Vaull, Henry Krotani, Photographer Hugh McClung, a crew of stage hands, and twenty natives of China.

Additional improvements are being made at the Griffith studio, including the adding of another stage built on an additional piece of ground just purchased. The floor space will be sixty by one hundred and ninety feet, and will be used exclusively for large sets.

This week, one entire stage one hundred and twenty feet long and sixty feet wide is being utilized for a set of a charity workers' organization, and contains no less than forty offices each with desks, stenographers and similar equipment.

The players of the Griffith and Reliance studio have organized a gymnasium association and caused the erection of a fifty by thirty foot building to be used for a gymnasium. An expert trainer will be employed and special days will be reserved for the women of the studio.

Frank E. Wood, manager of Reliance production department, took his first vacation during the past week, when he in company with Mrs. Wood motored to San Diego for a day. J. C. JESSEN.

PATHE OPENS FIVE OFFICES

The Pathé Exchange, Inc., announces the opening of new offices as follows:

Detroit, Mich., 40 E. Larned street, with L. E. Franconi as manager.

Indianapolis, Ind., 27 Willoughby Building, with Jay G. Lytle as manager.

A new office is being opened in Des Moines, Iowa, Cohen Block Building, with L. A. Sheridan as manager.

The Portland office will be re-established as an independent branch office with Mr. Wessling as manager, and W. W. Kofeldt as cashier.

F. C. Quimby, manager of the Pathé Denver office, is now engaged in establishing an independent branch office in Salt Lake City, and on completion of his work there will take the managership of the Seattle office. He will be succeeded in Denver by Harry L. Knappen, who has been a Pathé solicitor in the San Francisco territory.

The opening of these exchanges is significant of the tremendous increase in the Pathé business.

AMONG THE EXCHANGES

PARAMOUNT EXCHANGE MANAGERS WILL MEET IN 3-DAY CONVENTION IN CHICAGO, SEPTEMBER 2

IN the first two private cars ever coupled to the Twentieth Century Limited in the interest of a motion picture company, W. W. Hodkinson, president of the Paramount Pictures Corporation, accompanied by many of his department heads and representatives of all the Eastern exchanges, as well as the producing companies whose output constitutes the Paramount program, will leave New York on September 1 for Chicago, where in a convention to be held at the La Salle Hotel, he will be met by sixty-five human links of the Paramount chain. The meeting will last three days, during which time many matters of importance will be definitely decided.

Howard E. Spaulding of the H. B. Lesan Advertising Agency is now known as advertising advisor to the Paramount Pictures Corporation and to Paramount exhibitors. Naturally the advertising, publicity and sales departments will work hand in hand in an effort to make the Paramount of the next year even a more important factor than is the Paramount of today.

Mr. Hodkinson will be called upon to attend to only matters of the very greatest importance, and the details will be handled by competent assistants.

A concerted sales effort is to be made throughout the country, and Frank D. Sniffen has been appointed general sales manager of the company to oversee this work.

The Chicago convention is but another indication of the spirit of co-operation visible in all the operations of the company. That there is nothing like the personal equation in the film business just as in any other is the firm belief not only of W. W. Hodkinson, but of all his lieutenants, both those who have been with him since the inception of Paramount and those who have come into the organization later.

The heads of the Paramount exchanges will, in all cases, make an effort to be present in Chicago. From the South will come representatives of the Southern Paramount Pictures Company, in Atlanta, New Orleans and Dallas, of which C. E. Tandy is the head. From Los Angeles, Seattle and San Francisco will come the progressive Motion Picture Company's men. The Notable Feature Film Company of Salt Lake City and Denver, Colo.; the Famous Players Star Feature Film Company of Minneapolis, the Kansas City Feature Film Company, Kansas City, and the Casino Feature Film Company of Detroit will all meet the Eastern contingent at the La Salle.

In New York, W. W. Hodkinson, Raymond Pawley, Adolph Zukor, Samuel Goldfish, Mr. Weinberg, B. P. Schulberg, Carl H. Pierce, William L. Sherry, W. F. Seymour, H. E. Spaulding, Frank D. Sniffen, George R. Meeker and Tarleton Winchester will be joined by Hiram Abrams of the Famous Players Film Company of New England, W. E. Smith of the Famous Players Exchange, Philadelphia; George Mann of the Famous Players Exchange, Washington, and others. John C. Flinn, of Lasky, will be one of the party.

LEWIS, PARAMOUNT MANAGER IN LOS ANGELES, MARRIED

Announcements of the wedding of Myron H. Lewis, manager of the Los Angeles Paramount exchange, and Enid Nora Gleeson, of Salt Lake City, have been received by Los Angeles friends. The wedding occurred at Salt Lake City, August 8, and the couple will be at home in Los Angeles after September 1.

Mr. Lewis is the first member of the film exchange board of trade to take this vow since the organization, and there are indications that the exchange will have a regular high-jinks upon the return of Mr. Lewis and his bride.

PARKS IS APPOINTED SUPERVISOR GENERAL OF EXCHANGES FOR ASSOCIATED FILM SALES

LESTER PARKS, who has been appointed supervisor general of exchanges by the Associated Film Sales Corporation, has had a long and varied career in the motion picture field.

Mr. Parks became interested in moving pictures before the coming of the regular motion picture theatre, and for several years operated a chain of motion picture circuits of one-night stands throughout the Rocky Mountain territory. He opened the first motion picture theatre in Salt Lake City, Utah, and later became associated with Max Florence in his exchange interests and numerous theatrical enterprises.

When the Universal Film Manufacturing Company was formed he negotiated for the releases, remaining in the Film Supply Company, and after organizing a local corporation to handle the territory, tributory to Salt Lake City and Denver, coming to New York to close the deal. After learning that the plans of the Mutual Film Corporation, which had just been formed, contemplated eventually handling all of the Film Supply Company's releases throughout the United States, he abandoned his exchange plans and accepted a commission from J. R. Freuler, then general manager of the Mutual Film Corporation, to open the Mutual offices in Denver, Colo., Salt Lake City, Utah, and Butte, Mont.

At the organization of the Columbine Films Company, in Denver, he was made president and general manager of this company and established offices in New York City. After releasing a number of productions he secured a regular release for his company on the Warner program, and accepted a position as special western representative for Warner's Features, Inc. In this capacity he installed all office managers and inaugurated the new policy of the company in every exchange, from Kansas City and Dallas on to the Pacific Coast.

For the past year and a half, Mr. Parks has been engaged in Atlanta, Ga.; Birmingham, Ala., and Chattanooga, Tenn., in working out plans for the establishment of a large producing organization, with studios in each of these three cities.

Mr. Parks' headquarters will be in the executive offices of the Associated Film Sales Corporation, 110 West Fortieth street, New York.

UNITED PHOTOPLAYS TO OPEN OFFICE IN NEW YORK

The United Photoplays Company of Chicago is about to open an office in New York to handle the bookings of its features, which, among others, include "Sarah Bernhardt at Home." Fred Linick, the general sales manager of the company, located in Chicago, is in charge of the booking of their films for the Western territory.

Mr. Linick has been associated with the motion picture industry from its start, and at different times has been connected with every phase of the business. He is the former manager of the Lyceum and Yale theatres of Chicago and afterwards was connected with the Central Film Company. Since last May he has most efficiently directed the sales for the Photoplay Releasing Company.

COBE TO HANDLE NATIONAL SUBJECTS ON STATE RIGHTS

Andrew Cobe, late head of the Alliance Film Corporation, who has been in Los Angeles for the past three weeks, has arranged with the National Film Corporation to handle its feature subjects on the state rights basis, and will take up this work within the next few days.

Mr. Cobe's wide experience practically assures success in his new venture.

PHILADELPHIA EXCHANGES FIND BUSINESS ACTIVE; FEATURE DEMANDS LARGE

ARTHUR LUCAS, who was general district manager for Mutual, has become general district superintendent of the Triangle in Philadelphia, with all branch offices under his supervision. Mr. Lucas in speaking of his resignation from the Mutual said:

"I have been associated with H. E. Aitken ever since the inception of the Mutual Corporation.

"When he resigned to become president of the Triangle, I naturally cast my lot with him in the new concern, for I think his name associated with any venture spells success."

J. M. Butner, manager of the Philadelphia offices of the Mutual, has become manager of the Triangle offices in that city. The temporary offices of the new firm are located at 1202 Race street. About October first, however, coincident with the first Triangle releases, the firm will move to the new building, being erected for its especial use, by Benjamin Alexander at 1227-29 Vine street.

The Triangle will conduct all its business on the first floor, which will be fitted up with all the latest devices known to filmdom. Several thousand feet of floor space will give ample room for all activities.

The Mutual Film Corporation, one of the few exchanges still out of the recognized film district, expects shortly to change its present quarters at 902 Filbert street, to new offices in the neighborhood of Twelfth and Vine.

G. S. Powell, formerly manager of the Continental Film Company, has severed his connection with that firm to take the management of the Mutual, left vacanat by Mr. Butner's resignation.

J. W. Pope, Jr., who was assistant manager to J. M. Butner of the Mutual, has become head of the Continental at 902 Filbert street.

The offices of the Picture Playhouse Film Company, Inc., have been moved from 1126 to 1325 Vine street. The new quarters are much larger than the old, and far better adapted to the growing business of this exchange. Oscar Libros, the local manager, reports great success with the big features in which Tom Terriss is the star.

J. J. McCarthy and J. S. McSween, forming the firm of McCarthy and McSween, have instituted a shipping department at 1325 Vine street, in addition to their booking office at the Chestnut street theatre. This firm handles only big features, such as "The Christian," "The Spoilers" and "The Avenging Conscience."

The Stanley Booking Company has just completed a contract by which it will control all first runs of the Kleine-Edison Corporation's photoplay masterpieces in the Philadelphia district. As about forty houses book through the Stanley Booking Company, this new deal pleases the management.

Starting September first, a five part Kleine feature will be released every other Wednesday, alternating with the Edison features.

H. A. Bugie has become manager of the George Kleine offices at 1309 Vine street, succeeding J. J. Roxford in the position.

J. H. Hennessey has resigned as manager of the General Film Company, 1308 Vine street.

Jerome Sobel, of the V-L-S-E Company paid a flying visit last week to George Beihoff of the World Film.

Milton C. Work, of the World Film, is spending a week with Lewis J. Selznick in New York.

Charles Campbell, manager of the Blinkhorn Photo Plays at 1325 Vine street, has purchased the stock of features formerly owned by the Hepworth Company, and is placing them before exhibitors at attractive rates.

It is said that among the Philadelphia exchanges are several diamond experts. V. R. Carrick, William Sachsenmaier, H. Bennethum and L. J. Swaab are those named as having this second string to their bow.

HOUSE AND MARIE KIRNER MARRIED

The marriage of George C. House, assistant manager of the Interstate Film Company, of Philadelphia, and Marie Kirner, stenographer for the same firm, will take place on Tuesday next, at St. Peters Church, Fifth and Girard avenue.

This union reveals a little romance. Miss Kirner was on the vaudeville stage. Tiring of the footlights and knowing stenography, she applied for a vacancy in the Interstate and won it on a wager. She kept the position a year and now her bet has also won her a husband.

PATHE OFFICE CLOSES CONTRACT

The Pathé Cincinnati office, through Manager C. E. Holah, has just closed a contract with the Hurtig and Seaman enterprises whereby the Colonial and Lyric theatres of Dayton, Ohio, get the entire output of Gold Rooster Plays and the "Neal of the Navy."

The approximate amount of the contract is $10,000.

WORLD FILM MANAGERS MEET IN HOME OFFICE AND DISCUSS SALES PLANS

FOR three days during the past week the division managers of the World Film Corporation were in executive session, in New York City, for the purpose of having placed before them a general sales campaign for the new Equitable program, which World Film will put out beginning September 20, and a general course of instructions on the sales development work and the territorial handling for that company.

The five division managers in attendance were: George J. Schaefer, Eastern division manager, New York; Denham Palmer east central division manager, Cleveland; W. W. Drum, west central division manager, Chicago; W. E. Knotts, western division manager, San Francisco, and Joseph E. Klein, southern division manager with office at New Orleans.

In order to hasten the work, that the division manager might get back in the field to launch the fall campaign as soon as possible, night and day sessions were held in the banquet room in the Hotel Astor, set aside for that purpose.

The first three days and most of the first three nights were spent entirely with the assistant general manager, Harry C. Drum, in reviewing and outlining in detail the general sales development methods and business systems which he has inaugurated for the World Film Corporation.

After these were discussed at great length, a general consideration of the film business and work of the World Film Corporation was gone over and advance methods for the future handling of the film business were outlined and recorded.

One of the most advanced and thorough methods of sales development and sales handling ever established in any commercial line was thoroughly outlined by the assistant general manager, and it is being compiled and put in book form for distribution throughout the World Film Corporation branches and the World Film division managers.

Tuesday night, Lewis J. Selznick, vice-president and general manager of the World Film Corporation, and vice-president and advisory director of the Equitable Film Corporation, held a reception to the division managers, at which time, he with A. Spiegel, president of the Equitable Film Corporation, and Milton Work, chairman of the executive board of the World Film Corporation, reviewed the work that had been accomplished and went over in detail the plans outlined, and adopted, and all of them were enthusiastic in pronouncing them by far the best that they had ever seen.

They also expressed their assurance that these methods and the men handling them, would unquestionably give to the World Film Corporation, the maximum possibilities to be obtained in any particular territory.

Wednesday morning was consumed in a general outline of the Equitable sales campaign as outlined by the assistant general manager, the party being joined by Felix Feist, secretary and general manager of the Equitable Film Corporation.

A campaign for the efficient development of the entire United States on advanced commercial lines was outlined and adopted, and the division managers were thoroughly acquainted with the Equitable proposition, its creation, purposes and its product. They were unusually enthusiastic in their praise of the Equitable proposition.

Wednesday afternoon was entirely devoted to the consideration of the departmental details of the home office and a reviewal of the auditing, purchasing, advertising and film departments, as they relate to the branches.

The division managers departed for their respective territories Wednesday night, and are now busy inaugurating in their branches the various methods and systems which were outlined at this meeting, as well as pushing to rapid completion the sales campaign for the Equitable Corporation.

New York Filmdom Gaily Turns Out for Carnival

Brighton Beach Race Track Becomes Scene of Holiday Activity for Throngs in the Industry and a Host of Admiring Fans, on the Spot to See Their Favorite Players in the Flesh—Field Day Events with Playerfolk Entrants Lend Keen Interest to Spectators

THE day of Saturday, August 21, was to many inside and outside of the film business a gala occasion. For on this day the New York local of the Motion Picture Exhibitors' League of America celebrated carnival and field day at the Brighton Beach Race Track, N. Y.

Festivities got under way somewhere around the hour of twelve, noon, and ceased not for some select few until the clock had ticked away several hours of the Sabbath. A huge crowd swarmed over all corners of the race track from one o'clock until five, composed of motion picture fans, and watched a crowd of their film favorites almost as large, disport themselves on the track in various field, athletic and eccentric events.

Festivities commenced with a mighty parade, which started from the track and took its course down Surf avenue, through Coney Island until it reached Ravenhall's. All Coney Island momentarily halted in its mad chase of break-neck pleasure to pack the curbs of Surf avenue and cheer their favorites of the films.

There was President Rowland, Francis X. Bushman, Mary Miles Minter, Emily Stevens, and other Metroites in Treasurer Joe Engel's handsome Fiat that was so decorated with artificial roses and morning glories that one could have almost taken it for a flivver.

There was "Spike" Robinson, the Biograph wild and wooly Indian, mounted on horseback leading fourteen Biograph automobiles which contained such celebrities as Mr. and Mrs. Vale, Vera Sisson, Franklin Ritchie, Isabel Rhea, Miss V. Smith, Allan Hale, Gretchen Hartman, Jose Ruben, Claire McDowell and others. And Ned Finley also decorated the back of a noble steed, dressed as O'Garry of the Royal Mounted, preceding a large number of Vitagraph cars and a huge float crowded with Vitagraph beauties.

Attractive Floats and Pretty Girls

World Film was ably represented by such celebrities as Lewis J. Selznick, Vivian Martin and Arthur Ashley. Pathé scored an instant success with its monster float showing a battleship surrounded by a hundred pretty girls in sailor costume, all of which represented "Neal of the Navy." Kleine-Edison forces were out en masse, headed by Irene Fenwick. And there was so much else in that parade, including film executives and press agents, that to indite all the names would give one writer's cramp

And at the race track, besides the numerous field events which excited everybody all the time, there were numbers of goddesses floating blithely about, and Anita Stewart, the original and only, was on hand shaking hands with all who could get in touch with her. Charley Chaplin could scarce have been able to find himself in that crowd, so great was the number of his imitators. Billie Reeves cut drunken capers and fought drunken boxing bouts with other notorious drunks, while several Flivvers, greatly disguised, indulged in a comedy automobile race.

The shore dinner provided by the exhibitors was excellent, and afterwards dancing was the main order of the evening. The prize dances for cups were hotly contested. Anita Stewart, Dorothy Kelly, Kate Price and others bore away cups, while ably upholding the sales end of the business was Jerome H. Sobel of the V-L-S-E, who danced often, and every time he danced his partner won a cup.

Others present were: William Fox, Marcus Loew, Pop Rock, Joseph Engle, Pearl White, Mr. and Mrs. Maurice Costello, Viola Dana, William Farnum, Oscar Eagle, Hughie Mack, Kate Price, William Shea, Wally Van, Gus Mohme, H. H. Brunner, Zoe Beck, Harry Reichenbach, Jake Wilk, Charles Gugerich, John Grey, Paul Panzer, Frank Powell, Mary Charleson, King Baggot, Joe Brandt, Carl Laemmle, Ben Wilson, Bill Haddock, and scores of others no less prominent.

And perhaps that's all except for the fact that iron-voiced Joe Humphreys announced things in sonorous tones from 11 a. m. to 11 p. m. inclusive.

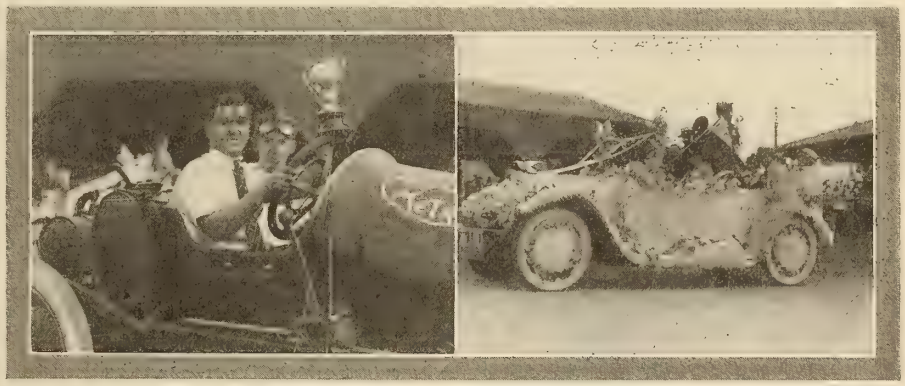
Victories for Everybody

At the moment of capering to press, the committee of judges has been unable to single out the winners of the various field and aquatic events. Perhaps at some future date, probably quite remote from the present writing, an announcement will be forthcoming from the League as to who the actual winners were, but just now, amidst the heap of entries, winners, seconds and thirds, it seems impossible to single out those that were triumphant. Here are the number of victories that some companies claim: Vitagraph, 14; Thanhouser, 6; Metro, 5. Others range from one to a dozen.

Thomas Howard, financial secretary and chairman of the publicity committee, was active in the preliminary arrangements for the carnival. Through him the manufacturers became enthusiastic over the possibilities in the parade for advertising, and induced many producing companies to declare a holiday at the studios for the benefit of players and employes who wished to attend the carnival.

Mr. Howard exercised general supervision over the whole affair—preparing the souvenir program and even soliciting advertising for its pages. He also arranged the details of the games and entries for the field day events.

An elaborate souvenir program of seventy-six pages announced the order of exercises and the field events of the day. The program was well patronized in its advertising pages by producers and exchanges, and was an excellent example of the enterprise of the Exhibitors' League. In addition to the order of the day, the pages were embellished with portraits of the league's officers and committee heads, and others prominent in the motion picture industry.



ARTHUR CALDWELL IN THE ROLFE-METRO CAR, WINNER AT THE CARNIVAL—PRESIDENT ROWLAND AND PARTY AT BRIGHTON BEACH

REX THEATRE COMPANY
(Incorporated).
Office, 603 Rookery.
Theatre, 326 Riverside
B. W. Copeland, Manager.
Spokane, Wash., Aug. 8.

Exhibitors' Times, Inc.,
220 West 42d street,
New York City.

Gentlemen:—

Enclosed please find check for $2.00 covering my subscription to "Motion Picture News."

At the same time permit me to congratulate you on the excellence and attractiveness of your publication, which is the best of the several publications devoted to the moving picture industry that we subscribe for.

Wishing you every success, I am,
Respectfully yours,
B. W. COPELAND,
Manager Rex Theatre.

OVEY NOT TO LEAVE HORSLEY

Spiking the rumor that changes are about to be made in the playing force of his company producing Cub Comedies, David Horsley, who is sponsor for this new brand of one reelers on the Mutual program, sends out an emphatic denial of the story declaring that changes have not even been considered.

In speaking of the rumor which had gained some circulation Mr. Horsley said:

"There is absolutely no foundation in the rumor that I have contemplated or proposed any changes in my company now playing in the Cub Comedies. This refers especially to Mr. George Ovey, whose name has been specifically mentioned.

"I have signed Mr. Ovey to a contract which has a long term to run, and I am sure he is satisfied. As far as I am concerned I want Mr. Ovey to stay with me.

Navy League Approves "Guarding Old Glory"

Rudolph and Nielsen Gratified with Interest Taken in the Subject by Exhibitors and State Rights Buyers—"Little Sunset" Territory Disposed of

W. H. RUDOLPH, Eastern representative for F. O. Nielsen, of Chicago, and general manager of the Eiko Film Company, of New York, reports success with "Guarding Old Glory," the Peace and Preparedness Picture by that name, on which a big advertising campaign is being launched.

Both Mr. Nielsen and Mr. Rudolph were dumfounded at the interest immediately taken in the picture by exhibitors and state rights buyers alike. As soon as the first four-page advertisement appeared announcing that "Guarding Old Glory" was released on the state rights plan a flood of mail arrived at both the Chicago and New Work offices.

On receipt of urgent wires from Mr. McNally, Mr. Nielsen's Western manager, he huried home to take care of that end, while Mr. Rudolph remains to conduct the selling and advertising campaign from New York.

"Guarding Old Glory" not only has the endorsements of the various government chiefs, but has the solid backing of the patriotic leagues throughout the country. The following letters from Col. Robt. M. Thompson, executive chairman of the Navy League shows the strength and value of the picture as a drawing card for exhibitors.

"New York, Aug. 23.

"Mr. F. O. Nielsen,
"Chicago, Ill.

"Dear Sir:

"I have seen your moving picture, 'Guarding Old Glory.' Every American should see this picture. It is interesting, instructive, and of immense value to the country. The Navy League will co-operate with you in every way to receive wide publication for the picture.

"Yours very truly,
"(Signed) Robert M. Thompson,
"Executive Chairman."

"Guarding Old Glory" is a timely picture that comes at the psychological moment when Peace and Preparedness is the topic of the day, and in the opinion of those who know will do much to awaken the people to the fact that our country is unprepared for war.

Mr. Rudolph also reports that he has disposed of the following territory for "Little Sunset":

New York State, All Theatres Film and Accessory Company; Greater New York, Greene Photo Play Company, Inc.; New England, Boston Photo Play Company; Illinois, Michigan, Wisconsin, Ohio and Indiana, F. O. Nielsen, of Chicago, Kansas, Missouri, Nebraska, Iowa, Kansas City Feature Film Company; Colorado, New Mexico, Utah, Wyoming, Notable Feature Film Company; Minnesota, North and South Dakota, Zenith Feature Film Company; East Pennsylvania, Maryland, Delaware, Virginia, and District of Columbia, Electric Theatre Film and Supply Company; Southern States to Southern Film Company; western Pennsylvania and West Virginia, the Noted Players Feature Company.

Mr. Rudolph has also been very successful with the German war pictures, which are controlled in this country by the Eiko Film Company of America.

Stellar Light of Beverly Bayne to Shine for Metro

Heroine of "Half a Thousand Photoplays," Whose Work Opposite Bushman in Essanay Subjects Brought Actress a Large Following, Is Induced by Balshofer to Sign with Quality

BEVERLY BAYNE, heroine of half a thousand photoplays, in many of which she played opposite Francis X. Bushman, the distinguished screen star now appearing exclusively in Quality-Metro productions, on Tuesday attached her signature to a contract which ensures her appearance for a term of years in the photo dramatic offerings of the Quality Pictures Corporation, which are released exclusively on the Metro program.



BEVERLY BAYNE

Miss Bayne, who has achieved notable distinction as an actress with an exceptionally wide range of emotional expression, was associated with Mr. Bushman during his connection with Essanay studios in Chicago and on the coast, and starred with him in many of his biggest screen successes. It is expected that she will be featured with him in many of the forthcoming productions of the Quality Pictures Corporation in the Metro program.

The addition of Miss Bayne's name to the list of stellar lights of the stage and screen already under contract with the companies who release through the Metro program is in line with the progressive policy of President Rowland of Metro, whose efforts to give the exhibitor and the public the highest artistic talent obtainable in motion picture productions of equal popular appeal have done so much to make Metro one of the biggest factors in filmland in the few short months since its organization.

In this particular instance, however, much of the credit must go to Fred J. Balshofer, head of the Quality Pictures Corporation, who came East with Francis X. Bushman to attend the initial showings of "The Silent Voice," a forthcoming Quality-Metro feature, in New York and Chicago. Mr. Balshofer, ever on the alert to add to the stellar material at the Los Angeles studios, noted that whenever Miss Bayne's name was mentioned Mr. Bushman, on the different occasions that he addressed motion picture audiences in both cities, it elicited round after round of applause. At the time he made no comment, but on reaching New York and learning that Miss Bayne had severed her connection with Essanay, he arranged a meeting, with the result that sufficient inducements were offered to persuade her to join the Quality Pictures forces for a term of years.

Announcement of the premier feature productions in which Miss Bayne will be starred under the Quality-Metro direction will be made in the near future.

KLEINE'S GRANDIN FEATURE RELEASED SEPTEMBER 6

After more than eight weeks' preparation, the first of a series of two-reel subjects featuring Ethel Grandin will be released by George Kleine on the General Film program commencing September 6.

"Her Secret" is the title of the first release, a vehicle especially chosen for Miss Grandin's entry into the General program ranks.

"Her Secret" will be followed by "The Social Law," "A Woman's Mistake," and "The Mysterious Visitor" at weekly intervals.

CAST PICKED FOR PATHE'S "MARY'S LAMB"

Pathé announces the cast of Donald Mackenzie's production of Richard Carle's play "Mary's Lamb" as follows: Richard Carle, Jessie Ralph, Marie Wayne, Lillian Thatcher, James Renne and W. J. McCarthy.

Mr. Mackenzie has just started work upon his production, which will be one of the Gold Rooster plays. Details of release will be given later.

Looking Ahead With The Producers

"TRILBY" WILL HAVE PREMIER AT 48TH STREET THEATRE SEPTEMBER 6

"Trilby," the inaugural release of the Equitable Motion Pictures Corporation, in which Clara Kimball Young and Wilton Lackaye are starring jointly, will have its



WILTON LACKAYE AND CLARA KIMBALL YOUNG IN "TRILBY" (Equitable—World)

premier at a first-class theatre, right on Broadway; for, by reason of the impression created upon Lee Shubert, the directors of the Equitable concern have decided to place the picture in the Forty-fourth street theatre, beginning September 6, for a run of two weeks, after which it will be released on the regular Equitable basis, through the World Film.

"Trilby," from the famous dramatic classic of the same name, with the two famous stars, was produced under the direction of Maurice Tourneur, and from what those who have seen it say, Equitable spared no pains or expense to turn out a feature of the supreme class. "Trilby" will, during the run at the big Shubert house, play at first-class prices. Two shows a day will be the policy.

S. L. Rothapfel, whose Rialto is now in the course of construction, after witnessing a presentation of "Trilby" at the Equitable studio, suggested that the picture be staged at a Broadway house, and consented to handle the musical end and stage the film.

The entire orchestra that Mr. Rothapfel will assemble for his new Rialto, will be used at the Forty-fourth street theatre during the run of "Trilby." An immense organ, special scenic equipment and decoration schemes are being installed at the Forty-fourth street theatre now.

OWEN DAVIS DRAMA FOR WORLD FILM

World Film is to convert the Owen Davis drama "The Family Cupboard," which was produced by William A. Brady, into a motion picture under the direction of Frank H. Crane. Irene Fenwick's part in the drama is to be played in the film by Frances Nelson, the actress who made such a pleasing success in World Film's "Stolen Voice."

VITAGRAPH FILMS FLAGG STORY

"Miss Sticky Moufie Kiss," the first story from the pen of James Montgomery Flagg ever secured for motion pictures, has been put in production by the Vitagraph Company under the direction of Sidney Drew.

The story was picturized by Mrs. Sidney Drew, who together with her talented husband, will be seen in the portrayal of the principal characters.

BARRYMORE AND FAVERSHAM AT WORK FOR METRO

Two of America's greatest stage stars, Ethel Barrymore and William Faversham, will soon be working side by side and under the same roof and for the same releasing company as soon as production can be started on the Rolfe-Metro feature in which they will be seen.

Miss Barrymore will appear in an original play, especially suited to her talents, written by George Scarborough, author of "The Lure," and other stage successes. The screen adaptation is now being made by Edwin P. Carewe, who will direct the production. This vehicle affords Miss Barrymore ample opportunity for the exercise of the histrionic ability which has made her famous.

Mr. Faversham will appear under the direction of John W. Noble in "One Million Dollars," the scenario of which has been prepared by George D. Proctor from the novel "One Million Francs," by Arnold Fredericks. In "One Million Dollars" Mr. Faversham appears in a peculiarly suitable role, that of a rich young club man whose leisure hours are devoted to the study of criminology. The scenario is worked out with skill.

While on the staff of the metropolitan detective bureau he is called out on a case that not only calls for the exercise of all his wits, but ends by his losing his heart. Several unusually pretentious interior scenes are being constructed especially for this production.

LUBIN'S NEW WAR PLAY ON THE STOCKS

The Lubin Company has decided to name its war play, now being filmed under the direction of Jack Pratt, with Rosetta Brice and Richard Buhler in the leading roles, "The Rights of Man, the Story of War's Red Blot."



OCTAVIA HANDWORTH AND SOME SCENES IN "THE GREAT RUBY" (Lubin Liberty Bell-V-L-S-E)

SOME OF THE ANIMAL STARS WHO WILL APPEAR IN THE CENTAUR FEATURES ON THE MUTUAL PROGRAM



The theme of this play was suggested by Thomas Paine's reply to Burke's attack on the French Revolution, but the larger and more humanitarian thought involved in the photoplay is that of Louis Reeves Harrison, its author.

Mr. Pratt has filmed about half the play so far, and from present indications it will be one of the few really big productions of the year. It will be released through the V-L-S-E on a date to be announced later.

HANSEL COMPLETES NEW DRESSLER PICTURE

After many weeks of hard work the new Marie Dressler picture, which will be released by Lubin in September, "Tillie's Tomato Surprise," is completed. Of course, Miss Dressler plays Tillie. But she was not the only one who worked hard to make a success of this amazing five-act farcical comedy.

Howell Hansel, the director, labored night and day. Mr. Hansel has had much dramatic experience, having been three years with Charles Frohman and two years with Liebler & Co., playing leads in "A Gentleman of France," "The Fourth Estate," "The Fighting Hope" and "The Woman."

Three years ago Mr. Hansel decided that there was a wider field for his activities in the motion picture world. He began his career as director by producing the film version of "Ben Bolt." His next venture was "The Million Dollar Mystery" in forty-six reels, which is said to have made a million dollars for its owners. His last production prior to "Tillie's Tomato Surprise" was "Colonel Carter of Cartersville."

The amazing thing in "Tillie's Tomato Surprise" is that it contains neither a movie policeman, a movie telephone, a movie seltzer bottle, nor a movie revolver.

"YORK STATE FOLKS" PORTRAYS SIMPLE COUNTRY LIFE

"York State Folks," released August 16, featuring James Lackaye and Ray L. Royce, is full of human interest and comedy of rural life.

Simon Peter Martin is the former village postmaster, a man who exacts obedience to all his wishes. Myron Cooper is a simple minded organ builder and music teacher. The two clash and the fate of a young couple, Simon's son and Myron's niece, is involved.

The trouble arises over a vote of the villagers in favor of the railroad entering the town. The old organ builder meddles in politics for the first time and votes for the railroad, and thereby draws upon himself the wrath of the village president, who is a wagon builder, and fears the railroad will ruin his business. He casts his son adrift for daring to fall in love with his opponent's niece, and tries to ruin the old organ builder.

But the railroad goes through, the wagon builder relents, and all is well in the end. Simon comes in time to bless the young couple and renew his friendship with Myron. The railroad has purchased his property and made him comfortable for life. Myron sells an organ for a large sum of money, and the life long friendship of the old men is renewed and all are happy.

MURIEL OSTRICHE JOINS EQUITABLE

Muriel Ostriche, formerly star of the Thanhouser Princess brand, and known throughout filmdom as the Thanhouser Princess, and recently star of numerous Vitagraph productions in which she appeared jointly with Robert Edeson in big features, has been engaged by the Equitable Motion Pictures Corporation for appearance in that concern's productions.

After a brief vacation in Atlantic City she will begin work at the Equitable Flushing studio in a series of serious and important dramatic vehicles now being selected for her by the directors of the Equitable concern.

Miss Ostriche, although but eighteen years of age, has had four years' constant experience before the camera and during her career has appeared in the leading parts in various important productions to sufficient appeal and advantage to warrant the rapid advance that has characterized her career.

The scenario department of the Equitable Motion Pictures Corporation will begin work immediately upon the adaptation of several successful novels and plays which have already been selected and which are adaptable to Miss Ostriche's peculiar talent and youthful beauty.

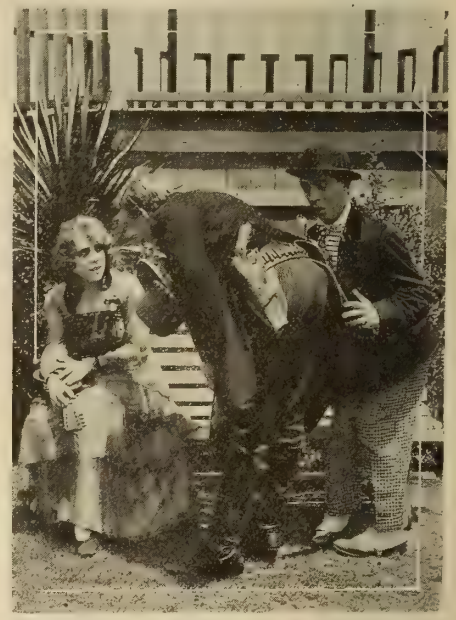
Miss Ostriche will divide her time between the Flushing studio and the Fifty-second street Equitable production headquarters and be under the direct influence of either Webster Cullison or John Ince.

This matter, however, will be settled at a meeting of the Equitable directors called for next Tuesday, at which time an allotment of stars and plays to the various producing directors will be made.

CUB COMEDY BURLESQUES WESTERN "BAD MEN"

To have a rival for the hand of one's fiance means trouble enough in ordinary circumstances, but when that rival is a six-foot Westerner, carrying around a young arsenal, besides a reputation as a general "bad man," one may expect almost anything to happen.

That's one of the situations confronting Jerry in the latest Cub Comedy, called "Jerry and the Gunman," to be released



SCENE FROM "JERRY THE GUNMAN" (Cub-Mutual—Sept. 9)

September 9 on the Mutual program. Dead Shot Dick, for that is the name of the Westerner, wanted the coast clear for himself to the heart and hand of pretty Jessie, so he ruthlessly cast Jerry into the distant shrubbery.

Determined upon revenge, Jerry prowled around until he found out that Dick had a big price hanging over his head. This reward Jerry set out to get—and he did get it. So Jerry was happy. But his joy was short lived, for the police took his reward away and, to add insult to injury, he was thrown into jail with the man he captured.

The Cub company, headed by George Ovey, as Jerry, plays the farce with a reckless abandon. Every scene is a [illegible] of fun and Ovey will add to his stage [illegible]ers a host of film fans by this sub-

Bostock "Beasties" in Centaur Features on 16th

Two Reelers, Giving All the Four-Legged Little Bostocks a Chance to Gambol in Diverting Postures, Will Form Part of Mutual's Thursday Releases

ON Thursday, September 16, the first of the much heralded David Horsley animal productions, featuring the world famous Bostock animal performers, will be released on the Mutual program. Thereafter one of these subjects, which will be in two reels and known by the brand name of Centaur Features, will form a part of the Mutual's Thursday releases each week.

This announcement is of the utmost importance to the trade, as with the advent of the Centaur Features animal pictures in an advanced form are introduced.

The idea of animals in motion pictures has been with him for some time. Following up this idea Mr. Horsley set forth to obtain a collection of animals of sufficient numerical strength and performing ability to give the pictures the distinction he desired. When it seemed that he would be compelled to abandon the idea for lack of animal material, his opportunity came.

The European war had just broken out and the Bostock menagerie was quartered and exhibited at White City in London. The British government at once requisitioned every bit of available space for military quarters. White City park came under the government's classification of available property and orders were issued to remove the Bostock animals.

With Europe in a turmoil of strife and without a home for her charges, Mrs. Bostock, who came into possession of the animals upon the death of her husband, decided to sell at the advice of Harry E. Tudor, her general manager. Mr. Horsley heard of this and immediately cabled Mr. Tudor for further information. The negotiations finally terminated in Mr. Horsley becoming sole possessor of the entire performing collection.

Mr. Horsley's next move again evidenced his far sightedness. He arranged at once to take with him all of the original Bostock trainers, ten in number, including Capt. Jack Bonavita, M. Gay, and others. These trainers have been and are recognized as among the best in their profession.

With so much arranged Mr. Horsley removed the animals, with the trainers, from London to Los Angeles, where he leased a five-acre plot of ground, upon which to build studios especially designed and arranged to produce animal pictures. The outfit arrived in Los Angeles last November 17, and rehearsals were immediately started. They have been going on ever since.

Meanwhile the work of erecting the animal arena or studio Mr. Horsley had devised was under way. He built a great hexagonal arena, wherein animal pictures are taken far more expeditiously, with greater effect, and amid the most precise surroundings. The arena is unique in studio construction—there is not another like it or nearly like it in the world. Still not content he engaged Francis Worcester Doughty, a wonder at contriving novelistic tales, to write his scenarios. Then he secured Frank Montgomery, a producer of unquestioned ability to direct the pictures in conjunction with Capt. Bonavita.

Such is the force making the animal picture under Mr. Horsley's personal supervision. The first release is called "The Rajah's Sacrifice," and in two reels, tells the story of a young American girl who falls into the hands of a cunning and barbaric high priest, who pleads with her to marry him.

She refuses but accepts the Rajah, whom she truly loves. At the Rajah's temple the sacred animals are kept and, one day, upon entering the lion's den the Rajah is attacked and killed.

It is the custom of the country that upon the death of a husband his widow is to be burned at the stake. The Rajah's widow is led to the stake and the funeral pyre lighted, but the high priest, desiring the girl for himself liberates her and places her in charge of the keeper of the sacred animals, who is in love with the high priest.

Upon learning of her lover's inconstancy the keeper dispatches a note to the girl's friends who immediately organize a rescue party and after a thrilling battle amid the sacred animals take the girl from the place. Enraged at the keeper's infidelity to her trust the high priest commands that she be thrown to the animals, but before the hirelings can obey the order the keeper springs upon the dictator and kills him. She then escapes and joins the homeward bound rescue party.

Besides a big array of Bostock animals the cast of human players is large and includes: Capt. Jack Bonavita, Roy Watson, M. Gay, Herr Batty, Mlle. Ottowa, Vera Robsom, Mlle. D'Orsey, Gavette and Ora Cecil. Capt. Jack Bonavita and Frank Montgomery directed.

MOROSCO SIGNS DAL CLAWSON

After protracted negotiations the Oliver Morosco Photoplay Company has succeeded in grabbing one of the plums in the cinematographic field away from four of the biggest film concerns in the country in the person of Dal Clawson, the celebrated cameraman. At a salary that will cause the ordinary camera man to gasp, Clawson has been engaged by the big Occidental Boulevard studio to take entire charge of all camera work in Morosco productions.

Dal Clawson's work in taking the now famous "Hypocrites," "Captain Courtesy," and other sensational features noted for particularly beautiful photography, put the biggest producers in the country on his trail, and Oliver Morosco had to outbid at one time or another practically the entire field. He is recognized as one of the best "idea photographers" in the industry.

In "Hypocrites" he set a record by running one part of the film through the camtra twenty-four times, this being the famous "Mirror of Truth" scene, and his "visions" and "dissolves" have become standards by which this class of work is measured.

Dal Clawson was the cameraman whose anecdotes formed the principal part of the widely read moving picture article in the August 14 issue of "The Saturday Evening Post."

JUNE KEITH SHOT AT IN CAR ON WAY HOME FROM ESSANAY REHEARSAL

June Keith, new leading woman for Essanay, avers that dodging bullets is not at all her specialty, although she successfully accomplished this feat a few nights ago.

Miss Keith, who takes the leading feminine role in "The Man Trail," Essanay's six-act feature, was returning to her home in Chicago from "The Pines," where the piece was staged, when a man stepped out in front of her car from behind some trees at the side of the road in Lake Forest. It



JUNE KEITH

was dark and the chauffeur thought the man was a robber and instead of halting, put on all speed.

The man opened fire, three bullets striking the car, one passing through the windshield and barely missing Miss Keith. She decided it was time to halt. The man proved to be a policeman and arrested the chauffeur, who was later discharged.

Miss Keith is well known on the legitimate stage and has made a distinct hit in Essanay's "A Bunch of Keys" and "The Man Trail." She played the part of Nang Ping in "Mr. Wu," produced by Walker Whitesides in connection with Henry W. Savage. She also has starred in "The Woman," "Stop Thief," "The Man of the Hour," and "The Spendthrift."

Miss Keith is a pretty brunette who can laugh or cry as the part requires. She is a Chicago girl, daughter of Douglass Smith, a wealthy Chicago banker.

PHOTOPLAY RELEASING SECURES ELGIN SPEEDWAY PICTURES

The Photoplay Releasing Company, which was so successful in filming the Chicago Speedway auto races last June, secured exclusive motion picture rights for the Elgin Speedway Races, which were held Friday and Saturday, August 20-21.

The rights to these pictures will be sold through the Chicago office in the Mallers Building.

Beauty and Talent Take Lillian Lorraine to Stardom

Pathe-Balboa Actress Is a "Daughter of the Golden West," Born in San Francisco, and Began Her Stage Career in a Child's Part in a Stock Company in That City While a Pupil in the Public Schools—She Rose Rapidly in "Legitimate" Before Becoming a Screen Player

LILLIAN LORRAINE, the new Pathé-Balboa star, whose piquant beauty adorns the colored supplement with this week's edition of the NEWS, is new to the screen, but one of the most popular of all the Broadway stars in New York, where she is best known. She is so typically an expression of the great metropolis that it somehow or other comes as a surprise to know that she was born in San Francisco, and came to New York only nine years ago —when she was fourteen years old, to be exact. New York adopted her and made her its own, paying her the tribute of such long and fine engagements that she has appeared but little outside of that city.

Like a number of other of the popular stage favorites of the day, the little Lillian made her debut at an exceedingly tender age, playing Little Eva in that great nursery of American dramatic talent, "Uncle Tom's Cabin," when she was only four years old. After a year or two of "Uncle Tom," she secured a child's part in a stock company at the old Central Theatre in San Francisco, at the same time studying in the public schools.

Just three months before the great San Francisco earthquake she left for New York, that great Mecca of stage aspirants. Miss Lorraine was fortunate, for she secured an engagement almost immediately upon her arrival, playing a small part in a musical comedy with Richard Golden. The next season she secured an engagement with Eddie Foy in "The Orchid."

Broadway Favorite in Short Period

Still very young and inexperienced, her part with this show was a very small one, most of her work lying in the chorus. Miss Lorraine, however, has a personality that cannot be hidden. Before long Mr. Foy became conscious that a certain member of his chorus needed recognition, and he offered her a song, that first step in the ladder leading out of the chorus. Miss Lorraine saw her chance, and made the most of it.

In consequence the newspapers began to speak of her and the next season saw her in "The Great White Way," with Blanche Ring and Jeff de Angelis. Then came her big chance when she was engaged by Florence Ziegfeld to appear in support of Anna Held in "Miss Innocence." Our San Francisco girl was climbing fast now for the next year she was featured in the 1909 "Follies" with Nora Bayes and Jack Norworth. With the "Follies" she remained for the next three years, being starred in the 1912 production when Nora Bayes dropped out.

Thus she became the sensation and favorite of Broadway in a remarkably short time. Today it seems like a far cry to the old peregrinating show of "Uncle Tom's Cabin" and the humble infantile part of Little Eva. Vaudeville managers wanted to capitalize her popularity and offered her a six months' engagement over the U. B. O. eastern time, as a headline feature in a single singing act with original songs. In 1914 she was



HERNANDEZ COMMANDS INEZ TO BRING HIM DRINK—SCENE FROM THE SECOND EPISODE OF "NEAL OF THE NAVY"

featured in the big "Whirl of the World" cast, an all the season New York success.

She was filling another U. B. O. vaudeville engagement when approached by the Balboa company who were about to put on "Neal of the Navy" for Pathé, and wanted her to star in it. This was not the first offer she had received to appear in pictures, but the inducements made by the Horkheimers were so flattering that she accepted and left almost at once for the coast, thus returning to the scene of her childhood triumphs.

Miss Lorraine, while she has stuck pretty closely to musical comedy, confesses to an ambition to sometime star in drama on the stage as well as on the screen. She has been frequently offered such engagements, but has always declined, owing to the large salaries she has been receiving in musical comedy. She expects, by the way, to star in a big production of the latter sort this fall.

Miss Lorraine is "very easy to look at," as they say out West. She has a superb figure and her gowns are the despair of her rivals. She is athletically inclined and her skill as a swimmer has often been admired down at Long Beach, L. I., where so many of New York's theatrical people spend their summers. Director Harvey, who is putting on "Neal of the Navy" will tell you that she has plenty of nerve, too, and does not shrink from difficult and dangerous work in the filming of the serial. Her screen work so far has shown a special aptitude for this line of dramatic endeavor.

So with beauty, youth, an exceptional personality, plenty of talent and a long experience in things theatrical, it may be safely prophesied that Lillian Lorraine is destined to become very popular as the star of "Neal of the Navy."

DOROTHY KELLY ACHIEVES PLACE ON V-L-S-E PROGRAM

Dainty Dorothy Kelly, whose charming personality and exceptional talent have brought her from the ranks of the unknown to a place among the most popular of screen celebrities, has now been honored with that coveted position, a place on the Big Four program.

Miss Kelly has made her first bow on the V-L-S-E program in "The Wheels of Justice," the four-part Blue Ribbon feature



DOROTHY KELLY

that went into screen evidence on August 23.

All of the popularity Miss Kelly has achieved, has been in Vitagraph productions. This charming young lady has known no other film company except the Vitagraph Company since her debut in pictures, a few short years ago, when she joined the ranks of the famous Vitagraph players at the close of her schoolgirl career.

In "The Wheels of Justice," Miss Kelly is seen in the character of Julia Dean, and her visualization of the part, marks her greatest dramatic triumph.

New Laws And Court Decisions

This department is designed to keep the industry informed on all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

SUIT AGAINST KEYSTONE CENSOR BOARD IS ESSANAY PLAN

FROM information received at the executive offices of the Big Four, it is learned that legal proceedings will be instituted at once against the Pennsylvania Censor Board in the matter of their action on the Essanay feature, "The Blindness of Virtue."

"The Blindness of Virtue" in its original form has been passed by every board of censors in the United States with the exception of the Pennsylvania board. The feature has been universally praised by the press, and has been endorsed by many prominent clergymen and civic bodies.

Gardner W. Wood, Eastern representative of the Essanay Company, states that these facts were brought to the attention of the Pennsylvania board, yet in their rulings they ordered such eliminations that if complied with would utterly ruin the picture as a dramatic offering and make it valueness as a moral force.

The action of the Pennsylvania board in this instance is but another illustration of the incompetence of the average censor, and the un-Americanism of censorship as an institution.

With the opinion of all other censors against it, with the recommendations of the press backing it up, and with exhibitors who have seen "The Blindness of Virtue" unanimous in declaring it a feature worthy of being shown in their theatres, a small body takes it upon themselves to declare the subject unfit to go to the public.

DALLAS PASSES CENSOR LAW

The city board of commissioners of Dallas, Texas, by an ordinance passed August 18, provided for a censor and a board of appeal to consist of seven persons to be appointed by the city commissioners. The ordinance is entirely acceptable to the moving picture interests and it is believed will satisfy the majority of moving picture goers.

NO PRIZES WITH ADMITTANCE TICKETS, SAYS OHIO MAYOR

Mayor F. A. Hartenstein, of Youngstown, Ohio, has issued an order that motion pictures in that city must discontinue the general practice of giving prizes to holders of numbers on admittance tickets.

A prize giving in this way is said to be in the nature of gambling, and Mayor Hartenstein says that he will not tolerate gaming

AMENDMENT TO INTERSTATE TRANSPORTATION LAW IS NOT CLEARLY DEFINED; SHIPPERS SEEK LIGHT ON MATTER

THERE has been more or less confusion among shippers of motion picture films for the past few weeks as to the exact meaning of the Cummins Amendment to the Act to Regulate Commerce with respect to the valuation of merchandise transported in interstate commerce. On May 7, the Interstate Commerce Commission in Washington, D. C., issued a report expressing tentatively its views on various questions arising in connection with this amendment and, among other things, attention was called to the provisions of section 10 of the act penalizing any person who by false statement as to value, or by any other device or means, obtained or attempted to obtain transportation of property at less than the regular rates.

The numerous inquiries regarding this matter indicated confusion in the minds of many as to the correct application of the penalty section and made desirable a further expression of opinion by the Interstate Commerce Commission on this point.

There is no provision in the Act to Regulate Commerce, including the Cummins Amendment, the commission states, that requires a declaration as to the value of property shipped in interstate commerce. Nor has the commission issued any ruling that requires such declaration. The Cummins Amendment does, however, provide that if the goods are hidden from view by wrapping, boxing, or other means, and the carrier is not notified as to their character, "the carrier may require the shipper to specifically state in writing the value of the goods."

In such cases rates and charges for transportation, dependent upon the value of the property shipped as specifically stated in writing by the shipper, may be established and maintained.

It is the view of the Commission that, so far as declarations as to value are concerned, the necessity for the application of the penalty section are, first, the election of the carrier to require a shipper to state in writing the value of the goods; second, the existence of graded rates or charges dependent upon the value of the property shipped; and, third, that the shipper shall knowingly and willfully, by false statement as to value, obtain or attempt to obtain transportation of such property at less than the regular rates.

COLORED ORGANIZATION IN SPOKANE, ALARMED OVER "NATION," WILL WAGE WAR AGAINST OFFICIALS

"THE BIRTH OF A NATION" will be made an issue in the election of city commissioners in Spokane, Wash., this fall. The Colored Business Men's League and the Colored Men's Civic League, which cover together most of the negro population of the city, have launched the campaign, declaring war upon the present commissioners and other candidates who indorse the present system of film censorship in Spokane.

The first step will be to register every colored voter in the city, and every white voter who is in sympathy with the campaign. The city council next will be asked to pass an ordinance to prevent exhibition of films tending to create race hatred.

Leaders of the colored element announced that they would make a determined effort to elect to office men who will be in sympathy with their proposal. Three of the five city commissioners are to be elected this year, giving a majority and the control of the city council to the faction which wins.

"We expect to co-operate with labor organizations and socialists in this fight," announced F. A. Stokes, president of the Colored Business Men's League.

"The Birth of a Nation," booked at the Clemmer for a run of two weeks, with the option of a third week, ran the fortnight to practically capacity business, and is now in the additional seven days.

J. B. Bertelson, advertising manager of the Casino theatre, who handled the business end of the Griffith film's run in Spokane, has gone to Portland, Ore., as the representative of James Q. Clemmer, of Seattle, who has booked the spectacle for four weeks at the Heilig in the Webfoot city. He will be absent from Spokane six weeks.

In and Out of Los Angeles Studios

Special to Motion Picture News
Los Angeles, Aug. 22.

"THE SECRET SIN," an original scenario by Margaret Turnbull, is being produced by Frank Ricker at the Lasky studio with Blanche Sweet and Tom Meighen playing the principal parts, supported by Hal Clements and Sessue Hayakawa. In this, the principal characters, those of two sisters, will be played by Miss Sweet, the sin referred to being the secret habit of one of the sisters using opium.

Pedro de Cordoba, specially engaged by the Lasky company to play with Geraldine Farrar, has signed with the Oliver Morosco Photoplay Company to appear in several productions, and will take up the work at the Morosco studio after an engagement at the local Morosco theatre and the Greek theatre at Berkeley.

The James Forbes drama which was the starring vehicle for Rose Stahl for several seasons, "The Chorus Lady," is being adapted for the screen by the Lasky scenario department and will be produced with Cleo Ridgley in the name



ALAN FORREST AND NORMA TALMADGE IN "CAPTIVATING MARY CARSTAIRS" (National)

part. Production on this will not be taken up for several weeks. Its long run on the speaking stage is a matter of history.

Edna Goodrich will arrive at the Lasky studio in the near future for an engagement in one or more subjects, but at this time it is not definitely known what the titles of these will be.

It has been announced that Lou Telegan, now playing in "The Explorer" under the direction of George Melford, will next appear in "The Red Mirage," an adaptation from the well-known novel of the same name.

Farrar Gifts Reach $1,000

Geraldine Farrar before departing from the Lasky studio made it clear to all members of the producing staff of her appreciation of the many favors and courtesies shown her, by the distribution of a number of cash gifts, aggregating about one thousand dollars, the gifts ranging from five dollars to fifty dollars. They went to the messenger boy, stage help, and practically all technical men, as well as players, directors and others.

Motion picture rights have been secured by the Kalem Company for "Stingaree," by Hornung, author of "Raffles," and the scenario is now being prepared by James Horne, of the Glendale studio. However, this will not be produced for several weeks, as Mr. Horne will next take up the making of two Broadway favorites pictures, stars for which will come to the West coast from New York.

Mr. Horne and company are now engaged in the eleventh episode of "The Mysteries of the Grand Hotel." This one is entitled "The Silver Service." For many of the scenes the banquet silver of the Alexandria Hotel in Los Angeles was used, in all more than three thousand pieces. Every member of the company was given a big scare one morning when they went to the studio and found the silver was missing from the place it was supposed to have been stored for the night. The mystery was cleared after three or four hours of fumming and fussing by the return of one of the three property men who had been sent to Los Angeles after some article for a set.

Friday of last week was explosion day at the Kalem Glendale studio, at which time a railway water tank and a log cabin were dynamited. The cabin used in "The Grand Hotel" series was first set on fire for interior pictures and later blown to atoms to secure an exterior. It is needless to say the water tank was for "The Hazards of Helen" series, the company now being on one of the forty odd subjects. Originally fifteen releases of this title were to be made, then came orders for ten more, then ten more, and now there is a standing order to continue as long as the muse plays fair.

McGowan Goes to Universal

Robert A. Brackett, who handled "The Indian Wars Re-Fought" and a number of other state rights subjects, and was formerly manager of downtown theatres here, has accepted a position with the California exchange of the Universal as outside salesman, and is now booking for regular program and the Broadway star features.

J. P. McGowan, who first began "The Hazards of Helen" series, and who for the past two months has been with the



MABEL NORMAND AND RAYMOND HITCHCOCK IN "MY VALET" (Triangle)

Lasky company as director, has been signed by the Universal and began work there last week. The first subject to be taken up will be "The Yellow Streak," by Randall Parish. This is a detective story in which Marie Walcamp appears as the sweetheart of the detective and saves him from injury at the hands of a band of smugglers.

One of the big scenes for "The Long Chance," featuring Frank Keenan, Universal Broadway star feature, was made at the specially constructed Western set this week and more than one hundred cowboys with horses took part.

"The Broken Coin" company has been busy for the past few nights making battle scenes between the armies of Gretshaffen and Greyhaffen, and all members of the company, because of the recent order from the New York office of the Universal to add seven episodes to the serial, together with the strenuous work day and night, are coming to believe this a cold hard world. The order for additional numbers was received last week, and Emerson Haugh, who is writing the newspaper serial for the scenarios by Grace Cunard, has arrived to com-

plete his work. The change will require very little alteration and affect only the fourteenth and fifteenth episodes, which were nearing completion. It will be necessary for these to be remade in order that the story may be carried out.

Robert Ross, who has been assistant director of the special feature company, has been named as assistant to Director General Henry McRae, and took up his work at the Universal last Monday.

Lulu Glaser and Edna Aug Arrive

Lulu Glaser and Edna Aug have arrived to appear in Universal subjects, both of which will be made by Director Al. Christie. The scenarios for these two are being prepared at this time, and active work will commence in a few days. The subject in which Miss Aug appears will be made first.

These are indeed strenuous days for Al. E. Christie, in that it is necessary for him to make two single-reel Nestor pictures each week, one being under the supervision of Horace Davey, in addition to the direction of special features. Mr. Christie is now two one-reel subjects behind his regular release, but with the confidence of a Napoleon he is keeping everlastingly at it.

The "Big Bill Brent" company, headed by Hobart Bosworth, is spending the week in the mountains filming Western scenes.

Otis Turner is at Arrowhead, Hot Springs, for a week, where he is writing a scenario for the George Fawcett Broadway feature which will be entitled "Tainted Money."

Work was taken up this week on the filming of "The Lass of Lowrie's," adapted from the Frances Hodgson Burnett novel of the coal fields of Lancastershire, England. There being no coal fields in California, it is necessary to build replicas of a coal mining town of the English type, and this is being done at the rear of Universal City.

Helen Ware will be featured in this production, which will be staged under the direction of Robert Leonard, who has just completed the Julia Dean feature "Renunciation," after working the company day and night for four days. Part of the English set of particular significance is the rectory, around which many scenes will be made. An interior replica will be built on one of the new stages.

In addition to building another large exterior stage of the same size as the present one at Universal City, it has been found necessary by Business Manager H. A. Caulfield and Director General Henry McRae to have another enclosed studio for interior scenes and night work and this is now being built. It will have a stage seventy-five by one hundred feet and this will be equipped with the latest lighting devices.

George Ade Visits U City

Universal City has had a number of distinguished visitors during the past week, including George Ade, who spent an entire afternoon at the city. Another was Marcus Marks, alderman of New York City. One day ninety young women from Canada and the New England States, winners of a popularity contest, were guests of the Universal.

Monday of last week was U. S. Navy Day and six hundred bluejackets from the Atlanta practice fleet on their way to San Francisco were given a barbecue and rodeo. The bluejackets also took part in a number of scenes that were made.

Officers of the International News Service spent an afternoon at the studio, and another distinguished visitor was Mr. Neiter, in charge of the Hawaiian exhibit at the San Francisco Exposition.

The company producing "The Fair God of Sun Island," a three-reel drama being directed by William Worthington, is spending a week at Catalina Island, where South Sea Island pictures are being made.

Number 8 of the "Lady Baffles and Detective Duck" comedy series is being made by the Al. Curtis Joker company and entitled "The Ore Mystery," wherein the preventer of crimes takes the property desired by a band of crooks and thus prevents a bold robbery. Max Asher is appearing as Duck and Gail Henry as Lady Baffles, and they are supported by William Franey, Lillian Peacock and Milborn Moranti.

A three-reel jungle picture with heretofore unused thrillers, "The Queen of Jungle Land," is a drama being made by J. J. Franz. The story for this is by James Oliver Carwood, and was adapted for the screen by Ben Cohn. Wellington Plater appears as the young man who becomes addicted to the drink habit and goes to South Africa for a hunt in order to be away from where he could secure liquors.

Thrills in Jungle Setting

In the heart of the jungle he finds a beautiful girl, and through the negro woman, whose tongue had been cut off and who waits on the girl, he learns that the girl had been kidnapped and the negress deprived of her sense of speech in order that she could not tell of the misdeeds of the supposed father of the girl, who is now chief of a tribe of savages.

The girl is rescued amid sensational fight scenes with both man and beast. Lule Warrenton is playing the character part of the negress, Edith Sterling the girl, Sherman Bainbridge the father, and Rex de Roselli another hunter.

"The Morals of Guido Morea" is a story of an Italian inventor who came to America after being banished from his own country because he refused to give his invention to the government. There is a pretty love story in this, and the principals are Sydney Ayres, Doris Pawn and Jack Sterling. The direction is by Lynn Reynolds.

The Nestor comedies of the week are "It Almost Happened" and "Snatched from the Altar." Both are written by Al. E. Christie, and the latter is being produced by him with a cast composed of Eddie Lyons and Elsie Greeson as the prospective bride and groom whose romance was destroyed when the youth married an old maid the night before the wedding—that is, he thought he married her.

Catalina Setting for Fine Arts Brand

Horace Davis is making "It Almost Happened" with Billie Rhodes, Lee Moran and Neil Burns as principals. This is another beach story wherein jealousy makes the plot entertaining.

The Harry Wulze Joker company is filming "Kitty from the City," a Western comedy wherein the ranchman's daughter returns from spending four years at college and father has a hard time in preventing her from marrying the ranch boys. Bob Vernon and Marcia Moore play the leads.

An elegant yacht, the property of Captain Banning, who owns the largest of the Catalina Islands, has been leased for use in "The Sable Lorcha," the Griffith Fine Arts film featuring Tully Marshall and Thomas Jefferson, and having a cast composed of Elmer Clifton, George Pearce, Lauretta Blake, Hal Wilson, Raymond Wells and Mazie Radford. For this subject three very expensive genuine oil paintings have been purchased for use in a fashionable home scene.



MADAME SCHUMANN-HEINK AND THE UNIVERSAL DIRECTORS BEFORE THE CAMERA AT UNIVERSAL CITY

JUST TO MAKE TALK

Francis X. Bushman and the Vitagraph company carried off the honors at the memorable carnival at Brighton-by-the-Sea, under the auspices of the New York local of the Motion Picture Exhibitors' League of America. It was a large affair all right. A whole lot of the magnates were there. A few of them are: George Kleine, Ad Kessel, C. O. Baumann, Carl Laemmle, Bill Oldknow from Atlanta, Jim Keane from the coast, L. J. Selznick, Max Karger, Joe Farnham and Adolph Zukor. Of course, that's only a few.

Screen players were as thick as flies, some of them thicker. Frank Bushman was the center of attraction among the heroes, with Bill Farnum a close second. Anita Stewart, Pearl White, Mary Fuller and Theda Bara drew the most attention among the heroines, never forgetting Lillian Walker and Dorothy Kelly in Lillian's car, nor Flora Finch in her "Goddess' make-up. There were enough amateur Charlie Chaplins around to start a Mexican revolution, and enough "Goddesses" who never were on the screen, to make Dan Cupid lay off and point up some new arrows.

Arthur Ashley started with the others in the photoplayers' auto race and finished alone—but not first. Still everyone knows Arthur really can drive, but a mouse got in his engine, and the cheesemeter for luring stray mice was at home under the dressing table.

If you want to know more, that's what the news columns are for.

Getting back to the things of the work-a-day world, it is a pleasure to note one thing—that the day of intensive exploitation of features is arriving. Feature producers have often let features go by the board in a few weeks because another feature came along and the advertising was concentrated on the second feature.

Turn to the stage for a minute. A speaking show is exploited for all it is worth. It usually starts its career in a big city—New York, Chicago or San Francisco—and plays there till its drawing capacity is exhausted, because everybody has seen it. Then it spends a year on the road, during which time several companies carry it into the big cities. Oftentimes road companies are sent out the second year, and practically the whole country is covered. Then it is released for stock companies and motion pictures. Every possible cent is gotten out of it.

Not so with pictures. A manufacturer plans, or used to plan, an expensive feature, hire stars, build big scenes, advertise the picture during production and until release, then drop it and go on to the next. Whatever exploitation the picture received after release was through word of month, by the boosting of the exchange employes.

But times really are changing, as witness V. L. S. E. and Metro ads. Their pictures are advertised long after release and an effort is made to get the most out of each picture. It's really the logical thing to do.

For after all, age should not and does not affect the drawing power of a picture, provided it is first run in its neighborhood and the print is a clean one. Even the first-run question is getting of less and less importance. Think of the repeat bookings made on "The Island of Regeneration," to single out one particular picture for attention.



TERRY RAMSAYE

The slogan of "few pictures, better pictures," has been sounded time and again in other columns of this publication, and it is right. With it will come the intensive exploitation of the few and better pictures, more money for the manufacturer, more money for the exhibitor and more satisfaction for the public.

Those keen, incisive features on this page belong to Terry Ramsay, the new director of publicity for the Mutual Film Corporation. Terry (he rather likes being called Terry) is a graduate of the fine training school, the newspaper mill. He has hammered typewriters from Buffalo to Omaha and back to Park Row, seventeen newspapers in all. His last appearance "on the street" was covering the Eastland disaster for a Chicago daily.

Terry was one of the board of judges that decided the American $10,000 prize photoplay, won by Roy L. McCardell, in which he read 19,003 scenarios. The extra three are thrown in for luck.

Now he is editing and reconstructing Reel Life beside doing the Mutual publicity work and boosting the new $8,000,000 program. More power to you, Terry.

Adolph Zukor, president of the Famous Players Film Company, is a firm believer in the permanency of the motion picture industry. This fact is well illustrated by the recent purchase, at a reported outlay of at least $115,000, of a parcel of thirty-one lots of land on Marble Hill, New York City, bounded by West 225th street, Adrian avenue, Jacobus and Van Corlear places.

On this plot the entire force and plant of the Famous Players will be located. Two studios and a laboratory will be built at an outlay of more than $500,000 exclusive of the cost of the land.

All this was gleaned over the pastry from Ben Schulberg.

Phil Gleichman is making one-reel comedies for Paramount. E. Mason Hopper is the director.

The Fad Films Company is a new concern to enter the field, making comedies. Bert Kirkman, Frank P. Donovan, W. P. Adams, scenario writer, and J. A. Fitzgerald, who directed the "Peaceful Rafferty" series, are the men.

Among the players signed up are Tammany Young, Marie Weirman, Billy Bowers, Joseph Chaillee, George Thelian, Lou Story, Marie Rohmere, Mary Cunningham, Francesca Ward, Marie Jensen, Raymond Burgman and Julius Timer.

Romance will out. Will S. Davis, the rising young director, now making Fox features, was recently married to Miss Florence Boggs, after a ten-day courtship. Miss Boggs' beauty impressed Davis when she applied for a position, and in a few days he led her before Rev. J. H. Price, of the Methodist Church at 153rd street and Amsterdam avenue, and they were wedded.

George W. Lederer, the theatrical producer, and John W. Rapp are heading a syndicate which plans to invest $2,000,000 in a tract of land, about fifty acres, near Flushing, Long Island. The idea is to rename the place Film City and make it a producing center. The matter of permission to go ahead is now pending before the Flushing aldermen.

While waiting for the new Rialto to assume definite form, S. L. Rothapfel, former managing director of the Strand, is staging the shows at William Fox's Acadamy of Music on Fourteenth street.

The biggest change of the week among the directors is the acquisition by Lubin of Edgar Lewis at a really fabulous salary. Lewis starts work September 20. His latest picture, "The Bondsman," with William Farnum, is a Fox feature.

FANIA MARINOFF AND JOHN REINHARD IN "THE UNSUSPECTED ISLES," RIALTO STAR FEATURE, MUTUAL PROGRAM



Charles E. Van Loan, writer of Western stories and creator of "Buck Parvin," will write for the Mutual program. He will do a series of Mustang three-reelers to be issued under the general title of "Buck Parvin and the Movies." Art Acord will play the title role with Anna Little, late of Universal, opposite him.

The Van Loan family is busy these days. Young Herbert has just finished a five reel travesty, "The Mirth of a Nation," for Universal, which will appear simultaneously with a book by the same name to be published by Grosset and Dunlap.

Arthur James, director of the Metro publicity and scenario departments, will have his little joke. He looked at the exhibitors' outing ticket.

"I see this admits me to one dinner," he said. "It ought to admit one dinner to me."

In-again, out-again Bert Ennis was in town long enough to introduce his boss, Sir Bostwick, to the writing fraternity at the Hotel Astor. The Eastern Film Corporation has completed releasing arrangements, and is in a very comfortable position, thank you.

IN AND OUT OF TOWN

D. W. Griffith is at the Astor.

Francis X. Bushman dropped in to show himself at the exhibitors' outing, and then went back to the coast. He was accompanied by Fred Balshofer, of Quality pictures, who will remain for at least a week.

James Keane, of Keanograph, is in town from the coast.

James Slevin, the man who photographed the Pope, is in town after his first vacation in years. He spent it in his native state, California.

Ashley Miller and his wife, Ethel Browning, after a two weeks' cruise on their house boat, *Arkady,* are back at their Summer home at the anchorage of the Huguenot Yacht Club, New Rochelle.

Frank L. Greenwalk, of the Columbia building, Cleveland, was in town last Friday on a flying trip.

Geraldine Farrar, Jesse L. Lasky and Cecil B. DeMille are back from the coast.

Betty Nansen, who has been playing in Fox features, has sailed for her home in Denmark.

De Wolf Hopper, musical comedy comedian, has left for the coast to play two years for Griffith in Triangle films.

Henry McMahon, general representative for Triangle, has returned from the coast.

M. H. Hoffman, general manager of the Universal exchanges, is off on an inspection trip which takes him as far west as Denver and as far south as New Orleans.

CHANGES OF THE WEEK

O. A. C. Lund, feature director, goes with Fox.

Lloyd Robinson leaves *The Morning Telegraph* for Famous Players.

F. C. Gunning ("Wid") is no longer with *The Evening Mail.*

Herbert Brenon is recovering from a slight indisposition.

Robert Walker goes from Bob Vignola's Kalem company to Edison.

Anna Little goes from the Universal to the Mustang-Mutual pictures.

James Dayton, scenario editor, is with the American at Santa Barbara, leaving the Universal West Coast forces.

Ed August is making pictures for the Shuberts.

Sam Spedon was the guest of honor at a dancing party given by Anne Schaefer, of the Western Vitagraph, at Ocean Park, Cal.

Harry Benham, leading man, late with Thanhouser, joins Universal.

Cleo Madison, leading woman, is reported leaving the Universal.

Leon J. Bamberger, manager of the sales promotion department of V-L-S-E, is now editing The Big Four Family, the V-L-S-E publication for its employees.

"Sultana of the Desert," Selig, Released October 4; "Man's Law" by Campbell

"A SULTANA OF THE DESERT," a Selig Special in two thrilling reels, will be released in regular service on Monday, October 4. This Selig Special was written by and features Kathlyn Williams. Miss Williams achieves even a greater artistic triumph, if that were possible, than in her recent Selig Diamond Special triumph, "The Strange Case of Talmai Lind."

Again, the charming Kathlyn is seen in association with wild beasts of the Selig jungle-zoo. The Selig Company promises another out-of-the-ordinary story, realistic action, and an all-star supporting company of players. The pictureplay public, and the exhibitors, will welcome the charming Kathlyn's return to jungle-zoo wild animal dramas.

On Monday, September 13, Mr. Colin Campbell, the world-famous director and author, will present as a Selig Special in two reels, released in regular service, a motion picture de luxe entitled "Man's Law." Mr. Campbell not only produced the drama, but originated the plot.

He produced such noteworthy Selig productions as "The Spoilers," "The Carpet from Bagdad," "Sands of Time," and his latest production is both beautiful and appealing.

"Weary Goes a'Wooing," is the title of a one-reel Western comedy featuring dashing Tom Mix, to be released by the Selig Company on September 14. The story has to do with the exploits of the famous cowboy character "Weary," originated by B. M. Bower, the famous writer of Western cowboy stories whose "Chip of the Flying U" proved so popular as a Selig production.

"THE SENTIMENTAL LADY" WITH IRENE FENWICK, IS NEXT KLEINE FEATURE

"The Sentimental Lady," one of Owen Davis' delightful stories, will be Irene Fenwick's next feature following her recently completed "The Green Cloak." Miss Fenwick and a cast of Broadway players are now at Lake Saranac, New York, where many of the out-of-door scenes are being made.

"The Sentimental Lady" is an unusually charming story of big business, containing many dramatic scenes interspersed with much of the summer life at the fashionable summer resorts.

EMILY STEVENS AS SHE APPEARS IN THE NEW METRO PICTURES FEATURE, "DESTINY; OR, THE SOUL OF A WOMAN"



"THE HOUSE OF LOST SOULS"

SHE RECOGNIZES HER SON AMONG THE REVELLERS

"DESTINY; OR, THE SOUL OF A WOMAN"

(Rolfe-Metro—Five Reels)

REVIEWED BY HARVEY F. THEW

ON the theory that those things in art and nature which are really good need few words of commendation, and will stand by themselves in the face of all condemnation, there is little to be said of this latest Metro offering. It is a rare example of the extent to which real art can be carried in such a commercial business, and the fact that art can be carried to such an extent in commerce may explain in part why the film has such a grip on the public.

The coming of "The Soul of a Woman" is bound to be an event in many a city and town this fall. It is real life and striking allegory so artfully mingled as to make a story of great strength. And, grasping the possibilities furnished by the author, the director and his company have thrown themselves into the spirit of the story, bringing all the resources of magnificent settings, scenery and photography to the assistance of an exceptional company.

Emily Stevens is the feature. Her work has been difficult, but the result is all that could have been desired. The human appeal will reach all classes and bring them into the story to share the tears, smiles and wistful sadness of the characters on the screen. The director who can look through his company and see his public is predestined to success. This is just what Edwin Carewe appears to have done in this case.

The story, by Anthony P. Kelly, begins in the home of an artist, who suddenly discovers that his wife has a "past." He scorns her explanation, and drives her out with her infant son. The boy is left on the steps of a monastery, and the woman, in desperation, takes the "easiest way." Years later the boy, now a man, wanders from the monastery to see something of life, and enters the "House of Lost Souls," of which his mother is now proprietor. This part of the story is almost wholly allegory, on the order of Hobart's "Experience." The youth is disgusted, and returns to the monks, later getting as a charge the chapel in which hangs the Madonna for which his mother posed.

The woman, now an outcast, wanders into the chapel during a violent storm, and falls on the chancel. The young priest assists her, and from the crucifix around his neck learns who he is. She dies without revealing her relationship.

George LeGuere is effective as the young priest, and Theodore Babcock's work as the husband-artist is also excellent. There is much commendation also for the others in the cast, which includes Walter Hitchcock, Fred Stone, Howard Truesdell, Henry Bergman, Effingham Pinto, Del DeLois, Florence Short, Vivian Oakland, Ralph Austin, Edwin Martin—and the baby.

"SILENT VOICE" IS GIVEN SPECIAL SHOWING IN CHICAGO

Special to MOTION PICTURE NEWS

Chicago, Aug. 25.

Fred J. Balshofer, director general of the Quality Pictures Corporation, gave a special inaugural presentation of "The Silent Voice," its latest production featuring Francis X. Bushman, at the Studebaker theatre on August 19.

Mr. Bushman was present in person at the showing in order to express his appreciation to his many Chicago friends.

"THE DIVINE DECREE"

(American—Two Reels)

REVIEWED BY T. S. MEAD

WHILE there is nothing about this production to make it stand out vividly among two-reel features, nevertheless it is a good picturization of a clean story which contains sufficient human interest to make it thoroughly entertaining. There is some touching juvenile acting at the outset which will appeal to any audience.

The story deals with childhood love which exists between Tom and Dora, two children who live with their criminal parents in the same tenement house. At the death of her mother, Dora is sent to live with her aunt in the country. Shortly after this, the



TOM MEETS DORA'S FATHER

two fathers are convicted of robbery and sentenced to fifteen years in the penitentiary. Tom grows up in his squalid surroundings and follows his father's vocation of crime, while Dora in the healthy atmosphere of her country home develops into wholesome womanhood thinking that her father is in Alaska. The two fathers are released and return thoroughly reformed to their respective families.

Tom scoffs at his father's admonition to lead an upright life, but the thought of his childhood sweetheart has more weight with him, and the vision of Dora appearing before him while he is cracking a safe causes him to decide to reform. Hopping a freight train, he is carried to the vicinity of Dora's home, and arrives just in time to soundly thrash Dora's country sweetheart who is in the act of forcibly kissing her. They discover each other's identity and their youthful love is revived, much to the joy of the two reformed fathers.

Winifred Greenwood and Edward Coxen, as leads, are assisted by Lizette Thorne, Edward Rainey and Otto Nelson.

"MORTMAIN"

(V-L-S-E—Vitagraph—Five Reels)

REVIEWED BY PETER MILNE

THIS subject of Vitagraph's is a distinct triumph in regard to its construction, acting and direction. It is an adaptation from Arthur Train's story of the same name and embraces a theme almost untouched in the world of motion pictures. It is uncanny, weird, tremendously startling and ever increasing in interest with each successive scene. It is full of surprises, unthought of revelations and ultra dramatic episodes that command the spectator to keep his eyes fastened to the screen every instant.

Mortmain is in debt to Russell, who on the surface is his friend. Moreover he is in love with Russell's ward, Belle, whom Russell covets himself. Mortmain's notes falling due, Russell demands payment, knowing that his debtor will be unable to comply with this exhortation. That night Russell



MORTMAIN'S PLAYING ATTRACTS BELLE

is murdered and by a peculiar coincidence Mortmain falls and cuts his hand. Before dressing the wound the doctor gives him ether. Later he discovers that he must lose his hand. The doctor suggests that he graft one in its place. Belle's brother offers his for a sum of money. During the operation the brother dies while Mortmain's end of the operation is successful.

Later he becomes maddened. He believes that the dead man committed the murder—the grafted hand repels him. And finally when Belle discovers that her brother died in saving her sweetheart, and when Mortmain sees culminating evidences of a double murder gathering about him the unexpected climax arrives.

All the action following the taking of the anaesthetic has been due to distortions of the mind. On his awakening Mortmain discovers Belle's brother still alive and the real murderer apprehended in the person of a man who was formerly ruined by Russell.

This dream, however, has been so skillfully introduced that the termination is altogether unexpected, yet perfectly logical. Mortmain's visions, depicting blurred and changing faces while entering and coming out of the effect of the ether, are clever bits of technical work well handled by Director Theodore Marston.

Counting largely in favor of the picture are the most significant facial expressions of the various players. Robert Edeson, who appears in the title role; Donald Hall, who enacts the part of Russell; Muriel Ostriche, playing Belle, and James Morrison, as her brother, are the chief members of the cast and all do credit to the general excellent tone of the photoplay.

The scenes are all admirable. It is impossible to believe that some of the substantial appearing settings are of studio construction. The photography is excellent throughout, while the light effects deserve to be especially mentioned regarding their effectiveness.

The supporting cast consists of J. Herbert Frank, Edward Elkas and M. Osborne.

For offering original entertainment in a style most artistic and appropriate, we do not hesitate in refering all exhibitors to "Mortmain."

"POOR SCHMALTZ"

(Famous Players-Paramount—Four Reels)

REVIEWED BY PETER MILNE

NEVER before to our memory has Famous Players produced that sort of a comedy which is popularly designated as slapstick. Here it has offered one to the many who exhibit pictures of the Famous Players brand, starring no less a distinguished comedy artist than Sam Bernard, the noted character comedian of the legitimate stage.

Slapstick though the comedy is, it would count as nothing if the perfected mannerisms of Bernard's were absent. He will undoubtedly score a genuine laughing success in "Poor Schmaltz," and it is to be fondly hoped that in the future he will again symbolize humor in a Famous Players production.

The action of the comedy is not allowed to drag to any great extent. The fun is practically in successive episodes from one end of the picture to the other, and while not all of it excites boisterous laughter, it is all unadulterated humor.

Schmaltz makes little money as a barber, so, discovering that he closely resembles a count, he completely disguises himself as this gentleman and introduces himself to a wealthy brewer and his daughter. The brewer is delighted with the prospect of having a count as his son-in-law, but daughter takes most unkindly to the idea, she being in love with a plain young man. Then it develops that the real count, being a member of some sort of anarchist society, has been selected to put an



A VICTIM OF JEALOUSY

end to the brewer and further uproarious complications are the result.

In the end poor Schmaltz goes back to barbering, finding it a much safer and saner business.

As is usually the case, a skeleton of the plot does little justice to the humor of a comedy offering. There are bits of incidental humor, comical situations and clever characterizations, all of which aid in the ultimate success of the picture. Mr. Bernard has been allotted a competent supporting cast composed of Robert Broderick, Conway Tearle, Dick Bernard, Ruby Hoffman and Leonore Thompson.

"A MOTHER'S CONFESSION"

(Ivan Film Productions—Five Reels)

REVIEWED BY PETER MILNE

SMALL doubt exists as to whether Mr. Abramson's pictures are favorites with a sundry class of the motion picture public. His visualized stories have always entertained, perhaps enthralled an untutored audience. He puts the peculiar strength in his productions that is undoubtedly appreciated by the aforementioned slice of the country's population.

With the case of "A Mother's Confession," every word of the above holds true. The picture is endowed with an appeal, which will have its best effect among the audience of the variety already described. We sincerely hope that none will take offense at the above statement. The story is the only

thing in the picture that is just a little rough, but just that little is enough to cause it to be disliked by persons of refinement.

In photographic effects the picture easily ranks with the better class, the histrionic ability of the cast is appropriate, while the settings as well correspond in effectiveness. The theme, however, is somewhat disagreeable, though powerful; sometimes its sensuality is startling.

The entire story may be suggested from the idea given by the title. A young man and woman, ignorant of the fact that they are related through possessing the same father, are about to be married when the groom's mother steps in and halts the proceedings.

The greater portion of the picture is employed to show the circumstances which create the denouement. It rests largely on this point: husband and wife are separated, due to the



A MOTHER'S CONFESSION

former's business for a period of years, and the husband to gain wealth and social prominence commits bigamy.

Contained in the story are scenes which are striking because of their power and fearlessness. The theme has been developed with an appreciation of all the properties productive of suspense by Mr. Abramson.

In the roles of the husband and wife Sydney L. Mason and Chrystine Mayo perform. The lovers of the second generation are played by Otto Kruger and Bargaurot Adair. Austin Webb, featured in the picture with Miss Mayo, does good work throughout.

"THE SILENT VOICE"

(Quality-Metro)

REVIEWED BY HARVEY F. THEW

FRANCIS X. BUSHMAN has raised himself to the position of the Matinee Idol of the Films. Wide-awake exhibitors do not need to be reminded of this, but it must be taken into account in criticising a picture which is all Bushman, from a trade standpoint. His name is a great asset in any theatre lobby; a conservative estimate is that there are 840,000 of the "home-town girls" between Tenth avenue, New York, and Oakland, Cal., sighing over Mr. Bushman, and where the home-town girls go, the whole town goes.

This is the strong point in Mr. Bushman's "art" and it is strongly emphasized in "The Silent Voice." There is no weak spot in the picture—one that a captious critic could put his finger on and say: "Here it is bad." He might see too much Bushman, and be impressed with Mr. Bushman's inability to get himself out of the character of Francis X. Bushman, but these are just the qualities the picture "fans" are howling for, so why not let them have them?

Nothing has been overlooked by the Quality studios to make the picture technically and artistically excellent. The expedient of advancing, receding and swinging the camera to command one vast exterior, instead of showing the corners of a big room by so many different sets, gives unusual atmosphere and attraction to these parts of the picture. The exterior locations are beautiful, and the photography is of the highest order. Nearly all the film has been re-developed into a rich sepia tone, adding greatly to the beauty of the general effect.

The story is that of a young musician, who is stricken with deafness on the eve of his great success. He becomes bitter, and secludes himself, until he meets the Girl, when the world takes on a different color. After his marriage, a false friend tries to estrange his wife from him, with so much of success that the musician casts off both, and takes a vow to give the remainder of his life to the destruction of all beauty. He is turned from his purpose by an opportunity to aid a young couple in sore distress. Later he regains his hearing, and is happily reunited to his wife.

Marguerite Snow is convincing and finished in her portrayal of the girl and wife. There is no doubt "The Silent Voice" will be one of the most successful of Mr. Bushman's pictures.

"THE GALLOPER"

(Pathé—Five Reels)

REVIEWED BY HARVEY F. THEW

AUTHOR, scenario-writer, director and actors have worked harmoniously together to achieve a triumph of polite comedy in this picturization of a much-told Richard Harding Davis story. Readers who get the impression from this that the four are mentioned above in the order of their seeming importance to the production will be correct.

"The Galloper" was first written by Mr. Davis as a novel; then, with the assistance of Wallace Irwin, was made into a musical comedy, and under the name of "The Yankee Tourist" was successfully played by Raymond Hitchcock and company all over the country; now it is a picture, with Clifton Crawford and Fania Marinoff doing the chief honors.



"COPE" DECIDES ON ANOTHER HUNTING TRIP

As presented by Pathé, it is a comedy in which real humor has been produced without resort to slapstick or ancient stage devices. The director, Donald McKenzie, has grasped the fact that logic and consistency are not enemies of real humor, and the arm of coincidence is not stretched beyond the point usually found necessary in farce on the spoken stage. Clifton Crawford proves himself a screen actor of rare excellence, and his comedy "gets across" with telling effect every time.

One sees the hounded war correspondent start for Greece on the same steamer with the pretty nurse and the idle millionaire, who has decided on another hunting trip to relieve his ennui; sees the millionaire fall in love with the nurse, and impersonate the war correspondent in order to follow her to the front; and also sees him fall heir to the little annoyances which followed the real correspondent, such as a divorced wife, an insistent fiancee, and a small squad of Greek officers anxious to fight a series of trifling duels. And, of course, the happy ending.

The settings have been carefully arranged, and the atmosphere is correct—so far as the average stay-at-home can tell, at least. The photography is faultless.

"HELENE OF THE NORTH"

(Famous Players-Paramount—Five Reels)

REVIEWED BY PETER MILNE

THE verbiage of the press agent cannot often be taken at face value, but with the case of "Heléne of the North" no exhibitor need hesitate regarding the sincerity of this gentleman's outbursts of enthusiasm. He remarks that Marguerite Clark attains greater success in this picture than in any of her previous screen triumphs, and also that Heléne is an unique character, both of which laudatory statements are unquestionably true.

But in the review on the herald, the press agent delves little into the entrancing personality of Miss Clark, perhaps believing that that is too obvious to comment upon. At all events,



THE PROPOSAL OF MARRIAGE

we will comment upon the attractive characterization rendered by the star. A considerable portion of Miss Clark's role calls for light playing, in which phases of the picture she is particularly effective and pleasing. In fact, this winsome atmosphere created by Miss Clark, which runs its course intermingled with the dramatic intensity of the story, creates an added interest and suspense.

It is due to the excellent construction of the story that Miss Clark has been afforded such an appropriate role. Heléne is the daughter of a once proud Englishman who exiles himself to Canada when revealed as a card cheat. In the northern wilds he continues his evil life in company with one Pierre, a half-breed.

They are constantly in danger of capture by the soldiers, one of whom Heléne loves dearly.

Through all the scenes in which Heléne is attempting to remain loyal to her father, and at the same time longing to fulfill the dictates of her heart, the story, by nature of its construction, commands undivided interest. Toward the end of the picture its dramatic intensity increases, and Miss Clark's role is wholly heavy.

Situations of a most original nature are introduced, too cleverly formed and numerous to be related here, but which aid materially in the production's success.

The direction has been capably handled by J. Searle Dawley. The scenes are convincingly appropriate in all instances save for the noticeable appearance of an artificial back drop. Conway Tearle as Heléne's lover, Elliott Dexter as Pierre, Frank Losee as her father, and Brigham Royce as the Indian have the roles next in importance to Miss Clark's.

THIRD GERALDINE FARRAR SUBJECT SHOWN IN LOS ANGELES

Special to Motion Picture News

Los Angeles, Aug. 23.

The third Geraldine Farrar-Lasky subject was given a private showing at the Iris theatre, Hollywood, Saturday evening, August 14, at eleven o'clock, the guests being members of the Lasky company and well known players now at the West coast.

This subject has been named "The Temptation" and has more heart interest than either of the preceding Farrar photoplays. The grand opera singer is supported in this by Pedro de Cordoba as an ambitious composer, Theodore Roberts, the impresario, and Elsie Jane Wilson, the opera star, while Miss Farrar appears as the girl of talent who prefers to sing in music halls rather than do the bidding of the opera manager.

When her sweetheart's life depends upon the production of his opera, the girl accepts the conditions of the manager, but he is prevented from perpetrating his evil desires by his former star, who commits murder.

This subject, like all previous Lasky-Farrar plays, will be a notable one for its beautiful sets. One scene is a replica of the Metropolitan Opera House stage, and another represents one of the most fashionable cafes of New York City. A very unusual feature, and one that is not noticeable, is the fact that this does not contain an exterior scene, all having been made on the Lasky stage.

The attendance at this showing was a very notable one, in that the audience was made up of perhaps the best known players of the American legitimate and motion picture stages. There were many technical men and writers present, and the leading players were showered with congratulations following the showing.

"NEAL OF THE NAVY"

(Selig—Three Reels)

(Panama-Pathé—Second Episode)

REVIEWED BY HARVEY F. THEW

WITH Lillian Lorraine and William Courtleigh, Jr., introduced for the first time, the second chapter of this serial has especial interest. There are a number of new thrills which keep the standard of action fully up to that of the opening chapter, reviewed last week. One of these, the climax of the episode, is furnished when the huge, brute-man in the employ of the two conspirators, cuts a rope ladder with his teeth, and hurls two pursuers down a lofty cliff.

There is also a chase by revenue officers, and the capture of the outlaws, who are imprisoned, but freed by the ape-man, who tears the iron bars from their cell window. "The Yellow Packet" is the title of this chapter, as the action revolves around the struggle for possession of the map of Lost Isle, which was wrapped in yellow oilskin, by Annette Illington's father, and left to her fifteen years before.

Annette is now shown as a charming girl of eighteen, and Neal as a boy of about the same age, the favorite of the naval officers and sailors with whom he has been thrown in contact. Annette assists Neal with advice and moral support in his struggle to rise, and when he reveals an ambition to try for Annapolis and become a real naval officer, she enthusiastically supports him.

The pictures show an unusual care in attention to details, and the scenes have been made as logical as is possible with a "thriller."

"THE MAN WITH THE IRON HEART"

(Selig—Three Reels)

REVIEWED BY HARVEY F. THEW

HENRY KOLKER is the author of this play of modern industrial conditions, which takes the form of an allegory in its closing scenes. The types are somewhat exaggerated, and the plot is of the style which has been popular in the films of recent months, judging from the frequency with which it has been used. Mr. Kolker, however, has managed to inject a great deal into it that is new, and the action is rapid, with situations which hold the interest and create a smooth story.

The "Man with the Iron Heart" is a great employer of labor, which he rules in harsh and brutal manner. His faithful cashier is late one day, because of lingering with his dying wife, but his explanations are disregarded, and he is discharged. He tells his story at union headquarters, and the dissatisfaction comes to a focus.

A petition from the men is torn up by the employer, who declares he will close his shops and starve them out.

The discharged cashier then appeals to the employer's wife, and she takes their part, separating from her husband, and declaring she will remain away until he shows a better spirit toward the men. There are strike riots, and in one of them the iron-hearted man is shot. Conscience and Death both appear at his bedside.

He overcomes Death, but Conscience he cannot quiet. He is led to repent his cruelties, and is reunited to his wife.

The cast is capable, including Al. Filson, Lillian Hayward, Fred Hearn, Lafayette McKee, George Demerest, Vivian Reed and Cecil Holland.

"HEARTS AND ROSES"

(Essanay—Three Reels)

REVIEWED BY T. S. MEAD

THIS production initiates Darwin Karr to Essanay pictures. The success of his debut promises that he will be a happy addition to their continually growing list of stars. He shows marked ability in the portrayal of the character of Dr. Frank Norton.

Playing opposite him is Beverly Bayne, who, as Ruth Willard, displays both charm and talent. The part of her father, Daniel Willard, is well executed by Richardson Cotton. Herbert Haywood, in the heavy role of John Baxter, registers the villianous characteristics of the mercenary heartbreaker, to the extent of overacting the part at times.

The story, written by Joseph A. Roach, tells how Ruth Willard scorns the honest love of Dr. Norton, a respected friend of the



THE RECONCILIATION

family, and accepts the proposal of marriage made by John Baxter, a fortune-seeking heart-breaker. He jilts her when she is left penniless at the death of her father. Dr. Norton assumes the financial responsibility of Mr. Willard's bank, and finally Ruth listlessly agrees to marry him. As time passes, Ruth continues to ignore the doctor's affections, and when Baxter later returns, she allows him to visit her in her husband's absence. Dr. Norton decides to leave his wife and allow him to obtain a divorce, but at the station a vision of her dead father appears and he falters in his decision. Ruth, when she finds that her husband is gone, realizes that she is really in love with him, so when he returns to the house, she joyously throws herself into his arms.

"THE COTTON KING"

(World Film—Five Reels)

REVIEWED BY PETER MILNE

EXHIBITORS who cater to that throng of the motion picture public that takes particular delight in witnessing an old fashioned melodrama, a melodrama that in its mad and rushing course quite disregards logic and detail, will find "The Cotton King" a money-making picture. It cannot be classified with the artistically good productions, in fact, it is most remote from this class, yet judging from the warm reception accorded past productions of a like nature it is destined to receive a cordial welcome from the lovers of melodrama.

We might stop to take exception to a dozen or more incidents in the picture, some of little significance and others of larger consequence, but coming after the foregoing statement, this would be stretching the point. Let the exhibitor judge for himself whether his patrons are likely to take kindly to "The Cotton King" which may harmlessly be defined as a "crude melodrama."

The story outlines the attempt of one Stockley to ruin his employer, the owner of certain cotton mills. For monetary purposes he covets Osborne's fiancee and finally failing in his attempt to alienate her affections by casting her innocent lover in a hateful light he throws her down the elevator shaft in the cotton mill and intends murdering her by allowing the lift to descend. But happily for the heroine, Osborne turns up in the nick of time, rescues his love and captures the villain.

It takes five reels to tell the story of villainy and love and at times the film seems to approach a termination but it branches off again on some other theme and only reaches an end after almost every melodramatic trick has been utilized.

In the leading role George Nash makes a manly figure of Osborne. Julia Hay as his fiancee and Eric Mayne as the heavy furnish fitting support. Oscar Eagle directed.

"RANSON'S FOLLY"

(Edison-General—Three Reels)

REVIEWED BY HARVEY F. THEW

ADMIRABLY adapted to screen presentation, Richard Harding Davis' story has been admirably adapted and screened by the Edison studios. The most has been made of the action, and the color of official and army post life has been well retained. Marjorie Ellison and Edward Earle, as Mary Cahill and Lieutenant Ranson, easily hold the center of interest, and the work of both justifies their being cast in the respective parts.

The picture covers a wide variety of life. Opening with scenes in a convent, the action passes to a Bowery saloon, to Washington society, to official surroundings, and finally to an army post



THE LIEUTENANT COMMANDS ATTENTION

in the far west. There is a "fade-in" scene of a battle in the Philippines. The scenario expertly allows for a logical flow of the story through all these vicissitudes, and a cumulative interest which holds the spectator to the finish. For these reasons it has an appeal directed to every type of audience, and every section of the country, as the experiences of the characters portrayed carried them through so many environments, that one will find a response in almost any group of spectators.

The story is that of Patrick Cahill, saloonkeeper, who sells out and takes his daughter Mary west, in order to live down the odium of his past life. She meets Lieutenant Ranson, a dashing young officer with most of his experience ahead of him. To show his fearlessness, he playfully holds up the stage coach, and boasts of his achievement, until he learns that at almost the same hour the army paymaster was held up and the driver of his rig killed. Ranson is accused of the crime, and seeing that the young officer is in danger, Cahill commits suicide, leaving a note saying that he was the highwayman and murderer.

EDUCATIONAL FILM MOVES FROM CHICAGO TO CLEVELAND

Cleveland is to be the headquarters of the Educational Film Corporation, which formerly was located in Chicago. President G. L. Warson of the corporation says that a complete motion picture studio will be in operation in Cleveland by December 1.

R. H. McLoughlin, manager of the Colonial theatre, and Paul C. Mooney, Cleveland, manager of the Fox Film Corporation, also announce that a motion picture company they have been organizing is to be affiliated with the new Cleveland studio.

TABLOID REVIEWS FOR THE BUSY EXHIBITOR

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"A Triple Winning." (Biograph. Mon., Aug. 30.)—Isabel Rea and Hector V. Sarno are featured in this story of a young deputy sheriff of the West, in love with the sheriff's daughter. She tells him she will not wed until he has won his spurs. At the same time a reward is offered for the capture of a notorious bandit. The young man fails to connect with the posse, is accused of cowardice and stripped of his badge. Dejected, he wanders in the forest, when he meets the bandit, grapples with him, and with the girl's aid, makes his capture.

"The Mystery of Henry Villard." (Biograph. Two reels. Tues., Aug. 31.)—In this we are offered an unusually interesting and well-produced picture of Southern life before the war. Villard's fiancee dies of a broken heart on discovering his perfidy, and her sister's sweetheart vows vengeance on him. The next day Villard is found shot to death, and the threat is recalled.

The young man is arrested, but the mystery is explained when an idle character of the town tells of a duel, in which Villard employed him to hide in the wood and shoot Villard's adversary before he had a chance to fire. The assassin, however, applied himself to the bottle, and forgot his part, with the result that Villard fell in the encounter. Isabel Rea, Helen Bray, William J. Butler, Hector V. Sarno, Madge Kirby and Frank Newburg compose the cast.

"Dora." (Biograph. Three reels.)—Reviewed in the issue of August 28.

"The Stranger in the Valley." (Biograph. Thurs., Sept. 2.)—Claire McDowell is very effective in this film. It is the story of a doctor's wife who, separated from her husband, takes her child to live in a country town. The mill owner's son falls in love with her, but she tells him she cannot wed. Later, the child of a neighbor becomes seriously ill, and the doctor's wife telegraphs for her husband. On the way he is killed in an automobile accident, leaving the woman free to marry her admirer.

"The Wanderer." (Biograph. Fri., Sept. 3.)—Here is another Griffith re-issue, in which Henry Walthall, Mae Marsh and Lionel Barrymore appear. The story is poetic, telling of a wandering musician, whose flute is heard in farmhouse and village, recalling those who have wandered into crime, back to the paths of their childhood. A murder is stopped, a sordid marriage prevented, and happiness spread over the countryside.

"The Wheel of the Gods." (Biograph. Sat., Sept. 4.)—This is a story to be especially commended through its delicate treatment of a delicate subject. The middle-aged doctor's wife falls in love with a younger man, and is about to flee with him when her husband returns to the house. The lover sees him coming and quickly descends to the office, where he pretends to have called for a consultation.

The physician, suspecting the real situation, makes an examination, and tells the young man his heart valves are worn out and he has only a short time to live. The power of suggestion is so strong the victim shoots himself. Augusta Anderson is charming in the lead, and Charles Bennett, Charles Perley and Clarrette Clair complete a strong cast.

"Cartoons on Tour." (Edison.)—One of the Racul Barre series with the cartoons interpolating a drama. Very funny and very well done.

"Across the Great Divide." (Edison. Sat., Sept. 4.)—He goes West to make a fortune and a home for Her. He struggles in vain for years, and at the end of that time is a telegraph operator in a railway station. There is a hold-up planned by train robbers, and one of them enters the station and, covering the operator with a pistol, compels him to send a message which will cause a head-on collision.

After sending it, he receives a message for himself, telling him She has died, leaving the message that she will meet him "across the Great Divide." Knowing that it means death, he seizes the key and cancels the train order, and the bandit immediately shoots him. He has enough strength left to shoot his murderer as the latter attempts to escape.

"The Simp and the Sophomore." (Edison. Wed., Sept. 1.)—A college life comedy. The two leading characters are Raymond McKee as the simp and Arthur Houseman as the sophomore. There is a love affair mixed up in it and, after being liberally hazed, the simp proves to be a regular fellow. Harry Eytinge, Jean Dumar and O. N. Hardy are the other players.

"The Return of Gentleman Joe." (Essanay. Two reels. Tues., Aug. 31.)—One of the most exciting of Henry C. Rowland's series of stories of Dominica Meduns, a "genteel thief." She steals a valuable necklace at a reception, and on the way home meets with a notorious criminal who has threatened to kill her.

To escape him she gets into a cab with a wealthy young man about town, whom she knows. He forces his attentions on her, and in trying to avoid him she discloses the pearls. He then threatens to turn her over to the police unless she grants his wishes, but in the nick of time her sweetheart shows up and saves her.

"Mixing It Up." (Kalem. Tues., Aug. 31.)—A "Ham" comedy without "Ham." Only "Bud" is in this side-splitting comedy release. A rather clever setting of a "dumb-waiter" is used in a number of scenes with good effect and many laughs are the direct results. The whole story is based on two cases of mistaken identity, both resulting from a burglar scare. An out of the ordinary slap stick.

"The False Clew." (Kalem. Two reels. Wed., Sept. 1.)—No. 7 of the "Mysteries of the Grand Hotel" series, and different from its forerunners in that it is a comedy drama instead of the regular melodrama style. Quite a clever vein of comedy runs through the two reels all resulting from a matinee idol imagining himself an infallible sleuth. The regular hotel sets as used in the earlier numbers are used and good acting on the part of the principals, coupled with the welcome comedy, make this release one of the best of the series.

"Gangsters of the Hills." (Kalem. Two reels. Fri., Sept. 3.)—A story of a counterfeiting gang with melodrama trimmings. The detective lover of a mountain girl finds her father a member of the gang, although she had been taught to believe him dead. The father is shot by one of the gang and the girl is not undeceived. Good exteriors, excellent photography, especially in the case of the mountain views, an interesting story, and good acting make this a good number.

"The Broken Rail." (Kalem. Sat., Sept 4.)—One of the "Hazards of Helen" series, with the entailing railroad-telegraph office story of the rail. A tramp operator, whose life had been saved by Helen is given a job as telegrapher in Helen's station and she is transferred to the main office. Later, in revenge for his discharge for laziness he almost kills a train crew working at a wreck caused by his negligence, only to be frustrated by Helen. Not up to the high standard set by others of the same series.

"A Mile a Minute Monty." (Lubin. Tues., Aug. 31.)—On same reel with "Avenging Bill and the Haunted Hat." This is a cartoon comedy by Leon Sells, the noted artist. The crying of his baby drives Monty from his home. In true cartoon fashion he uses a flying machine as the vehicle of his escape.

All sorts of weird and wonderful adventures fall to his lot, and he is led a merry dance in the air and the desert and all through queer countries.

"A Romance of Mexico." (Lubin. Mon., Aug. 30.)—What, with its tale of love, revenge, suspicion and peril, added to the beautiful scenery and fine photography always shown by Romaine Fielding's productions, this release should become a popular one.

The story tells how Jim French loving Carmen almost loses her through his revengeful rival Juan, who persuades Pablo, Nita's brother, that Jim is unworthy. The scene where Jim is saved from Pablo by Nita shooting the rope (up which both are climbing) between them, is most exciting. All ends as it should. Jack Lawton, Vinnie Burns, Henry Russell, Josephine Keith, John Gordon form the cast.

"Avenging Bill." (Lubin. Tues., Aug. 31.)—Split reel with the "Haunted Hat," and "Mile a Minute Monty." Slap stick for true with Epes Sargent as author, J. A. Murphy as producer. Mabel Paige, Roy Byron, Eloise Willard, Babe Hardy as actors. Lucy Slavey, Bill, a grocer's boy, Mr. and Mrs. Grouch do the chasing around. Needless to say a policeman is part of the chasing program. Of course a marriage between Lucy and Bill is equally inevitable.

"The Haunted Hat." (Lubin. Tues., Aug. 31.)—On same reel with "Mile a Minute Monty" and "Avenging Bill." A black cat, an old hat, a lot of silly excited village folk, the fire and police department, form the dramatis personae. When the villagers see the cat and the hat gyrating around they think it a spook, hence the trouble. Kitty seems to have the star part in the performance.

"In Spite of Him." (Lubin. Fri., Sept. 3.)—Very human is this little story. Every woman who goes to see it in her husband's company will be pointing the moral at him. It tells how Nathan Biddle could never see how his wife needed new clothes as long as there were no holes in the old ones.

"In spite of him" she gets a new frock from mother. When she refuses to tell him where she got her finery, he suspects her of all sorts of naughtiness. In righteous anger she leaves him.

Remorse overtaking him he prowls around the house and finds mother's letter. Hastily following the injured one, she magnanimously forgives him. Thurston Hall, Ethel Clayton, Florence Williams play the scenario of George Terwilliger, directed by Joseph Kaufman.

"An Artful Artist." (Lubin. Sat., Sept. 4.)—Billie Reeves with his usual company, usual director, usual author is with us for his usual Saturday release. Billie is here shown as a janitor who dresses up in the artist's clothes.

When the climbing society lady comes to offer big money to the society fad to paint her portrait, Bill nothing loath grabs it. Hubby, jealous and determined, follows wifie to the studio. Result, no green backs but a black and blue back for Bill. The bright, particular moment for a laugh is when Bill falls crashing through the studio skylight.

"The Way of a Woman's Heart." (Selig. Two reels. Mon., Aug. 30.)—A strong story, well told. Claude Harris, an actor, parts from Rose March, his sweetheart, after their theatrical company has broken up, and goes to accept a position offered by his uncle. He falls in love with another girl, and forgets Rose.

The new love has a desire to go on the stage, and years later announces her intention to call on a famous actress and ask her help. Claude goes to the actress, to ask her to discourage the girl, and finds she is the Rose of his stage days. Notwithstanding he has wronged her, the woman in her comes to the surface, and she sends the stage-struck young woman back to Claude.

"The Leaving of Lawrence." (Selig. Tues., Aug. 31.)—Twin brothers, after inheriting fortunes, separate. Lawrence stays at home and squanders his share and finds himself in difficulties. The other goes West and strikes it rich. He returns just as a young woman who has given Lawrence her photograph and has gotten into an embarrassing position thereby, is searching the room for it. At first he mistakes her for a burglar, but in a few moments all is explained and a wedding follows.

"The Awful Adventures of an Aviator." (Selig. Split reel. Sat., Sept. 4.)—There are a number of novelties in this jungle-zoo wild animal comedy, written by Roy McCardell. Harold McFutt tells so many stories of his prowess as an aviator that his bluff is finally called, and he has to fly. His machine breaks in midair, and he falls into an oil well, continuing on through to Africa, where hair-raising adventures await him. Then he wakes to find it a dream. On the same reel is another comedy: "Knockout Dugan's Find."

MUTUAL PROGRAM

"What's in a Name." (Beauty. Sat., Aug. 21.)—A lively bit of comedy in which Alderman Shea is initiated into modern methods of fishing with rod, line and other tackle. He is so grateful to the young man who has shown him the new idea that when he finds the detested admirer

of his daughter and the young angler are the same person he welcomes the youth into his family. Beatrice Van, John Sheehan and John Stepling compose the cast.

"The Living Wage." (Domino. Two reels. Thurs., Aug. 26.)—An absorbing and instructive story of a millionaire who refused to aid a girl, on the ground that "anybody can live on $4.60 a week." To prove his point he placed himself on this allowance, and went to live for a month in a tenement. There he met the very girl in question, and learned without knowing who she is, just how deep was her distress. To help her he assists in burglarizing his own house. Later when all is explained, he weds the girl, and undergoes a change in ideas.

"A Question of Honor." (Flying A. Fri., Aug. 27.)—Joe, a miner, gives a verbal option on a claim for $1,000. Later his daughter in the city writes him that her husband is in trouble and must have $2,000 by a certain date or go to jail. At the same time another man offers Joe $2,000 for his claim, but the miner is bound by his word to sell it to the first man.

On the date of the option the prospective purchaser has not the money, and asks for an extension of time, but Joe refuses, and joyfully hunts up the man who offered $2,000, receives the money just in time to wire it to his daughter and prevent the disgrace of her husband.

"Keno Bates, Liar." (Kay-Bee. Fri., Aug. 27.)—This is a thrilling drama of life in the West. Keno Bates, proprietor of a dance hall, shoots and kills a bandit who has robbed him. From a picture in the dead man's pocket, he learns that the latter's sister is about to arrive on a visit, and when the girl reaches the camp he conspires with his friends to tell her her brother was killed in a mine accident.

A dancer, jealous of the new arrival, tells her the truth, and she shoots Bates in the shoulder. When she learns the real circumstances of her brother's death she repents and nurses Bates back to health. William S. Hart is supported in the cast, by Margaret Thompson, Herschel Mayall, Louise Glaum and Gordon Mullen.

"A Child of the Surf." (Majestic. Two reels. Sun. Aug. 29.)—"Teddy" Sampson is featured in this idyl of a seaside village, as the granddaughter of an aged fisherman. Robert, son of a contractor who is building a jetty at the town, falls in love with Nancy, but owing to her grandfather's aversion to "city fellers" is obliged to disguise himself as one of the workmen in order to meet her.

There is great opposition to the contractor and his work, in the village, but through some sharp detective work, Robert conserves his father's interests, and at the risk of his own life, saves the girl from a slander plot. The aged grandfather is finally won over. Spottiswoode Aitken, Frank Borsage and T. Butler are in the cast.

"Shocking Stockings." (Komic. Sun., Aug. Aug. 29)—An unusually ludicrous fight for the varying affections of Fay Tincher, between honest Ed Dillon and Old Doc Villian (Chester Whitey). Papa thinks Fay is safe when she is buried in the sand at the beach with only her lower limbs exposed, but Ed gets a pair of wooden ones—lower limbs, that is, covers them with real stockings, and puts them in Fay's place while he and Fay go off to the Ferris wheel.

But Villian is on the job, locks Ed in his seat on the Ferris wheel, and goes swimming with Fay. The wheel is blocked while Ed is at the top, but he dives from his seat into the sea, and joins Fay. There is plenty of action, and a good supply of laughs.

"The Vagabonds." (Thanhouser. Sun., Aug. 29.)—A picturesque version of J. T. Trowbridge's poem, in which the most convincing player is Roger, the dog. The story is told by rather primitive methods, the vagabond relating it to a chance acquaintance over a wayside inn table, while a series of fade-ins show the action. Morris Foster plays the beggar and Grace De Carlton the girl.

"A Masive Movie Mermaid." (Falstaff. Mon., Aug. 30.)—This is good comedy. It relates the troubles of the director of the Desperation Film Company in filming a geat water tagedy. The leading woman resigns after being bitten by a crab, and the substitute sent out from the studio is built on the generous lines of a summer cloud—only more substantial. Other complications result in the director, who thought he was putting on a tragedy, being hailed as a great director of comedies.

"For His Pal." (Reliance. Mon., Aug. 30.)—A strong story of the lengths to which a man's friendship for another will carry him. It is a tale of the gold fields. Jo and Jim, partners, stake out a claim together; Priscilla, Jim's wife, comes on to join him, and Jo discovers that she is a former sweetheart of his.

A discharged Chinese cook locks Jo and Priscilla in a room together, and tells Jim his partner is making love to his wife. Jim hurries to the house, furious. To save Priscilla, Jo tells Jim he came to rob him of some gold nuggets, and Priscilla is holding him up. The admission breaks their long friendship, and Jo disappears. Later, the Chinaman, dying, confesses his part in the affair. In the cast are A. D. Sears, G. M. Blue, Irene Hunt and J. P. McCarthy.

"The Divine Decree." (American. Two reels. Mon., Aug. 30.)—Reviewed at length in another part of this issue.

"Green Apples." (Beauty. Tues., Aug. 31.)—Fifteen or twenty real live, red-blooded newsboys inject considerable comedy into this picture, which shows how a young physician who goes to the country for peace and quiet finds a great lack of both, but is compensated by falling in love with a young suffragette, who is conducting a noisy newsboys' outing in the camp next door. Neva Gerber and Webster Campbell appear in this picture.

"Hearts and Flowers." (Majestic. Tues., Aug. 31.)—The highly improbable story of a musician, who is attacked by a tramp as he starts out on a tour, and the tramp, who has stolen his victim's clothes, being killed in a railroad wreck, the musician's wife is informed that her husband is dead.

Instead, he wanders for years with his memory a blank, and finally he strikes the little town where his wife and son are living. She recognizes him marching at the head of a street parade, and claims him, only to find he has no recollection of her. His mind is restored by an operation, and there is a happy ending.

"The Turning Point." (Reliance. Wed., Sept. 1.)—This is an unusual story of Washington life. Drummond, formerly an Alaskan prospector, is in love with Elinor, sister of Senator Delafield, to whom Drummond bears a striking resemblance.

Drummond learns that the Senator is in danger of becoming incriminated in a plot against the government, and to save him he seizes upon a moment when the senator is too ill to attend a meeting of the conspirators, and goes himself as the senator.

He makes a speech which saves Delafield's honor, and wins Elinor as his prize. Ralph Lewis doubles as Delafield and Drummond. Other parts are played by Marguerite Marsh, Wilbur Highby, Fred Stuart, Henry Mack and James Cosgrave.

"The Spirit of Adventure." (American. Wed., Sept. 1.)—A wealthy young bachelor, who is bemoaning the oft-repeated fact that adventure is dead in this modern age, sees a beautiful young woman apparently being kidnapped in a park opposite his home, and his desire to rescue the fair victim leads to an investigation, which results in the discovery that she is a notorious jewel thief. Entertaining in a mild and harmless way. Edward Spencer in chasing a taxicab discloses more ability as a runner than as an actor. Vivian Rich and Jack Richardson add to the strength of the cast.

"Making Matters Worse." (Cub. Thurs., Sept. 2.)—George Ovey certainly does make matters worse as to his standing with the police, but not at all for the standing of the Horsley comedies. This is the third. Although extravagantly illogical, it is diverting and really funny. To escape the police, on whom he has dropped a three-ton rock, Jerry dresses as a serving maid, and manages to make all kinds of trouble around the house until he is unmasked and arrested.

"Hidden Crime." (Reliance. Fri., Sept. 3.)—Love, jealousy and crime combine to make a thrilling story in this one-reel Western subject. A ranch owner, in love with the sheriff's daughter, becomes jealous of the sheriff's assistant, and spreads the report that the latter is an ex-convict. The sheriff orders the young man to leave the district, but the girl refuses to believe the story, and elopes with him.

They are pursued by the rancher, who assaults his successful rival and, fearing he has killed him, starts a prairie fire to cover his crime. The girl gets help, rescues her sweetheart and brings the ranchman to justice. Irene Hunt is assisted in the cast by G. M. Blue, A. D. Sears, Richard Cummings and Bessie Buskirk.

PATHE EXCHANGE INC.

"Pathe Weekly, No. 64." (Pathe.) U. S. Coast Guard lifesavers give a demonstration at Chicago; women at work on munitions of war in England; Dario Resta makes 102.85 miles an hour in auto race, with other scenes of contest in Chicago; little son of Governor and Mrs. Whitman, with his guard, at Newport; lessons of the Eastland disaster result in the ballasting of a big Chicago whaleback with 790,000 pounds of sand; South American diplomats confer with Washington officials over the Mexican situation; transference of the "suffrage torch" from New York to New Jersey women in the Hudson River; test of floating mines in Boston harbor; third log-rolling of the Woodmen of the World, at Hawkinsville, Ga.

"The Marcenay Fish Ponds." (Pathé. Split reel.)—A most interesting educational reel, showing the system of feeding and breeding fish. There are several remarkable net hauls shown, and a study of some fine specimens of carp. On the same reel is "Picturesque French Guinea," showing magnificent views of superb waterfalls. The photography in both parts is most excellent.

"The Romance of Elaine, Chapter 34." (Pathé.)—"The Flash" is the title of this chapter of the famous "Exploits." It is full of thrilling adventure, not always consistent or coherent, but it is exciting and keeps everybody within range of the camera busy all the time.

Disguising himself as a taxi-chauffeur, the professor trails one of the conspirators, and traps him as he is passing a plan of the New York Harbor fortifications to a confederate. In an automobile chase, the professor is shot, but Elaine gets the plans, and through the artful arrangement of a camera, gets a photograph of the thief as he tries to regain them.

"Colonel Heeza Liar at the Bat." (Pathé. Split reel.)—This is one of the most delightful of the cartoon series yet issued. The colonel dominates the ball park, throwing remarkable curves, intimidating umpires, and knocking the ball finally into the mouth of a pelican, which holds it while the colonel makes as many home runs as he pleases. On the same reel is the sixth part of the "Intimate Study of Birds," this one being devoted to the carrier pigeon.

"Neal of the Navy. Chapter 1." (Panama.) Reviewed in issue of August 28.

"A Merry Chase." (Starlight.)—A real active comedy, in which Heinie and Louie rescue an heiress from her burning home, and as a reward Heine gets a job as janitor. Heinie is a glorious failure at any kind of work, and this, with Louie's experience with confidence gentry, creates a number of laughable situations.

"Pathe News, No. 66." (Pathe.)—Women archers in tournament at Chicago; 175,000 gallons of oil go up in a great fire at Whiting, Ind.; R. Norris Williams defeats Karl Behr at lawn tennis; General Villa and George L. Crothers call on General H. L. Scott, U. S. A., at El Paso; western Pennsylvania firemen on parade at convention; raising the hull of the ill-fated Eastland in Chicago River; exciting motor boat races at Port Washington, L. I.; Roy Repp does "stunts" with his bucking auto at Pittsburgh; Pathé Paris Fashions, in colors.

"Pathé News, No. 67." (Pathé.)—Scenes following the lynching of Leo Frank in Georgia; steamship *Arabic* leaving New York on her last voyage to England; Mexican Indians at El Paso celebrate the feast of their patron saint; the only baby zebra ever born in the New York zoo; recruiting scenes at Manchester, England; firing the great disappearing coast defense guns at San Francisco; animated cartoon by W. C. Morris.

"The Fallen Standard." (Balboa. Two reels.)—This is an interesting and well-told story of a young man whose puritanical standards and devotion to the virtue of his ancestors led him to cast off the girl of his real choice and marry another, who proves later to be the real sinner. In the beginning the girl goes to the city to try literature, and is successful.

She returns, bringing with her a baby, which she adopted after it was left beside her on a park bench. The young man insists on misunderstanding, casts off the girl, and marries another. Fifteen years later the adopted son is shot while robbing a bank, and the puritan's wife recognizes him as her son. She tells her husband the story of her betrayal, and in a fury he throws her violently to a sofa and kills her. The boy also dies.

"The Galloper." (Pathé.) Five reels.)—Reviewed elsewhere in this issue.

"Picturesque Java, and in Dahomey." (Pathé. Split reel.)—Here is a most picturesque collection of scenes from little known corners of the world. The photography is of high character, and the scenes chosen with a great artistic sense, resulting in a charming and educational film.

UNIVERSAL PROGRAM

"Animated Weekly, No. 181." (Wed., Aug. 25.)—A view of the two-mile bridge, which structure will link Long Island to New York City; sailors from the *North Dakota* and *Minnesota*, marching at the San Diego Fair; testing a new mail express device; Art Smith flying at the fair and numerous other items of interest.

"The Broken Coin." (Universal Special Feature. Two reels. Chapter 10.)—This instalment is merely one long chase in which all the parties in search of the halves of the coin participate. It is rather confusing at times, as the action is so fast that one cannot place the different people. Much that is thrilling is introduced, including an automobile chasing a train, the former vehicle running on the railroad tracks.

"The Chimney's Secret." (Victor. Wed., Aug. 25.)—A bank cashier poses at night as a beggar. As the cashier he robs the bank, then disappears into his other character. His sweetheart discovers his perfidy. He becomes conscience stricken and dies. This is novel and well played by Lon Chaney as the cashier, and Gretchen Lederer as the girl.

"Jewel." (Broadway Universal Feature. Five reels. Mon., Aug. 30.)—Reviewed at length in issue of Aug. 21.

"A Maid and a Man." (Nestor. Mon., Aug. 30.)—An average Nestor introducing nothing extraordinarily funny, yet containing enough laughs to well maintain the interest. Mother wants to marry her older daughter first, so when Jack comes to visit she makes the younger dress as maid. But Jack prefers the latter, and after some involved situations succeeds in winning her. Jack Dillon and Billie Rhodes are the leads.

"Misjudged." (Gold Seal. Three reels. Tues., Aug. 31.)—A misunderstanding between husband and wife, due to the interference of the man's partner mixed in a slight smattering of crook psychology, furnishes Harvey Gates with a theme containing many possibilities.

It has been produced in an entertaining style by William Worthington, although the latter stages of the play tend to deal wholly with the adventures of the estranged couple, Herbert Rawlinson, Anna Little, Agnes Vernon and Richard Sterling are the principals.

"The Only Child." (Imp. Tues., Aug. 31.)—A fine comedy, with King Baggot in the leading role. He has to mind his child while his wife is at the matinee, and the little girl proceeds to play havoc with the entire office. Finally they believe that she is locked in the safe, and after much trouble they get it open and in comes the child in its mother's arms. Old, but still very good.

"For Professional Reasons." (Big U. Two reels. Wed., Sept. 1.)—A drama written by Harvey Gates disproving the statement that "blood will tell." A girl proves that, though her father and brother are thieves, she inherits no such tendency. This story is cleverly developed, and culminates in a climax of unusual significance and power. Burton King directed.

"The Eagle." (Laemmle. Thurs., Sept 2.)—A satisfying drama with Hobart Henley and Grace Thompson in the leading parts. A girl searching for her brother unknowingly finds him when she falls into the hand of a gang of crooks in which he is an active member. His reformation comes in time to save him from the hands of the law.

"Tam o' Shanter." (Big U. Three reels. Thurs., Sept. 2.)—This based on the famous poem by Robert Burns, and depicts the farcial manner in which an old Scotchman was cured of the drink habit, and as a side incident gives the entertaining love affair of his daughter. There is much that is humorous in the picture, chiefly those scenes in which the wife of old Tam keeps guard over him, and the churchyard scene.

Murdock MacQuarrie, who directed it, can do better. The atmosphere is only semi-convincing, while better types of extras could have been selected. Some of the stone scenes are most plainly faked. MacQuarrie's Tam is an enjoyable figure, while as his wife and daughter respectively, Evelyn Thatcher and Majorie Beardsley appear.

"Lizzie and the Beauty Contest." (Nestor. Two reels. Fri., Sept. 3.)—Al Christie, Nestor's chief comedy director, took occasion to weave a most enjoyable comedy about the recent trip of the beauties to Universal City. Victoria Forde appears as the beauty from Weedville, who, after strenuous treatment from a beauty parlor artist, succeeds in winning the prize.

Ed Lyons and Lee Moran appear in roles through which they are easily able to create a great amount of laughter. Ruth Purcell, the actual winner of the contest, is also shown, together with such celebrities as Carl Laemmle, Pat Powers, Joe Brandt and Al Christie himself.

"Vagabond Love." (Victor. Fri., Sept. 3.)—By L. V. Jefferson; produced by Norman MacDonald and featuring Violet MacMillan, Kingsley Benedict and M. K. Wilson. A very pretty drama depicting the manner in which a traveling musician awoke the love in a cruel husband's heart, for the woman he (the musician) once loved himself.

"Coral.' (Bison. Four reels. Sat., Sept. 4.)—Olga Prinzlau Clark has taken those three ingredients of a popular society drama, the temperamental artist, his social butterfly of a wife and the little orphaned girl of the seashore, and made them the important incidents of this picture.

The story can easily be imagined. The husband is unsatisfied with his wife, and his meeting with the girl of his own heart causes him to neglect her. She is finally killed in a train wreck and the artist is free.

It is a story full of the most unexpected happenings, but likewise it is rather crudely developed. The direction under the care of Norman MacDonald has been fair in most instances, save for the studio storm shown through the window of the house. The wreck of the express trains constitutes a good thrill as well as being a good piece of mechanical trick work.

The cast is headed by Wellington A. Playter and Marie Walcamp, while Ruby Cox is seen as the wife. Miss Cox is quite wooden in this part.

"When Hiram Went to the City." (Joker. Sat., Sept. 4.)—A fair low comedy written by Tom Delmar, and produced by Curtis. The rube goes to the city, where he tries his hand at fighting, but is a dismal failure, and consequently his waitress love forsakes him. Max Asher, Gale Henry and Lillian Peacock are the principals.

"The Shot." (Powers. Two reels. Sun., Sept. 5.)—To prevent the man who is physically deficient from marrying, his brother demands him to kill himself. Refusing, the two men fight and the reprobate is killed in the scuffle. This picture starts with the murder and afterwards works backwards and forwards, the former to demonstrate the brother's motives for the killing, and the latter to unfold further developments of the plot.

Carl Le Viness produced this with a cast headed by Sydney Ayres, Doris Pawn and Richard Sterling. It will interest, although at times the different places in which the action is transpiring is not clear. The minor support is rather poor.

"Gertie's Joy Ride." (L-Ko. Sun., Sept. 6.)—Seldom has this slapstick company released such a wholesome, mirth provoking fracas as this one reel subject, which, besides being unusually funny, is entirely free from questionable scenes.

The cast is headed by Gertrude Selby, Hank Mann and Reggie Morris. The plot is the conventional lover's mixup, but the chase in the end is the feature of the picture. It is wild, sensational, breath taking and funny, and puts a novel climax on a comedy that has several other original moments.

CORPORATION STATISTICS

At Albany, N. Y.:

LAVINIA AMUSEMENT COMPANY, Brooklyn—Moving picture houses and moving picture performances. Capital, $1,000. Directors: Charles F. Duryea, Samuel J. Marshall and Cuthbert W. Jewell, 373 Morris street, Brooklyn.

TEN BROECK AMUSEMENT COMPANY, Madina.—Moving picture theatres. Capital, $10,000. Directors: Carlotta L. Ten Broeck, William H. Ten Broeck and Wessell Ten Broeck, all of Kingston, N. Y.

GARNER AFRICAN FILM COMPANY, INC., New York.—To produce motion pictures. Capital, $15,000. Directors: Carl E. Akeley, Raymond L. Ditbars and Richard L. Garner, Hotel York, Thirty-sixth street and Seventh avenue, New York City.

ESKAY HARRIS FEATURE FILM COMPANY, INC., New York.—Motion pictures. Capital, $10,000. Directors: Samuel Kambrouck, Julius Harris and Joseph Harris, 116 West Fortieth street, New York City.

EUREKA LEASING CORPORATION, Rochester.—Motion picture leasing. Elmer J. Walters, Hugh Satterlee and Leon A. Plumb, all of Rochester.

FILM PROCESS CORPORATION, New York.—To manufacture motion pictures and motion picture machines. Capital, $100,000. Directors: Herbert J. Cuskley, Alice McCarren and Henry A. Eberhardt, 1849 Jackson avenue, New York City.

COMEDY FILM SERVICE COMPANY, INC., New York City.—Motion picture machines, films and accessories. Capital, $10,000. Directors: Allan E. Deutsch, Lawrence Cohen and Lopis Cohen, all of 1010 Eastern Parkway, New York City.

B. F. KEITH REALTY CORPORATION, New York.—General theatricals of all kinds. Capital, $100,000. Directors: Edward G. Lauder, Jr., Charles Lorenberg and Andrew T. Bradley, 1564 Broadway, New York City.

CONGERS REALTY COMPANY, INC., New York.—Realty, theatrical and to conduct motion picture houses. Capital, $20,000. Directors: Orlando F. Gallagher, Laura S. Gallagher and Thomas F. McMahon, 1400 Broadway, New York City.

THE "WHITNEY-BY-THE-SEA," INC., Brooklyn.—To conduct hotels, bathing houses and motion picture houses. Capital, $20,000. Directors: Alphonse Sterck, Gaston Sterck and Edgar Sterck, all of 2830 Sedgwick street, Brooklyn.

UNIVERSAL MOVIEGAME COMPANY, INC., New York.—Exploiting games applying to titles of photoplays. Capital, $500. Directors: Kathryn Short, George S. Parsons and Alice W. Parsons, 59 Westervelt avenue, New Brighton, N. Y.

PLIMPTON EPIC PICTURES, INC., New York.—Motion pictures. Capital, $100,000. Directors: William S. Shaterian, Percival K. Frowert and Sidney D. Ripley, Hempstead, L. I.

THE EQUITY MOTION PICTURE COMPANY, INC., of New York City, has filed a certificate with the secretary of state setting forth that it has increased its capital from $5,000 to $50,000.

MAY AMUSEMENT COMPANY, New York; motion pictures; capital, $1.000. Directors: Adeline Gestin, Frank Gestin and Henry A. Shea, 1493 Broadway, New York City.

ADELINE AMUSEMENT COMPANY, New York; motion pictures; capital, $1,000. Directors: Adeline Gerstin, Frank Gerstin and Henry A. Shea, 1493 Broadway, New York City.

POPULAR FILM CORPORATION, Manhattan; motion pictures and vaudeville; capital, $20,000. Directors: Lawrence S. Harris, Bertram H. Milf and Edmund Levine, New Rochelle, N. Y.

FILM BY-PRODUCTS CORPORATION, New York; to deal in, refine and reclaim all motion picture films, refine, reclaim and sell all kinds of chemical and natural by-products; capital, $30,000. Directors: Frank T. Coffyn, Wallace A. Beatty and George F. Lewis, 2 East Tenth street, New York City.

REL-LET AMUSEMENT COMPANY, Woodmere; theatrical opera house and music hall business; capital, $5,000. Directors: Leo C. Teller, Herbert S. Ausher and Ebner B. Stupel, 97 East Ninety-sixth street, New York City.

EMPIRE FILM DELIVERY SERVICE, Brooklyn; to collect, transmit and deliver motion picture films and paraphernalia; capital, $1,000. Directors: John L. Martin, Rudolph E. De Vivo and Michael Porto, 2149 Bergen street, Brooklyn.

MAGNETO FILM CORPORATION, New York; to manufacture film for use in motion picture cameras and film of every sort, and property pertaining to motion picture business; capital, $50,000. Directors: Antonio Ostumi, Charles Madenian and Charles Garbo, 304 East Eightieth street, Brooklyn.

THE TRIANGLE FILM CORPORATION, of Richmond, Va., has filed a certificate of incorporation with the secretary of state, who has authorized it to do business in this state. The capital is $5,000,000, and the company's representative in New York City is E. L. Thomas, 71 West Twenty-third street.

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Motion Picture News
220 West 42nd St. New York

MOTION PICTURE NEWS.—Send my copies as per the following route. Issue mailed from New York

On Sept. 2 to .....
On Sept. 9 to .....
On Sept. 16 to .....
On Sept. 23 to .....
On Sept. 30 to .....
On Oct. 7 to .....
Signed .....

"WHEN A WOMAN LOVES"

(Rolfe-Metro—Five Reels)

REVIEWED BY HARVEY F. THEW

WHEN, as it sometimes happens, Intelligence joins hands with Earnest Effort, results are almost certain. A keen observer has discovered that this rule applies even in the production of motion pictures. The results obtained by the B. A. Rolfe people in introducing Emmy Wehlen to the screen are of the kind which made Intelligence famous, and again recommend it to the favorable notice of the human race.

Delightful in her own personality, Emmy Wehlen has been given every assistance in her work, and a finished and charming picture is the consequence. Rare discernment in the selection of locations, the lighting of interiors, and the arrangements of the sets have been supplemented by striking effects, obtained simply by placing the camera where the average director would never think of placing it.

An impressive example of this is the rescue scene, where the summer hotel guests, on the balcony in the foreground, watch the overturned canoe and the victims in the water far below, through a perspective of pergolas, foliage, piazzas and shipping.

Applied logic and common sense have been used to produce a photograph of living action as truthful as the camera reports everything, unless someone interferes with it, and the picture amply rewards the energy expended on it. To tell the truth, such a production is no more than Emmy Wehlen deserves. Others in the cast to be congratulated are Arthur Ashley, Mrs. Costello, Arlotta De Felice and Frank Whitson.

A country girl comes to the city seeking work, in order to care for her aged and ailing mother. She becomes involved with her renegade sister, who is connected with a crowd of card sharps, and the dainty girl is used by them as a decoy. She discovers her true position when she sees one of her companions cheating a victim which she has innocently introduced into the card game, and denounces him. He attacks his victim, and is about to kill him, when Emmy stops him with a bullet. She is arrested, but later cleared, and weds a wealthy bachelor who has watched her career.

This simple story is embellished by elaborate costuming and settings, which include a magnificent summer hotel, yachts and the like. There should be no doubt of its appeal to both country and city audiences.

"THE MASKED DANCER"

(Kalem Broadway Favorites—Three Reels)

REVIEWED BY H. S. FULD

AMID a rather gorgeous setting of Oriental fittings, curios and the like, Anna Orr in the character of Hera, an Oriental dancer, gives a remarkable impersonation. To say that it is realistic would be putting it mildly, for seldom, if ever, has a director gone to the extremes that George L. Sargent has in this case. Beautiful rugs, tapestries, vases and other articles of every description, and oriental in character—genuinely oriental at that—are used in profusion, with the result that a wonderful background is presented.

In the story, which is from the pen of Mrs. Owen Bronson, Hera, the dancer, is the daughter of a wealthy Persian who is mysteriously slain during a struggle with an American tourist, Paul Wright (Cort Alberson).

The girl swears to avenge her father's death, and, suspecting Wright, follows him to America in search of revenge.

The guilty man is Alam, a secret lover of Hera's, who, knowing of her father's opposition of his suit, determines to utilize the first opportunity that presents itself to put him out of the way. During the struggle between Wright and the Persian, Alam (Rollo Lloyd) surreptitiously sticks a knife into the Persian, and slipping the weapon into the unsuspecting Wright's hand makes his getaway.

Wright, accused, breaks away from those holding him and escapes to America.

Hera, following, secures a position on her arrival in a cabaret, where she becomes a star of the first magnitude, and her dances become the talk of the town. Wright falls into a trap she has laid, and is conducted to her room in the hotel only to find Alam hidden in a closet.

In the struggles that follows Alam is killed, and dying confesses his guilt and declaims Wright guiltless.

Hera and Wright make up and the end is—well, obvious.

MR. EXHIBITOR

The "Battle of Przemysl"

has received NATION WIDE PUBLICITY worth HUNDREDS of THOUSANDS of DOLLARS within the last week.

This publicity was neither BOUGHT nor PAID FOR, BUT it has made one hundred million people still more desirous of seeing the

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The NEUTRALITY of our Feature is **wholly** evidenced by the cordial reception of A. K. Dawson, our Correspondent at the American Embassy in Berlin, by United States Ambassador James W. Gerard. WATCH for the next great A. C. F. Feature.

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Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES OF NEXT WEEK

Monday, August 30, 1915.

BIOGRAPH—A Triple Winning, D., 1000..... 18754
ESSANAY—The Quitter, D., 1000..... 18762
KALEM—The Masked Dancer, D., 3000..... 18755
LUBIN—A Romance of Mexico, D., 1000..... 18763
SELIG—The Way of a Woman's Heart, D., 2000..... 18758
*SELIG—Hearst-Selig News Pictorial, No. 69, N., 1000. 18761
VITAGRAPH—Jarr and the Visiting Firemen, C., 1000. 18760

Tuesday, August 31, 1915.

BIOGRAPH—The Mystery of Henri Villard, D., 2000.. 18772
ESSANAY—The Return of Gentleman Joe, D., 2000... 18764
KALEM—Mixing It Up, C., 1000..... 18771
LUBIN—Avenging Bill, C., and The Haunted Hat, C., and A-Mile-a-Minute Monty, C., Split Reel..... 18770
SELIG—The Leaving of Lawrence, D., 1000..... 18766
VITAGRAPH—Hearts Ablaze, D., 3000..... 18767

Wednesday, September 1, 1915.

BIOGRAPH—Dora, D., 3000..... 18784
EDISON—The Simp and the Sophomores, C., 1000..... 18774
ESSANAY—Joe Boko in "Saved by Gasoline," Cartoon, and Scenic, Split Reel..... 18777
KALEM—The False Clew, D., 2000..... 18775
KNICKERBOCKER STAR FEATURES—Nancy of Stony Isle, D., 3000.....18781
LUBIN—The Wild Cat, D., 2000..... 18779
VITAGRAPH—The Quarrel, C., 1000..... 18778

Thursday, September 2, 1915.

BIOGRAPH—The Stranger in the Valley, D., 1000... 18787
ESSANAY—Versus Sledge Hammers, C., 1000..... 18788
LUBIN—The Phantom Happiness, D., 3000..... 18789
MINA—Squeals on Wheels, C., 1000..... 18794
SELIG—The Man with an Iron Heart, D., 3000..... 18795
*SELIG—Hearst-Selig News Pictorial, No. 70, N., 1000. 18793
VITAGRAPH—The Fire Escape, Com.-D., 1000..... 18792

Friday, September 3, 1915.

BIOGRAPH—The Wanderer, D., 1000..... 18807
EDISON—The Way Back, D., 4000..... 18798
ESSANAY—Broncho Billy Begins Life Anew, D., 1000.. 18802
KALEM—Gangsters of the Hills, D., 2000.....18803
LUBIN—In Spite of Him, D., 1000..... 18806
VITAGRAPH—Their Agreement, C., 1000..... 18805

Saturday, September 4, 1915.

BIOGRAPH—The Wheel of the Gods, D., 1000..... 18816
ESSANAY—The Whirlpool, D., 3000..... 18809
EDISON—Across the Great Divide, D., 1000..... 18808
KALEM—Gangsters of the Hills, D., 2000..... 18803
LUBIN—An Artful Artist, C., 1000..... 18812
SELIG—The Awful Adventure of the Aviator, C., and Knock-Out Dugan's Find, C., Split Reel..... 18817
VITAGRAPH—The Offending Kiss, D., 2000..... 18813

RELEASES OF THE WEEK AFTER

Monday, September 6, 1915.

BIOGRAPH—Among Those Killed, D., 1000.....
ESSANAY—Caught, D., 3000.....
KALEM—The Vanderhoff Affair, D., 4000.....
LUBIN—Teasing a Tornado, D., 1000.....
SELIG—The Mystic Ball, D., 2000.....
*SELIG—Hearst-Selig News Pictorial, 71, 1000.....
VITAGRAPH—Mrs. Jarr and the Society Circus, C., 1000 .....

Tuesday, September 7, 1915.

BIOGRAPH—A Difference of Opinion, D., 2000.....
ESSANAY—His Crucible, D., 3000.....
KALEM—Merely a Bride, C., 1000.....
LUBIN—Finn and Haddie, C., 1000.....
SELIG—Never Again, D., 1000.....
VITAGRAPH—The Kidnapped Stockbroker, D., 2000..

Wednesday, September 8, 1915.

EDISON—Cartoons on the Beach, C., 1000.....
ESSANAY—Hazel's Two Husbands and What Became of Them, C., 1000.....
KALEM—When Thieves Fall Out, D., 2000.....
LUBIN—The Irish in America, D., 3000.....
VITAGRAPH—The Siren, C., 1000.....

Thursday, September 9, 1915.

BIOGRAPH—The Broken Wrist, D., 1000.....
ESSANAY—A Quiet Little Game, C., 1000.....
LUBIN—Romance as a Remedy, D., 2000.....
MINA—One Reel Comedy (Title Not Reported).....
SELIG—'Neath Calvary's Shadow, D., 3000.....
*SELIG—Hearst-Selig News Pictorial, 72, 1000.....
VITAGRAPH—The Romance of a Handkerchief, Com.-D., 1000 .....

Friday, September 10, 1915.

BIOGRAPH—Oil and Water, D., 2000.....
EDISON—What Happened on the Barbuda, D., 3000..
ESSANAY—Broncho Billy and the Lumber King, D., 1000 .....
KALEM—The Little Singer, D., 1000.....
LUBIN—Jealousy, D., 1000.....
VITAGRAPH—Unlucky Louey, C., 1000.....

Saturday, September 11, 1915.

BIOGRAPH—At the Road's End, D., 2000.....
EDISON—The Call of the City, D., 1000.....
ESSANAY—Mind Over Motor, Com.-D., 2000.....
KALEM—Nerves of Steel, D., 1000.....
LUBIN—Queenie of the Nile, C., 1000.....
SELIG—Into the Dark, D., 1000.....
VITAGRAPH—One Performance Only, C., 3000.....

*Hearst-Selig News Monday's release in the East is Thursday's release in the West; Thursday's release in the East is the following Monday's in the West.

For Table of Contents See Page 86

Calendar of Current and Coming Releases

MUTUAL PROGRAM

RELEASES OF NEXT WEEK

Monday, August 30, 1915.

AMERICAN—A Divine Decree, D., 2000 03844
RELIANCE—For His Pal, D., 1000 03846
FALSTAFF—A Massive Movie Mermaid, C., 1000 03847

Tuesday, August 31, 1915.

THANHOUSER—Reincarnation, D., 2000 03848
MAJESTIC—Hearts and Flowers, D., 1000 03850
BEAUTY—Green Apples, C., 1000 03851

Wednesday, September 1, 1915.

RODEO—The Leap for Life, D., 2000 03852
AMERICAN—Spirit of Adventure, D., 1000 03854
RELIANCE—The Turning Point, D., 1000 03855

Thursday, September 2, 1915.

GAUMONT—Man and the Law, D., 2000 03856
CUB—Making Matters Worse, C., 1000 03858
MUTUAL WEEKLY—No. 35, N., 1000 03859

Friday, September 3, 1915.

KEYSTONE—Title Not Reported, C., 2000 03860
FALSTAFF—Biddy Brady's Birthday, C., 1000 03862
RELIANCE—Hidden Crime, D., 1000 03863

Saturday, September 4, 1915.

RELIANCE—The Father, D., 2000 03864
AMERICAN—A Question of Honor, D., 1000 03866
BEAUTY—A Bully Affair, C., 1000 03867

Sunday, September 5, 1915.

MAJESTIC—Her Oath of Vengeance, D., 2000 03868
KOMIC—Over and Back, C., 1000 03870
THANHOUSER—From the River's Depths, D., 1000 .. 03871

RELEASES OF THE WEEK AFTER

Monday, September 6, 1915.

AMERICAN—In Trust, D., 2000 03872
RELIANCE—The Indian Trapper's Vindication, D., 1000 03874
FALSTAFF—Pansy's Prison Pies, C., 1000 03875
KEYSTONE—Title Not Reported, C., 2000 ..... Special

Tuesday, September 7, 1915.

THANHOUSER—The Bowl Bearer, D., 2000 03876
MAJESTIC—For Love of Mary Ellen, D., 1000 03878
BEAUTY—Plot and Counterplot, C., 1000 03879

Wednesday, September 8, 1915.

RIALTO—The Unsuspected Isles, D., 3000 03880
AMERICAN—The Forecast, D., 1000 03883
RELIANCE—The Family Doctor, D., 1000 03884

Thursday, September 9, 1915.

ECLAIR—The Brand Blotters, D., 2000 03885
CUB—Jerry and the Gunman, C., 1000 03887
MUTUAL—Mutual Weekly, No. 36, T., 1000 03888

Friday, September 10, 1915.

GAUMONT—Then the Call Came, D., 2000 03889
FALSTAFF—Weary Walker's Woes, C., 1000 03891
THANHOUSER—The Mother of Her Dreams, D., 1000 03892

Saturday, September 11, 1915.

RELIANCE—The Strong Man, D., 2000 03893
BEAUTY—When His Dough Was Cake, C., 1000 03895

Sunday, September 12, 1915.

MAJESTIC—His Guiding Angel, D., 2000 03896
KOMIC—The Jinx on Jenks, C., 1000 03898
THANHOUSER—Out of the Sea, D., 1000 03899

UNIVERSAL PROGRAM

RELEASES OF NEXT WEEK

UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode 11), "The Clash of Arms," D., 2000 0806

Monday, August 30, 1915.

BROADWAY UNIVERSAL FEATURES—Jewel, D., 5000 0790
NESTOR—A Maid and a Man, C., 1000 0791

Tuesday, August 31, 1915.

GOLD SEAL—Misjudged, D., 3000 0792
REX—No Release This Week ....
IMP—The Only Child, C., 1000 0793

Wednesday, September 1, 1915.

VICTOR—For Professional Reasons, D., 2000 0794
L-KO—A Game of Love, C., 1000 0795
ANIMATED WEEKLY—No. 182, N., 1000 0796

Thursday, September 2, 1915.

LAEMMLE—The Eagle, D., 1000 0797
BIG U—Tam O'Shanter, D., 3000 0798
POWERS—No Release This Week ....

Friday, September 3, 1915.

IMP—No Release This Week ....
VICTOR—Vagabond Love, D., 1000 0799
NESTOR—Lizzie and the Beauty Contest, C., 1000 0800

Saturday, September 4, 1915.

BISON—Coral, D., 4000 0801
POWERS—No Release This Week ....
JOKER—When Hiram Went to the City, C., 1000 0802

Sunday, September 5, 1915.

REX—No Release This Week ....
POWERS—The Shot, D., 2000 0804
L-KO—Gertie's Joy Ride, C., 1000 0805

RELEASES OF THE WEEK AFTER

UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode 12), "A Cry in the Dark," D., 2000 0823

Monday, September 6, 1915.

BROADWAY UNIVERSAL FEATURE—A Little Brother of the Rich, D., 5000 0807
NESTOR—Their Happy Honeymoon, C., 1000 0808

Tuesday, September 7, 1915.

GOLD SEAL—The Deceivers, D., 2000 0809
REX—Sh! Don't Wake the Baby, C., 1000 0810
IMP—No Release This Week ....

Wednesday, September 8, 1915.

VICTOR—No Release This Week ....
L-KO—Silk Hose and High Pressure, C., 3000 0811
ANIMATED WEEKLY—Weekly No. 183 0812

Thursday, September 9, 1915.

LAEMMLE—Both Sides of Life, D., 3000 0813
BIG U—The Finest Gold, D., 1000 0814
POWERS—"Going to the Dogs," Vaud., and "Frog and Toad Celebrities," Ed., Split Reel 0815

Friday, September 10, 1915.

IMP—Crime's Triangle, D., 2000 0816
VICTOR—The Country Circus, C., 1000 0817
NESTOR—He Fell in a Cabaret, C., 1000 0818

Saturday, September 11, 1915.

BISON—In the Sunset Country, W. D., 3000 0819
POWERS—No Release This Week ....
JOKER—At the Beach Incognito, C., 1000 0820

Sunday, September 12, 1915.

REX—Agnes Kempler's Sacrifice, D., 2000 0821
LAEMMLE—The Last Word, D., 1000 0822
L-KO—No Release This Week ....

For Table of Contents See Page 86



"NEATH CALVARY'S SHADOW"

A SELIG DIAMOND SPECIAL
IN THREE GRIPPING REELS

FEATURING
FRITZI BRUNETTE AND
WHEELER OAKMAN

RELEASED IN REGULAR SERVICE
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(Formerly with Pathé Freres in France)

In the Season's Supreme

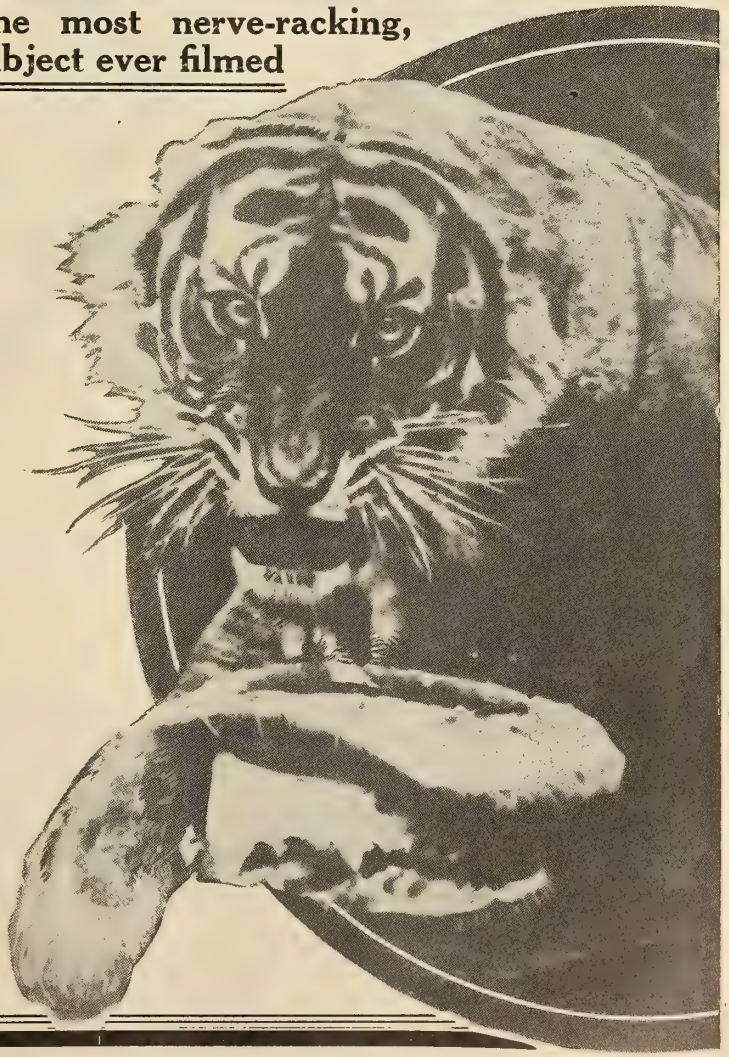
Wild Animal Picture

"Joe Martin turns 'em loose"

In Two of the Most Thrilling Acts Ever Presented on Any Screen

Produced at the Universal City Zoo under the direction of Rex de Rosselli and a great supporting cast.

Without a single doubt the most nerve-racking, most thrilling wild animal subject ever filmed



NO living Exhibitor—no matter how many animal pictures he has seen; no matter how hardened *he may think he is* to thrills in moving pictures—can say that he has ever seen anything that can even be said to equal "Joe Martin Turns Them Loose."

It is not only the most thrilling animal picture ever filmed—but it is a comedy scream from start to finish. "Joe" is a gorilla that wanders into a circus menagerie tent, and "turns the animals loose."

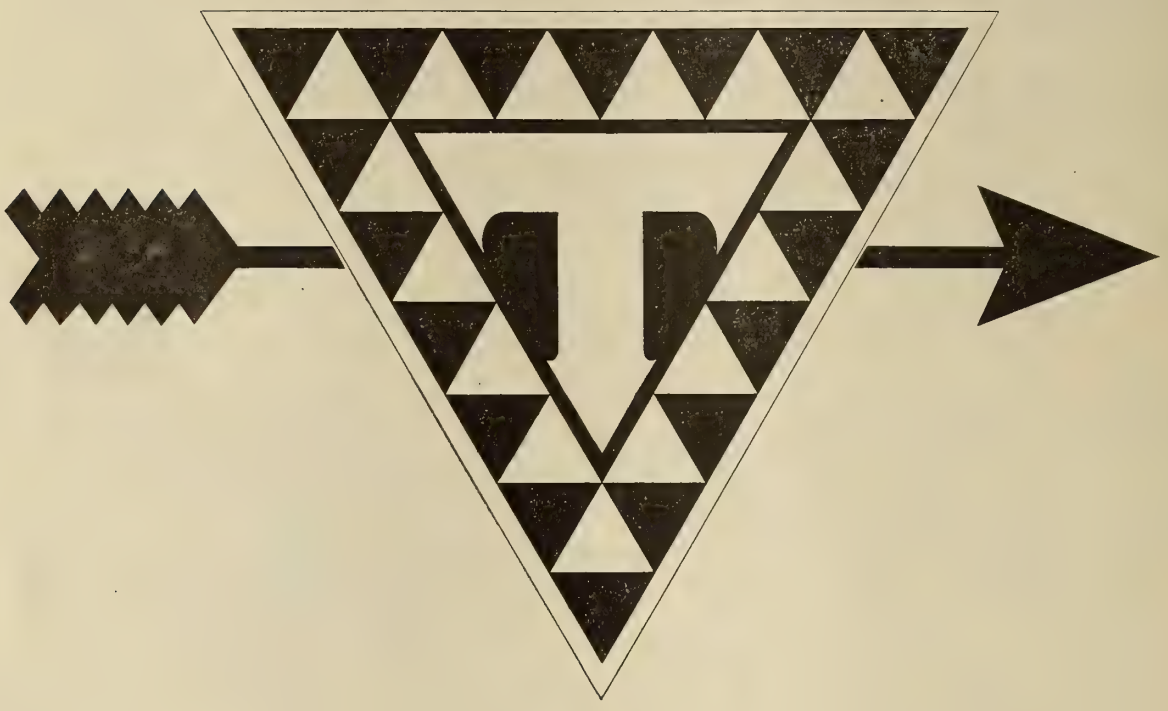
Then lions, tigers, elephants, camels, bears, jaguars, wild cats, as well as goats, pigs and horses race all over the lot and through the town. The lions and tigers take possession of homes and stores; the elephant pushes a police station (full of policemen) into the river; and the fun is fast and furious—with a throbbing thrill and a penetrating punch in every foot of film.

BOOK IT

Make no mistake. This picture is as different from the average animal film as you can possibly imagine.

You can't play this up too strong. Get busy with your Exchange immediately for Booking dates. You need it for the PROFITS it will bring you. It's a whale; it's a scream; it's a thriller; it's a surprise feature that will pack your house for a big comedy night.

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OFFICIAL

THE Triangle Film Corporation will distribute productions made under the supervision of D. W. Griffith, Thomas H. Ince and Mack Sennett. Every production will be of the very highest type and each will feature well known stars of the screen and of the stage, whose names will be announced from time to time.

Two five-reel dramas and two two-reel Keystones will be released each week.

As model theatres, indicating the way in which productions of this character can best be shown, the company will itself operate one theatre in several of its most important distributing points; such, for example, as the Knickerbocker in New York. These theatres, in which the prices charged will range from $2.00 down, will be of great service to exhibitors. Aside from the larger cities, it will not be the policy of the company to operate its own houses.

The first week's program, which will have an advance appearance during September, will consist of one five-reel drama produced under the supervision of Mr. Griffith, featuring Douglas Fairbanks; a five-reel drama produced under the supervision of Mr. Ince, featuring Frank Keenan, and a Keystone produced under the supervision of Mr. Sennett, featuring Raymond Hitchcock.

TO EXHIBITORS: Triangle plays will be rented to one good theatre only in each district.

SPECIAL MUSIC FOR EACH PRODUCTION IS BEING PREPARED

TRIANGLE FILM CORPORATION
71 WEST 23rd ST. NEW YORK

RELEASE DATES FOR READY REFERENCE

ASSOCIATED SERVICE

Week of September 13, 1915.

The Price She Paid, D., 2000.....Santa Barbara
Love and Installments, C., 1000.....Federal
For His Wife's Sake, D., 2000.....Navajo
Curing Bill, C., 1000.....Banner
His Masterpiece, D., 2000.....Liberty
Fast and Furious, C., 2000.....Ramona
A Shattered Romance, D., 2000.....Deer

Week of September 20, 1915.

A Kentucky Girl, D., 2000.....Navajo
Devoted Son, D., 2000.....Liberty
Browning Hogan, C., 2000.....Santa Barbara
Happy Awakening, C., 1000.....Alhambra
A Cattle Queen's Romance, D., 2000.....Ramona
A Watery Romance, C., 1000.....Federal
Accusing Finger, D., 2000.....Empire

GENERAL FILM PROGRAM

BIOGRAPH

8—17. Ashes of Inspiration, D.....2000
8—18. East Lynne, D.....3000
8—19. His Last Wish, Com.-D.....1000
8—20. Death's Marathon, D. (Re-issue).....1000
8—21. The Ace of Diamonds, D.....1000
8—23. Twice Won, D.....1000
8—24. Mister Paganini, D.....2000
8—26. His Birthday Gift, Com.-D.....1000
8—27. The Sheriff's Baby, D. (Re-issue).....1000
8—28. The Need of Money, D.....1000
8—30. A Triple Winning, D.....1000
8—31. The Mystery of Henri, D.....2000
9— 1. Dora, D.....3000
9— 2. The Stranger in the Valley, D.....1000
9— 3. The Wanderer, D.....1000
9— 4. The Wheel of the Gods, D.....1000

EDISON

7—31. The Bedouin's Sacrifice, D.....1000
8— 4. Not Much Force, C.....1000
8— 6. June Friday, D.....4000
8— 7. Not Wanted, D.....1000
8—11. Food for Kings and Riley, C.....1000
8—13. The King of the Wire, D.....3000
8—14. A Sprig of Shamrock, D.....1000
8—18. Cartoon on Tour, C.....1000
8—20. Shadows from the Past, D.....4000
8—21. On the Wrong Track, D.....1000
8—25. Clothes Make the Man, C.....1000
8—27. The Slavey Student, Com.-D.....3000
8—28. Matilda's Fling, C.....1000
9— 1. The Simp and the Sophomores, C.....1000
9— 3. The Way Back, D.....4000
9— 4. Across the Great Divide, D.....1000

ESSANAY

8—12. The Bell Hop, C.....1000
8—13. Broncho Billy Steps In, W. D.....1000
8—14. The Cave on Thunder Cloud, D...2000
8—16. The Market Price of Love, D.....1000
8—17. Legrand's Revenge, D.....2000
8—18. Dreamy Dud Sees Charley Chaplin, Cartoon and Scenic, ...Split reel
8—19. Tale of a Tire, C.....1000
8—20. Broncho Billy's Marriage, W.-D.....1000
8—21. The Woman Hater, D.....3000
8—23. Does the Woman Forget, D.....1000
8—24. Hearts and Roses, D.....3000
8—25. The Fable of the Roystering Blades, C..1000
8—26. The Drug Clerk, C.....1000
8—27. Her Return, D.....1000
8—28. Rule Sixty-Three, Com.-D.....2000
8—30. The Quitter, E.-D.....1000
8—31. The Return of Gentleman Joe, D....2000
9— 1. Joe Boko Saved by Gasoline, and 500 ft. Scenic .....Split reel
9— 2. Versus Sledge Hammer, C.....1000
9— 3. Broncho Billy Begins Life Anew, W.-D..1000
9— 4. The Wirlpool, E.-D.....3000

KALEM

8—11. The Riddle of the Rings, D.....2000
8—13. The Country Girl. (Re-issue).....1000
8—14. The Limited's Peril, D.....1000
8—16. The Legacy of Folly, D.....3000
8—17. Ham at the Beach, C.....1000
8—18. The Substituted Jewel, D.....2000
8—20. The Game of Life, D.....2000
8—21. A Perilous Chance, D.....1000
8—23. The Barnstormers, D.....4000
8—24. Ham and the Experiment, C.....1000
8—25. A Double Identity (Hotel Mysteries No. 6), D.....2000
8—27. A Battle of Wits, D.....1000
8—28. Train Order Number 45, D.....1000
8—30. The Masked Dancer, D.....3000
8—31. Mixing It Up, C.....1000
9— 1. The False Clew, D.....2000
9— 3. Gangsters of the Hills, D.....2000
9— 4. The Broken Rail, D.....1000

KNICKERBOCKER STAR FEATURES

6—23. The Kick-Out, D.....3000
7— 7. Hamlet, D.....3000
7—21. The Cup of Chance, D.....3000
8— 4. The Tides of Time, D.....3000
8—18. Capital Punishment, D.....3000
9— 1. Nancy of Stony Isle, D.....3000

LUBIN

8—11. Bold Emmett, Ireland's Martyr, D..3000
8—12. The Power of Prayer, D.....2000
8—13. The Deception, D.....1000
8—14. Her Romeo, C.....1000
8—16. Polly of the Pots and Pans, D.....1000
8—17. The Dead Letter, C., and Persistent Dalton, C. .....Split reel
8—18. The Second Shot, D.....2000
8—19. It Was to Be, D.....3000
8—20. When Souls are Tried, D.....1000
8—21. The Life Guard, C.....1000
8—23. The Spark and the Flame, D.....1000
8—24. Dog-Gone Luck, C., and The Victorious Jockey, C.....Split reel

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Biograph, Essanay, Hearst-Selig News Pictorial, Kalem, Selig, Vitagraph.
Tuesday—Biograph, Essanay, Lubin, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph, Knickerbocker Star Features E. O. W.
Thursday—Biograph, Essanay, Hearst-Selig News Pictorial, Lubin, Mina, Selig, Vitagraph.
Friday—Biograph, Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph, Selig.

MUTUAL PROGRAM

Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual, Weekly.
Friday—Kay Bee, Princess, American, Reliance, Thanhouser or Majestic.
Saturday—Keystone, Reliance, Royal.
Sunday—Majestic, Komic, Thanhouser.

UNIVERSAL PROGRAM

Monday—Broadway Universal Feature, Nestor.
Tuesday—Gold Seal, Rex, Imp.
Wednesday—Victor, L-Ko, Animated Weekly.
Thursday—Laemmle, Big U, Powers.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Rex. Laemmle, L-Ko.

8—25. A Species of Mexican Man, D.....3000
8—26. Under the Fiddler's Elm, D.....2000
8—27. The Mirror, D. 1000
8—28. Billie Joins the Navy, C.....1000
8—30. A Romance of Mexico, D.....1000
8—31. Avenging Bill, C.; The Haunted Hat, C., and A-Mile-A-Minute Monty, C., Split reel
9— 1. The Wild Cat, D.....2000
9— 2. The Phantom Happiness, D.....3000
9— 3. In Spite of Him, D.....1000
9— 4. An Artful Artist, C.....1000

MINA

7— 1. A Harmless Flirtation, C.....1000
7— 8. A Night's Lodging, C.....1000
7—15. The Fighting Kid, C.....1000
7—22. On the Job, C.....1000
7—29. He's In Again, C.....1000
8— 5. Waking Up Father, C.....1000
8—12. Dr. Cupid, C.....1000
8—19. A Case of Limburger, C.....1000
8—26. How Wifey Won Out, C.....1000

HEARST-SELIG NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

8— 2. The Melody of Doom, D.....2000
8— 3. The Taking of Mustang Pete, W.-D...1000
8— 5. The Scarlet Lady, D.....3000
8— 7. The Black Leopard, D.....1000
8— 9. The Face in the Mirror, D.....2000
8—10. The Gold Dust and the Squaw, W. D.1000
8—12. When Love is Mocked, D.....3000
8—14. The Orang-Outang, Animal, D.....1000
8—16—In the King's Service, D.....2000
8—17. The Prima Donna's Mother, D.....1000
8—19. The Clause in the Constitution, D....3000
8—23. The Girl with the Red Feather, D....2000
8—24. The Doughnut Vender, D.....1000
8—26. The Strange Case of Talmai Lind, D..3000
8—28. The Master of the Bengals, D.....1000
8—30. The Way of a Woman's Heart, D....2000
8—31. The Leaving of Lawrence, Com.-D...1000
9— 2. The Man with an Iron Heart, D....3000
9— 4. The Awful Adventure of the Aviator, C., and Knock Out Dugan's Find, D., Split reel

VITAGRAPH

8—11. His Fairy Godmother, C.....1000
8—12. His Bunkie, D.....1000
8—13. A Keyboard Strategy C.....1000
8—14. Heavy Villians, C.....3000
8—16. Mr. Jarr and Circumstantial Evidence, C. 1000
8—17. My Lost One, D.....2000
8—18. She Took a Chance, C.....1000
8—19. The Quest of the Widow, C.....1000
8—20. Cutey's Awakening, C, and Swedish Army and Navy, Ed.....Split reel
8—21. The Dawn of Understanding, D.....2000
8—23. The Cub and the Daisy Chain, C.....1000
8—24. From the Dregs, D.....2000
8—25. A City Rube, C.....1000
8—26. The Good in the Worst of Us, D.....1000
8—27. The Wardrobe Woman, D.....1000
8—28. The Tigress, D.....3000
8—30. Jarr and the Visiting Firemen, C...1000
8—31. Hearts Ablaze, D.....3000
9— 1. The Quarrel, C.....1000
9— 2. The Fire Escape, Com.-D.....1000
9— 3. Their Night Out, C.....1000
9— 4. A Sister's Sacrifice, D.....2000

MUTUAL FILM PROGRAM

AMERICAN

7—26. The Newer Way, D.....2000
7—28. The Deception, D.....1000
7—30. After the Storm, D.....1000
8— 2. Detective Blinn, D.....2000
8— 4. The Mighty Hold, D.....1000
8— 9. The Exile of Bar K Ranch, D.....2000
8—11. Comrades Three, D.....1000
8—16. The Jilt, D.....2000
8—18. The Assayer of Lone Gap, D.....1000
8—23. Drawing the Line, D.....2000
8—25. Mixed Wires, Com.-D.....1000
8—30. A Divine Decree, D.....2000
9— 1. Spirit of Adventure, D.....1000
9— 4. A Question of Honor, D.....1000

BEAUTY

7—27. Betty's First Sponge Cake, C.....1000
8— 3. Cupid Takes a Taxi, C.....1000
8—10. Jimmie on the Job, C.....1000
8—14. Love and Labor, D.....1000
8—17. The Honeymooners, C.....1000
8—21. What's in a Name, C.....1000
8—24. His Mysterious Profession, C.....1000
8—28. Uncle Heck, By Heck, C.....1000
8—31. Green Apples, C.....1000
9— 4. A. Bully Affair, C.....1000

BRONCHO

7—21. Cash Parish's Pal, D.....2000
7—28. The Phantom Extra, D.....2000
8— 4. The Golden Trail, D.....2000
8—11. Shorty Inherits a Harem, Com.-D....2000
8—18. The Girl from the East, D.....2000
8—25. Pinto Ben, D.....2000
9—15. Shorty's Ranch, D.....3000

CUB

8—19. The Little Hero, C.....1000
8—26. Jerry's Busy Day, C.....1000
9— 2. Making Matters Worse, C.....1000

DOMINO

7— 8. The Ace of Hearts, D.....2000
7—15. The Burglar's Baby, D.....2000
7—22. The Man Who Went Out, D.....2000
7—29. When Love Leads, D.....2000
8— 5. The Promoter 2000
8—12. The $100.000 Bill, D.....2000
8—19. The Lighthouse Keeper's Son, D.....1000
8—26. The Living Wage, D.....2000

For Table of Contents See Page 86


MINA
COMEDIES
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GENERAL FILM PROGRAM

RELEASE DATES FOR READY REFERENCE

FALSTAFF
8— 6. A Plugged Nickel, C.....1000
8—13. Gussie, the Graceful Life Guard, C...1000
8—16. A Marvelous Marathoner, C.....1000
8—20. Help! Help! C.....1000
8—23. Glorianna's Getaway, C.....1000
8—27. That Poor Damp Cow, C.....1000
8—30. A Massive Movie Mermaid, C.....1000
9— 3. Biddy Brady's Birthday, C.....1000

GAUMONT
9— 2. Man and the Law, D.....2000

KAY-BEE
7— 2. His Mother's Portrait, D.....2000
7— 9. The Hammer, D.....2000
7—16. The Tide of Fortune, D.....2000
7—23. The Play of the Season, D.....2000
7—30. When the Tide Came In, D.....2000
8— 6. The Heart of Jabez Flint, D.....2000
8—13. Over Secret Wires, D.....2000
8—20. The Knight of the Trails, D.....2000
8—27. Keno Bates, Liar, D.....2000
9—15. Never Again, D.....1000

KEYSTONE
6—21. (Special) The Little Teacher, C.....2000
6—28. (Special) Fatty's Plucky Pup, C.....2000
7— 5. (Special) Court House Crooks, C....2000
7—12. (Special) When Ambrose Dared Walrus, C. 2000
7—19. (Special) Dirty Work in a Laundry, C.2000
7—26. (Special) Fido's Tin Type Tangle, C.2000
8— 2. (Special) Lovers Lost Control, C.....2000
8— 9. (Special) A Rascal's Wolfish Ways, C.2000
8—16. (Special) The Battle of Ambrose and Walrus, C. 2000
8—23. (Special) Only a Messenger Boy, C..2000

KOMIC
6—20. Where Breezes Blow, C.....1000
6—27. Beautiful Love, C.....1000
7— 4. Mr. Wallack's Wallet, C.....1000
7—11. Beppo, the Barber, C.....1000
7—18. A Chase by Moonlight, C.....1000
7—25. Safety First, C.....1000
8— 1. The Deacon's Whiskers, C.....1000
8— 8. Father Love, C.....1000
8—15. The Fatal Finger Prints, C.....1000
9— 5. Over and Back, C.....1000

MAJESTIC
8—15. The Kinship of Courage, D.....2000
8—17. Providence and the Twins, D.....1000
8—20. The Root of All Evil, D.....1000
8—22. The Fatal Hour, D.....2000
8—24. The Little Cupids, D.....1000
8—29. A Child of the Surf, D.....2000
8—31. Hearts and Flowers, D.....1000
9— 5. Her Oath of Vengeance, D.....2000
9— 7. For Love of Mary Ellen, D.....1000
9—12. His Guiding Angel, D.....2000
9—14. The Little Life Guard, D.....1000

MUTUAL WEEKLY
Issued every Thursday.

RELIANCE
8—16. The Big Brother, D.....1000
8—18. An Independent Woman, D.....1000
8—21. Little Lumber Jack, D.....2000
8—23. Farewell to Thee, D.....1000
8—25. Editions De Luxe, D.....1000
8—28. A Bold Impersonation, D.....2000
8—30. For His Pal, D.....1000
9— 1. The Turning Point, D.....1000
9— 3. Hidden Crime, D.....1000
9— 4. The Divorcee, D.....2000
9— 6. The Indian Trapper's Vindication, D..1000
9— 8. The Family Doctor, D.....1000
9—11. The Father, D.....2000
9—13. A Dark Horse, D.....1000

RODEO
8— 7. The Near Capture of Jesse James, C..1000
8— 9. Aunt Matilda Outfitted, C.....1000
9— 1. The Leap for Life, D.....2000

ROYAL
6—12. An Unlucky Suitor, C.....1000
6—19. Not a Ghost of a Show, C.....1000
6—26. When the House Divided, C.....1000
7— 3. One Good Cook, C.....1000
7—10. They Ran for Mayor, C.....1000
7—17. Your Half and My Half, C.....1000
7—24. Making Over Grandpa, C.....1000

THANHOUSER
8—10. A Message Through Flames, and Cupid in the Olden Time, D.....2000
8—13. Weighed in the Balance, D.....1000
8—15. The Crogmere Ruby, D.....1000
8—17. When Hungry Hamlet Fled, D.....2000
8—22. In a Japanese Garden, D.....1000
8—24. Snapshots, D. 2000
8—29. The Vagabonds, D.....1000
8—31. Reincarnation, D. 2000
9— 5. From the River's Depths, D.....1000

PATHE EXCHANGE, INC.

The Pathé News—Issued Twice Every Week.

Week of August 16.

Romance of Elaine, No. 34, D., 2000.....Pathé
The Ingrate, D., 3000.....Victory
Colonel Heeza Liar, War-Dog, and An Intimate Study of Birds, Ed., Split reel, 1000 .....Pathé
The Monopolist, D., 3000.....Victory
The Sky Is the Limit, C., 1000.....Starlight

Week of August 23.

Romance of Elaine, No. 35, D., 2000.....Pathé
A Ringer for Max, French C., 2000.....Punch
Pressing His Suit, C., 1000.....Phunphilms
The Bois de Boulogne, Paris, and Through the Sierra Nevadas, Scenics, Split reel....Globe
The Silent Chord, D., 3000.....Victory
Terribly Stuck Up, C., 1000.....Phunphilms

Week of August 30.

Romance of Elaine, No. 36, D., 2000.....Pathé
Prima Donna, D., 3000.....Eclectic
Col. Heeza Liar at the Bat, Cartoon, C., and an Intimate Study of Birds, Ed., Split reel .....Pathé
Picturesque French Guinea (W. Africa), and The Marcenay Fish Ponds, Ed., Travel..Globe
Neal of the Navy, No. 1, D., 2000..Panama Films
A Merry Chase, C., 1000.....Starlight

Week of September 6.

The Fallen Standard, D., 2000.....Balboa
A Mixup for Maisie, C., 1000.....Phunphilms
Picturesque Java, and In Dahomey, Split Scenic .....Globe
Neal of the Navy, No. 2, D., 2000..Panama Films
The Galloper, D., 5000.....Gold Rooster
Monkey Shines, C., 1000.....Starlight

UNIVERSAL PROGRAM

ANIMATED WEEKLY
Issued every Wednesday.

BIG U
6—27. Their Secret, D.....2000
7— 1. The Old Grouch, D.....1000
7— 4. The Adviser, D.....1000
7—11. The Closing Chapter, D.....3000
7—15. The Opening Night, D.....2000
7—22. The Burden Bearer D.....1000
7—31. Mein Friendt Sneider, D.....1000
8— 5. Out of the Flames, D.....2000
8—10. Where Happiness Dwells, D.....1000
8—12. His Beloved Violin, D.....2000
8—19. Ethel's Burglar, D.....1000
8—26. The Mystery of the Tapestry Room, D.3000
8—29. The Valley of Regeneration, D.....2000
9— 2. Tam O'Shanter, D.....3000

BISON
7—24. The Mad Maid of the Forest, D.....2000
7—31. A Daughter of the Jungle, D.....2000
8— 7. Gene of the Northlands, D.....2000
8—14. Chasing the Limited, D.....2000
8—21. The Gopher, D.....2000
8—28. The Social Lion, D.....2000
9— 4. Coral, D. 4000

BROADWAY UNIVERSAL FEATURES
8— 9. Judy Forgot, C.....5000
8—16. Just Jim, D.....4000
8—23. Mrs. Plum's Pudding, Com.-D.....5000
8—30. Jewel, D. 5000

GOLD SEAL
7— 6. (Adv. 6) "The Crown of Death," D..2000
7—13. The People of the Pit, D.....2000
7—20. Homage, D.....2000
7—27. The Flight of the Night Bird, D.....2000
8— 3. The Great Ruby Mystery, D.....2000
8—10. A Cigarette, That's All, D.....2000
8—17. A Fiery Introduction, D.....2000
8—24. Extravagance, D. 1000
8—31. Misjudged, D. 3000

IMP
7— 5. The Wrong Label, D.....1000
7— 9. Copper, D. 2000
7—13. His New Automobile, C.....1000
7—16. The Eleventh Dimension, D.....2000
7—20. What Might Have Been, D.....1000
7—22. Thou Shalt Not Lie, D.....2000
7—27. The New Jitney in Town, C.....1000
7—30. The Hunchback's Romance, D.....2000
8— 3. Her Wonderful Day, D.....1000
8— 6. Leah, the Forsaken, D.....3000
8—10. To Frisco, Via the Cartoon Route, C..1000
8—13. Driven by Fate, D.....3000
8—16. The Country Girl, D.....1000
8—20. The Substitute Widow, D.....2000
8—24. Billy's Love-Making, C.....1000
8—27. Dr. Jekyll and Mr. Hyde, D.....2000
8—31. The Only Child, C.....1000

JOKER
7—17. Freaks, C. 1000
7—24. A Duel at Dawn, C.....1000
7—31. The Village Smithy, C.....1000
8— 7. Their Bewitched Elopement, C.....1000
8—14. A Dip in the Water, C.....1000
8—18. Her Wedding Night, C.....1000
8—21. Bobby Bump's Adventures, Cart., C., and Seeing the Funny Side of the World with Homer Croy, Ed...Split reel
8—26. A Case of Beans, C.....1000
8—28. The Bravest of the Brave, C.....1000
9— 4. When Hiram Went to the City, C....1000

LAEMMLE
7—18. For His Superior's Honor, D.....1000
7—25. According to Value, D.....1000
7—29. Heritage, D. 4000
8— 1. Paternal Love, D.....1000
8— 8. The Source of Happiness, D.....1000
8—15. In the Grasp of the Law, D.....1000
8—22. Dr. Mason's Temptation, D.....1000
8—29. The Lilt of Love, D.....1000
9— 2. The Eagle, D.....1000

L-KO
8— 4. In the Claw of the Law, C.....1000
8— 8. Shot in a Barroom, C.....1000
8—11. Hello Bill, C.....1000
8—15. Love On an Empty Stomach, C.....1000
8—22. A Tale of Twenty Stories, C.....2000
8—25. Mr. Flirt in Wrong, C.....2000
9— 1. A Game of Love, C.....1000
9— 5. Gertie's Joy Ride, C.....1000

NESTOR
7—26. The Tale of His Pants, C.....1000
7—30. The Rise and Fall of Officer 13, C..1000
8— 2. It Happened When He Fished, C.....1000
8— 6. Little Egypt Malone, C.....1000
8— 9. Dan Cupid, Fixer, C.....1000
8—13. Lost—Three Teeth, C.....1000
8—16. Tony the Wop, C.....1000
8—20. Kids and Corsets, C.....1000
8—23. His Lucky Vacation, C.....1000
8—27. His Egyptian Affinity, C.....1000
8—29. A Maid and a Man, C.....1000
9— 3. Lizzie and the Beauty Contest, C....1000

POWERS
8—14. Haunting Winds, D.....1000
8—18. Lady Baffles and Detective Duck in "The Dread Society of the Sacred Sausages, C. 1000
8—21. A Double Deal in Pork, C.....1000
8—26. Seeking an Inspiration, Vaud., and The Best People On Earth, Ed., Split reel
8—28. She Loved Them Both, D.....1000
9— 5. The Shot, D.....2000

REX
7— 1. Vanity, D. 2000
7— 6. Steady Company, Com.-D.....1000
7— 8. Souls in Pawn, D.....3000
7—13. When Hearts Are Trumps, Juvenile D.1000
7—20. A Happy Pair, C.....1000
7—25. Bound on the Wheel, D.....3000
7—27. One on Mother, Com.-D.....1000
8— 1. Jealousy, What Art Thou? Com.-D..2000
8— 3. The Proof, C.....1000
8— 8. Betty's Bondage, D.....2000
8—15. Mountain Justice, D.....2000
8—17. Quits, D. 1000
8—22. A Seashore Romeo, C.....1000
8—24. The Cad, D.....1000

VICTOR
7—23. Jeanne of the Woods (Mary Fuller), D. 1000
7—28. The Double Standard, D.....1000
8— 4. My Tomboy Girl, C.....2000
8—11. Refuge, D. 2000
8—20. The Taming of Mary (Mary Fuller), C..1000
8—25. The Chimney's Secret, D.....1000
8—27. The Box of Bandits, C.....1000
9— 1. For Professional Reasons, D.....2000
9— 3. Vagabond Love, D.....1000

For Table of Contents See Page 86

NOTICE—STATE RIGHT BUYERS!

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ALLIANCE FILMS CORPORATION

BALBOA
Beulah .....6 parts

CLIMAX COMPANY
The Lone Star Rush.....5 parts

COSMOS FEATURE FILM CORPORATION
Hearts and Flowers, D.....5 parts

FAVORITE PLAYERS
The Last Chapter .....5 parts
The High Hand.....5 parts
The Man Who Could Not Lose.....5 parts

MASTERPIECE FILM COMPANY
Hoosier School Master.....5 parts
The Truth Wagon.....5 parts
Jack Chanty .....5 parts

PAGEANT FILM COMPANY
Pageant of San Francisco.....5 parts

OZ FILM COMPANY
The Last Egyptian.....5 parts
The New Wizard of Oz.....5 parts

F. C. WHITNEY
The Chocolate Soldier.....5 parts

CONTINENTAL FEATURES

MAJESTIC
Ruy Blas .....

MUTUAL SPECIAL
Mexican War Pictures.....

NEW MAJESTIC
Sapho .....

N. Y. MOTION PICTURES
The Battle of Gettysburg.....
The Wrath of the Gods.....
Zu Zu, the Band Leader.....

R & M
The Battle of the Sexes.....
The Floor Above.....
The Dishonored Medal.....
The Mountain Rat.....
Home, Sweet Home.....

THANHOUSER
A Legend of Provence.....
Joseph in the Land of Egypt.....
Cardinal Richelieu's Ward.....
Dope .....

CORT FILM CORPORATION
The Melting Pot.....5 reels

COSMOFOTOFILM COMPANY
Incomparable Mistress Bellairs.....4 parts
Liberty Hall .....3 parts
Lil o' London.....4 parts
The King's Minister.....3 parts
Two Little Britons.....3 parts
The Middleman .....5 parts

FOX FILM CORPORATION

A Fool There Was.....6 reels
The Girl I Left Behind Me.....5 reels
A Gilded Fool.....5 reels
Children of the Ghetto.....5 reels
Celebrated Scandal (Betty Nansen)..5 reels
The Kreutzer Sonata.....5 reels
The Nigger .....5 reels
Anna Karenina (Betty Nansen)....5 reels
Valley of the Missing.....5 reels
Clemenceau Case .....5 reels
Princess Romanoff .....5 reels
A Woman's Resurrection .....5 reels
The Plunderer .....5 reels
Wormwood .....5 reels
The Devil's Daughter.....5 reels
Should a Mother Tell?.....5 reels
Dr. Rameau .....5 reels
The Witch (coming).....
Lady Audley's Secret (coming).....

GEORGE KLEINE ATTRACTIONS
Stop, Thief! .....5 parts
The Woman Who Dared.....5 parts
The Commuters .....5 parts
Who's Who in Society.....3 parts
The Spendthrift .....5 parts
The Woman Next Door.....5 parts

GOTHAM FILM COMPANY, INC.
6— 1. The Man Who Beat Dan Dolan....4 parts
7— 1. A Trade Secret.....5 parts

GREAT NORTHERN FILM COMPANY
A Deal with the Devil.....3 reels
Through the Enemy's Lines.....4 reels
The Evangelist (*W. Psilander*).....4 reels
The Heart of Lady Alaine.....4 reels

ITALA FILM COMPANY
Cabiria .....
Treasure of the Louzats.....4 parts
Jules Porel—Serpent .....3 parts
The Strong Arm of Maciste.....

LEWIS, WOLFF
Billy Sunday.....1 reel

METRO PICTURES CORPORATION

COLUMBIA PICTURES CORPORATION
An Enemy to Society.....

POPULAR PLAYS & PLAYERS
Heart of a Painted Woman.....
The Shooting of Dan McGrew.....
Vampire .....
Greater Love Hath No Man.....
The Great Match.....
The Song of the Wage Slave.....

B. A. ROLFE PHOTOPLAYS, INC.
Satan Sanderson .....
The Cowboy and the Lady.....
The High Road.....
Cora .....
The Right of Way.....
Sealed Valley .....
When a Woman Loves.....
The Soul of a Woman.....
The Bridge .....
The Better Man.....
The Stork's Nest.....

QUALITY PICTURES
The Second in Command.....
The Silent Voice.....

MUTUAL MASTERPICTURES
12. Child of God (*Reliance*).....4 reels
13. The Absentee (*Majestic*).....5 reels
14. The Victim (*Majestic*).....3 reels
15. Rumpelstiltskin (*N. Y. Motion*).....4 reels
16. Strathmore (*Reliance*) .....4 reels
17. Lure of the Mask (*American*).....4 reels
18. God's Witness (*Thanhouser*).....4 reels
19. Ghosts (*Majestic*) .....4 reels
20. The Failure (*Reliance*).....4 reels
21. The Darkening Trail (*N. Y. Motion*)..4 reels
22. The Lonesome Heart (*American*).....4 reels
23. Patriot and Spy (*Thanhouser*).....4 reels
24. Her Shattered Idol (*Majestic*).....4 reels
25. Up from the Depths (*Reliance*).....4 reels
26. The Reward (*N. Y. Motion*).....5 reels
27. The Flying Twins (*Thanhouser*).....4 reels
28. The Secretary of Frivolous Affairs (*Am.*) 4 reels
29. The Fox-Woman (*Majestic*).....4 reels
30. The Mating (*N. Y. Motion*).....4 reels
31. Milestones of Life (*Thanhouser*).....4 reels
32. The Girl from His Town (*American*)...4 reels
33. The Toast of Death (*N. Y. Motion*)...4 reels
34. A Yankee from the West (*Majestic*)...4 reels
35. Monsieur Lecoq (*Thanhouser*).....4 reels
36. Infatuation (*American*) .....4 reels

F. O. NIELSEN
Guarding Old Glory.....5 reels

PARAMOUNT PICTURES

BOSWORTH
5—17. Betty in Search of a Thrill.....5 reels
7— 5. Rugmaker's Daughter .....5 reels

FAMOUS PLAYERS
6— 7. Dawn of Tomorrow.....5 reels
6—17. Clarissa .....4 reels
6—21. The Dictator.....
7— 1. Little Pal .....5 reels
7—26. Seven Sisters .....5 reels
8— 2. Rags .....5 reels
8— 5. Sold .....5 reels
8—19. The Helene of the North.....5 reels
8—23. Poor Schmaltz .....5 reels
8—30. Heart of Jennifer.....5 reels

JESSE LASKY COMPANY
6—14. The Arab .....5 reels
6—28. Chimmie Fadden.....
7— 8. The Clue .....5 reels
7—12. Kindling .....5 reels
7—19. The Fighting Hope.....5 reels
7—29. Puppet Crown .....5 reels
8— 9. Secret Orchard .....
8—16. Marriage of Kitty.....5 reels

MOROSCO PHOTOPLAY COMPANY
6—24. Wild Olive .....5 reels
7—22. Kilmeny .....5 reels
8—12. Nearly a Lady.....5 reels
8—26. Majesty of the Law.....

PARAMOUNT
6—10. Brother Officers .....5 reels
7—15. The Running Fight.....5 reels

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Prohibition .....5 parts

STANDARD NEWSFILM, INC.
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6—14. Sins of the Mothers.....5 parts
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8—23. The Wheels of Justice.....4 parts
9— 6. Mortmain .....5 parts
9—20. Playing Dead .....5 parts

LUBIN
6— 7. The Sporting Duchess.....5 parts
7— 5. The District Attorney.....5 parts
8— 2. The Climbers .....5 parts
8—30. Ring Tailed Rhinoceros.....4 parts
9—10. The Great Ruby.....5 parts
9—20. Tillie's Tomato Surprise.....5 parts

SELIG
6—28. The Rosary .....7 parts
7—26. A Texas Steer.....5 parts
8—23. House of a Thousand Candles.....5 parts
9—20. The Circular Staircase.....6 parts

ESSANAY
6—21. The White Sister.....6 parts
7—19. The Blindness of Virtue.....5 parts
8—16. A Bunch of Keys.....5 parts
9—13. The Man Trail.....6 parts

WORLD FILM CORPORATION

8—16. The Master Hand.....
8—30. The Renegade .....

BRADY
6—28. The Face in the Moonlight.....
7—12. After Dark .....
7—19. The Cub .....
8— 9. The Stolen Voice.....
8—30. The Cotton King.....
9— 6. The Imposter .....

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A Phyllis of the Sierras (coming)..5 parts

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8—16. Letters from Bugs to Gus, No. 6...
8—23. Letters from Bugs to Gus, No. 7...
8—30. Letters from Bugs to Gus, No. 8...

SHUBERT
6— 7. An Indian Diamond.....
6—21. The Moonstone .....
7—26. Marrying Money .....
8—23. The Little Dutch Girl.....

LEDERER
8— 2. Sunday .....

WIZARD
7—26. Pokes & Jabs in a Quiet Game.....
8— 2. Pokes & Jabs in Mashers and Splashers .....
8— 9. Pokes & Jabs in Juggling the Truth.
8—16. Pokes and Jabs in Clover.....

WORLD COMEDY STARS
6—21. Rafferty Stops a Marathon Runner (Celtic)
6—28. Mike and Meyer Go Fishing (L. & K.)

For Table of Contents See Page 86

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TABLE OF CONTENTS

The Press and the Picture (Wm. A. Johnston).....35

Editorials 36

Trade Body Formed to Smash Censor Menace..... 37
New Jersey Threatened With State Censorship..... 39
Triangle Completes First Release Plans..... 41
Film City in New York is Famous Players Project..... 43
Film Attendance Touches High Water Mark in London.. 45
Next Twelve Months Will Usher in Film Changes..... 47
New York Filmdom Gaily Turns Out for Carnival..... 53
Beauty and Talent Take Lillian Loraine to Stardom..... 58
Room for 2,000 More Exhibitors in Keystone Fold..... 38
No Producers' Ownership in New Kriterion..... 38
Metro's List for September Contains Noted Players..... 39
"Carmen" Calls Forth Praises of National Board..... 40
Essanay's Crawford Play Will Show 5,000 People..... 40
Van Loan, Baseball Fiction Writer, Joins Mutual..... 42
Fire Experts to Aid Theatre's Publicity..... 44
Screen Gives Drama a Body Blow, Says Nicholson..... 44
Undersea City 10 Acres for Fox Subject..... 46
Kalem Danseuse Star Never Took Dancing Lessons..... 46
Seven Applicants for Chicago Reel Fellows..... 47
Rialto Star Features at Regular Mutual Rental..... 48
Goldburg Sells Stock and Resigns from Life Photo..... 48
Dual Personality for Edith Storey in a Vitagraph..... 50
Triangle Studios Bustling With Activity..... 50
Navy League Approves "Guarding Old Glory"..... 54
Stellar Light of Beverly Bayne to Shine for Metro..... 54
"Bostock Beasties" in Centaur Features on the 16th..... 57

DEPARTMENTS

Live Wire Exhibitors..... 49
In and Out of Los Angeles Studios..... 60
Among the Exchanges 51
Looking Ahead 55
New Laws and Court Decisions..... 59
Just to Make Talk..... 62

REVIEWS

Cotton King, The (World Film)..... 68
Destiny (Metro) 64
Divine Decree, The (American)..... 64
Galloper, The (Pathe)..... 66
Helene of the North (Famous Players)..... 67
Hearts and Roses (Essanay)..... 68
Man With the Iron Heart, The (Selig)..... 67
Masked Dancer, The (Kalem)..... 72
Mortmain (V-L-S-E) 65
Mother's Confession, A (Ivan)..... 66
Neal of the Navy, No. 2 (Pathe-Balboa)..... 67
Poor Schmalz (Famous Players)..... 65
Ranson's Folly (Edison)..... 68
When a Woman Loves (Metro)..... 72
The Silent Voice (Metro)..... 66
General Program Reviews..... 69
Mutual Program Reviews..... 70
Pathe Program Reviews..... 70
Universal Program Reviews..... 71

RELEASE CHARTS

Calendar of Current and Coming Releases.....74, 75
Release Dates for Ready Reference.....80, 82
Feature Releases, Current and Coming..... 84

ACCESSORY NEWS SECTION

ANNUAL EQUIPMENT NUMBER

Motion Picture Projection Simplified..... 133
Value of Slide Announcements..... 134
Choosing a Theatre Site..... 135
Good Ventilation Necessary to Big Patronage..... 136
Floral Decorations 138
Metal Ceilings Make Theatres Safe..... 138
Interior Lighting for Motion Picture Theatres..... 139
Escalator a Tonic for Gallery Patronage..... 141
Equipment for the Theatre Lobby..... 142
Hallberg Helps 144
Making the Projection Booths Perfect..... 146
Wagner Converters for Motion Picture Projection..... 147
Equipment Justifies Raise in Price..... 148
Better Posters for Lobby Display..... 152
Three Kinds of Fort Wayne Compensarcs..... 153
Selling Tickets by Electricity..... 156
Ideal Screen Surface Absorbs Harsh Rays..... 158
Directory of New Theatres..... 162
Music and the Picture..... 166

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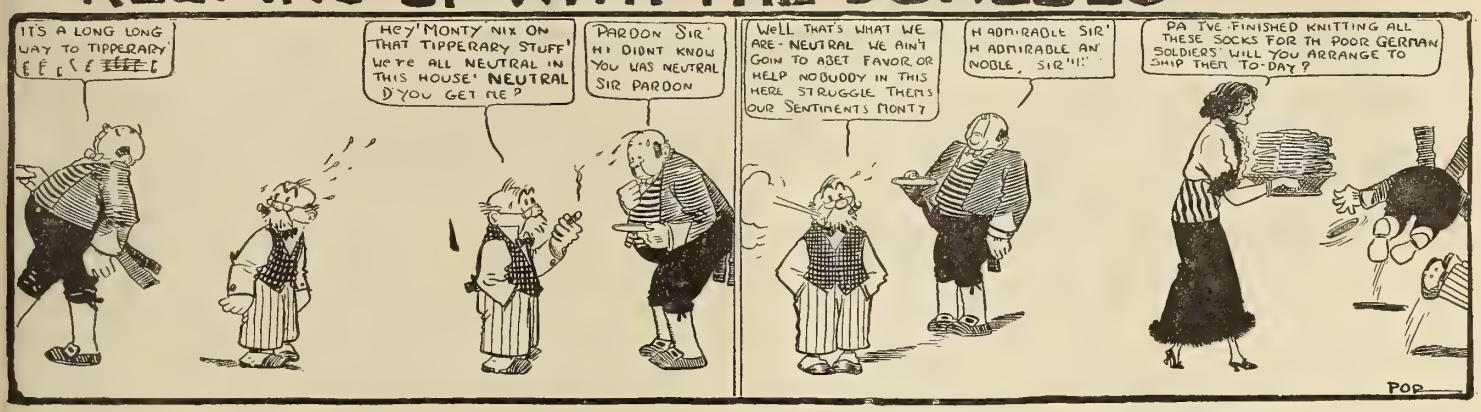
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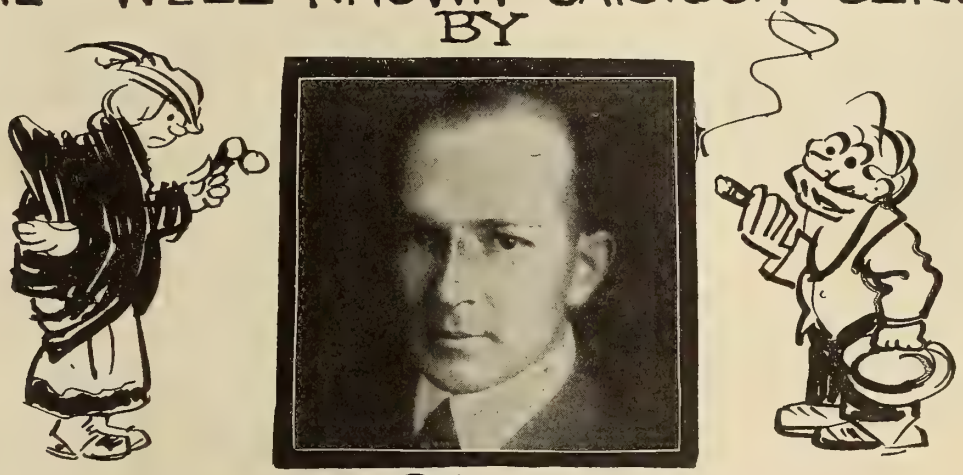
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Fritzi Brunette (San. Bar.)	
LOVE AND INSTALLMENTS	(1) reel Comedy
Al Ray & Wil Rex (Federal)	
FOR HIS WIFE'S SAKE	(2) reel Drama
Chas. K. French & Lucille Younge (Navajo)	
CURING BILL	(1) reel Comedy
Bill Stinger & Myrtle Pippin (Banner)	
HIS MASTERPIECE	(2) reel Drama
Emory Johnston (Liberty)	
FAST AND FURIOUS	(2) reel Comedy
Rube Miller (Ramona)	
A SHATTERED ROMANCE	(2) reel Drama
Lillian Wiggins (Deer)	

Releases Week of Sept. 20,'15

Second Week.	Releases.
A KENTUCKY GIRL	(2) reel Drama
Chas. K. French & Lucille Younge (Navajo)	
DEVOTED SON	(2) reel Drama
Emory Johnson (Liberty)	
BORROWING HOGAN	(2) reel Comedy
Rube Miller (Santa Barbara)	
HAPPY AWAKENING	(1) reel Comedy
(Alhambra)	
A CATTLE QUEEN'S ROMANCE	(2) reel Drama
Art Acord & Edith Sterling (Ramona)	
A WATERY ROMANCE	(1) reel Comedy
Al Ray & Wil Rex (Federal)	
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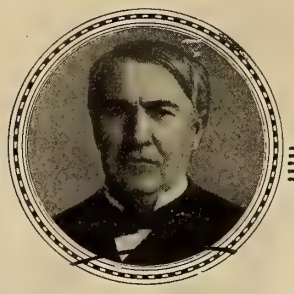
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and
Gladys Hulette, *the Dainty Miss*
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"What Happened on the Berbuda"



Place Pat O'Malley in such a lusty role as mate of a mutinous ship and we have him cast in a part which nature moulded him for—clean cut, manly and vigorously convincing. There is added interest in this splendid feature in that the ship used was the actual German ship, the Magdeburg, which has figured so theatrically in this present bloody war. However, the story has nothing to do with war, but is filled with that atmosphere of romance and adventure on the high seas which the public devours greedily whether it be in book, song or in pictures.

Augustus Phillips makes a swaggering, bloodthirsty villain while the appealing Gladys Hulette's gentleness contrasts admirably in the wireless struggle and the clever "dope" dealing trick. Direction, Langdon West, who revels in the melodramatic. Friday, September 10th. About 3000 feet.

RAOUL BARRÉ'S CARTOONS

(Animated) "Cartoons on the Beach," one of the Animated Grouch Chasers. Combining comedy and cartoons, by Raoul Barré. 1,000 feet. Wednesday, September 8.

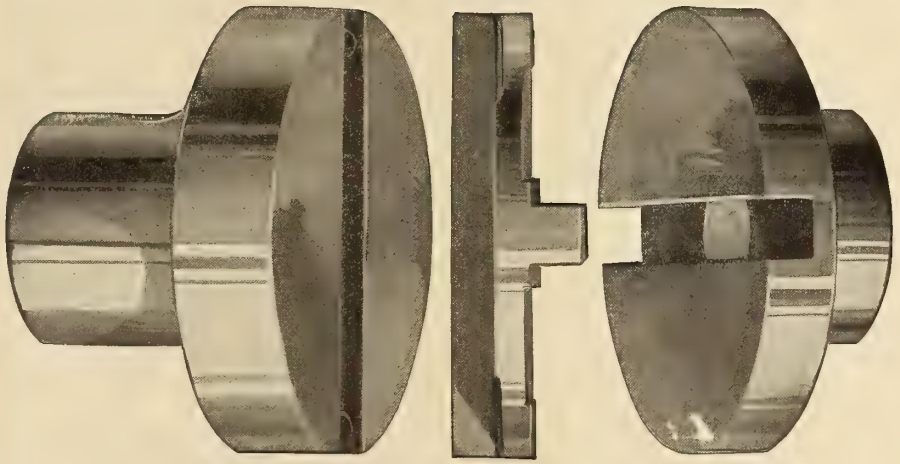
Herbert Prior and **Margaret Prussing** in the one act drama, **"Breaking the Shackles."** Unusually sympathetic theme. Direction Carlton King. Saturday, September 11.

GENERAL FILM COMPANY'S *REGULAR SERVICE*

Accessory News

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CONSTRUCTION, EQUIPMENT AND OPERATION OF THEATER, EXCHANGE AND STUDIO

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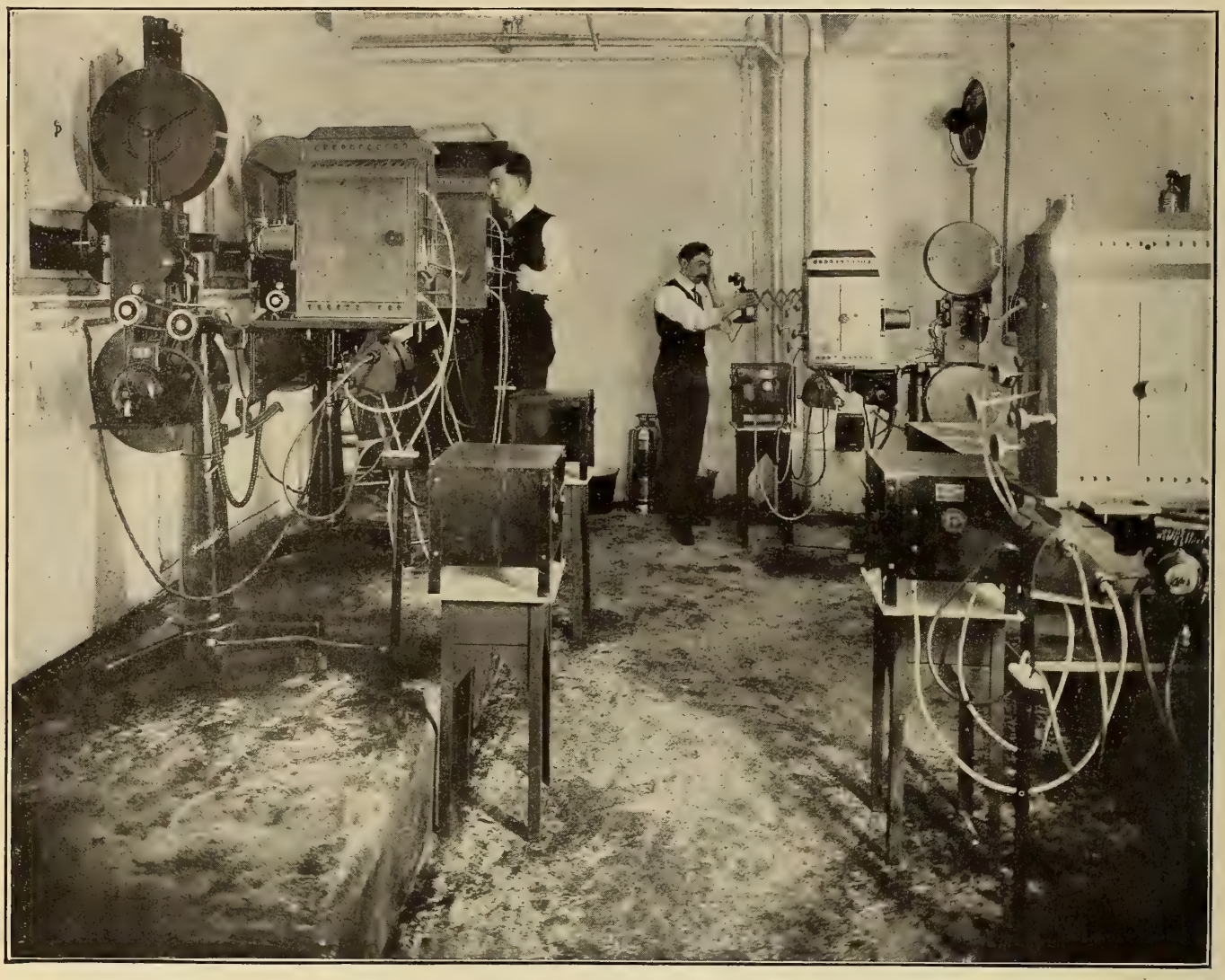
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25 West 45th Street
New York, N. Y., July 30th, 1915.

Precision Machine Co.
New York City, N. Y.

Dear Sirs:

I have been in the motion picture business for the past ten years and have traveled all around the world. Have been in charge of a circuit of twelve theatres as chief operator and electrician and also with Film Manufacturers. Among the machines which I have operated, and I have operated machines of every make, both foreign and American, I have found the Simplex machine to be the most noiseless, the steadiest and the strongest machine for wear.

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(Signed) MOVINO S. FREJMANN,
Chief Operator and Electrician.

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THE PRECISION MACHINE CO., Inc.
317 E. 34th Street NEW YORK

Construction, Equipment and Operation

Accessory News

Section of Motion Picture News

Everything for Theatre, Exchange and Studio

Motion Picture Projection Simplified

Copyright, 1915, by J. H. Hallberg

20—Why is it that the electric lighting companies can allow as much as ten per cent drop in the electric distribution system on the poles or underground?

Ans.—In the distribution of electricity for light and power, experience proves that in most cases the load on the central station is not constant. During the early morning hours, say after midnight, until the factories begin to operate in the morning, the load is light. During the day up to about dusk the load is normal or less than normal.

At dusk when the factory load is still on and the lighting load is coming on there is a sudden rise in the demand on the power supply by the central station. In consequence of this demand the voltage on the system falls unless by special means the voltage, at the power station, or in the distribution or sub-stations, is increased, maybe from ten to fifteen per cent to overcome the loss in the cables and feeders. As this peak of the load, as it is called by central station men, only lasts until about 8:30 p. m. or so, it would be foolish to invest thousands of dollars in larger cables and feeders when by merely increasing the voltage on the distribution system the lighting company can maintain practically proper voltage at the service of its consumers.

The loss lasts only during one or two hours when the load is excessive. It is readily understood that in most instances it is cheaper to lose five per cent or maybe ten per cent more than normal loss for a few hours during the 24 than it is to keep the loss way down during the peak of the load and to carry the interest on investment and the depreciation on a much larger copper installation in the distribution system.

The electric lighting companies designing engineers figure the extra cost of current to be generated for the short time of the peak of the load in the early evening as against the extra cost for the copper, and they know exactly by having a record of the load curve which is the best paying proposition.

20 A—Why does this condition interest the operator in charge of a moving picture installation?

Ans.—Every operator knows that during the afternoon, as a general rule, and always during one or two hours in the early evening the light is bad. Anyone who has had experience, especially in the average city and town where the system is not as perfect as in the very large cities, knows that the voltage is maintained lower in the afternoon because the load is light on the line and the lighting company does not wish to maintain a high voltage which would prematurely burn out the incandescent lamps on the system. At the same time during the early evening hours when the load is extremely heavy the voltage is boosted at the station and that gives some consumers high voltage and a strong light and others have a low voltage with consequently poor light until about 9 o'clock in the evening.

This effect on the voltage which in turn changes the light at the aperture plate on a moving picture machine is what interests us. If the electric lighting company had large enough wires and generating equipment then you would always have a normal constant voltage and light. For the reasons given above, however, it is not always practicable for the electric company to give a constant voltage, but it is always well whenever a great difference is observed in the voltage during the afternoon, early evening and late evening, to register a complaint to this effect with the superintendent of the lighting company.

20 B—Can the electric lighting company overcome this low voltage during certain hours of the day so as to allow a uniform and constant light on the screen?

Ans.—The company may not be able to overcome the trouble entirely, but it sometimes happens that the low voltage on a projector arc is due to the unbalancing of the three-wire system and in that case the electric light company can often, by transferring the load in the neighborhood from one side of the three-wire system to the other side, compensate for the unbalanced voltage, which will materially improve the illumination.

Many exhibitors and operators, especially in the past, have been of the opinion that the electric light companies don't care about the service they give to the theatre and that they would just as soon charge an excessive rate and have the meters run too fast. It is true that many years ago when electric systems were first installed they were controlled by unscrupulous persons.

Nowadays the electric people are only too glad to give you the best service within their power and at the low-

est price, because they realize that the more pleased you are and the lower the cost is for their service the more power you are going to use to make a brighter picture than your competitor is showing, and to use more current for ventilation and advertising purposes.

If you put your complaint to the superintendent or engineer in charge of he plan you will get satisfaction and can have your voltage tested without charge and thereby have your service improved.

20 C—Does the raising of the voltage on the peak of the load which is necessary on account of less copper in the distribution system interfere with the M. P. arc on a two-wire system as well?

Ans.—Yes, the effect is just the same, but on the two-wire system there is not opportunity of shifting the load from one side to the other in case the voltage should be low, therefore the only way to remedy the excess of voltage drop on a two-wire system during part of the day would be to install more copper to minimize the loss and consequent voltage drop in the distribution system.

LANG REELS PREVENT WINDING TROUBLE

WHILE there are several different types of film reels on the market, all involving the same principal of a metal or wooden hub mounted between two circular sheet discs, and assembled with either machine screws, wood screws or even tongued and grooved, the only reel known to withstand hard usage is one with a metal hub fastened to the reel discs with machine screws.



MECHANISM OF THE LANG REWINDER

The commonly used wooden hub has two bad features, which can be overcome by removing the flat spring and the wood screws. The hub, which is fastened by tongues and grooves, should also be improved. It is a known fact that when this style of reel becomes loosened, it is necessary to hammer down the tongues again to make the reel solid.

In repeating this operation several times the result will be that the tongue will break and the reel is destroyed. The wooden hub, with its flat springs and its wood screws causes more trouble to the operator than many a theatre manager can realize. In the first place, when rewinding a film, or when it is wound on the take-up reel, a reel with the flat-spring catch, will wind the film up into what is commonly called a hump.

When winding up the first one hundred and fifty feet of film on the rewinder, it will be necessary to start pulling down the film. The pulling down process greatly thins the film around the perforations, and makes the film very brittle at these points, none too good for your take-up sprocket. By using a film reel without the raised spring catch on the hub, and one that is true in its circumference, will wind a film tight and evenly from the start, provided the film is rewound on a film rewinder of the friction-tension bearing type, and fastened down solidly.

The most important part of a film reel is the hub. It is strange to note that there is only one manufacturer who has produced a reel as above outlined. Through an endless study by Carl James Lang, inventor of the Lang rewinder, and at present a member of the Lang Manufacturing Works at Olean, N. Y., and a well known motion picture mechanic, solved the problem of making a film reel which could be threaded without the use of a spring catch, and one that could be threaded from the outside, a great relief to the operator.

As will be seen in the illustration, the hub is made in one solid piece of semi-steel, and is threaded for machine screws. It will also be seen that the face of the hub is slotted for inserting the end of the film, and by resetting the reel sides the film can be threaded by simply reaching for the end and sliding the same into the slot sidewise, that is, from the outside.

One-third turn of the reel will hold the film firmly, and the end of the film slides out just as easily from the top reel as it is inserted.

THE VALUE OF SCREEN ANNOUNCEMENTS

THE advance slide for features has received its due recognition. The producer, the publicity man and the exhibitor have now realized the value of advance screen announcements, and there is not a multiple reel production on the market today which does not carry slides as part of its publicity assets.

It is gratifying to note that exhibitors are reaping the benefit of this slide idea. The screen has always impressed me as an open door to more business—an opportunity which has not been accepted until recently.

Advertising is a necessary and important part of every business. The largest manufacturers in the business world appreciate the great value of efficient publicity, consequently the names of thousands of advertised articles have become household terms throughout the world.

Reviewing picture publicity possibilities, the advertising of the feature or serial becomes a matter of vital necessity. To create interest in your program is to insure good box office receipts.

Shrewd exhibitors are following in the wake of the large photoplay theatres in the use of proper publicity matter—and plenty of it. Posters, heralds, banners, newspaper notices are essential advertising helps, but the advance slide announcing your production ahead is about the most economical and "direct-to-the-patron" medium that you can employ. Remember that the eyes of your audience are focussed on your screen and your announcement thereon must be read.

Attractive Announcements Cannot Help But Please

Attractive announcements create pleasing and lasting impressions, and if your slides are the right sort, a desire will be compelled in the mind of almost every reader to see the picture you advertise.

Feature advance slides enable you to show a scene from the coming play, a brief description of the same, announcement of the star and producing company. The space provided for date permits of quick and easy insertion and is large enough to give the day of the week sufficient prominence.

There's an exhibitor in Shenandoah, Pa., who would as well do without his dinner as he would without his daily screen publicity, which is very carefully arranged so as to guard against the confusion of too many slides. This man is pleasing his patrons and making more money through slides.

When you stop to consider that thousands of dollars are being paid every week by national and local advertisers for the use of theatre curtains, you begin to realize that you possess a medium which can be turned into profit at your box office.

Slides can be had for every feature and serial; your exchange has them, some offices furnish them free, others for a nominal rental charge. These slides are made to attract more business to your house. Don't be selfish and keep the good things to yourself. Let your audience know what's coming, they'll do some mighty fine talking for you among their friends, if you will let them in on your bookings ahead. The advance slide is a necessary part of your publicity matter. Use it regularly and you will increase your attendance and likewise your proofits.

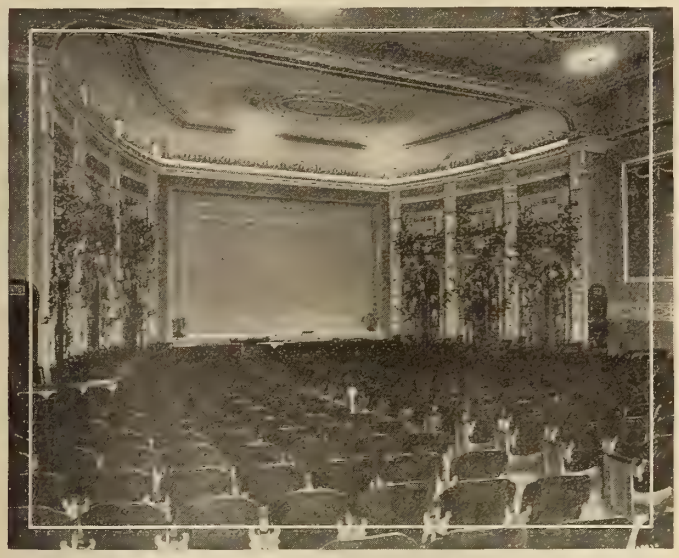
J. F. Confal.

Choosing a Site for a Motion Picture Theatre

By C. Howard Crane

WHEN motion picture theatres were first being built the question of the location was a foregone conclusion. These theatres were located on very prominent corners or within a few blocks of the main business districts. This sort of a location was thought to be absolutely essential, and it was considered the height of folly for anyone to attempt to build a theatre at all removed from the heart of the city.

Today, however, things have changed. In every city of over 100,000 people, you will see large handsome theatres being erected in the residential sections or small outskirt business centers and tranfer points.



INTERIOR OF THE ALHAMBRA, DETROIT, SITUATED FOUR MILES FROM THE CITY ON A MAIN BUSINESS THOROUGHFARE. COST, $75,000

These buildings as a rule are fine handsome structures and an ornament to the section of the city in which they are located. They really become a center of social activities and a meeting place for the whole neighborhood.

The so-called downtown theatre, of course, has the advantage of running a continuous performance, which gives them a constant flow of patrons from morning until night, which means a large income.

To offset this fact the rents in the central locations are enormous on account of the extreme high value of the property and the space used for such a house is usually limited, which also means that their seating capacity is necessarily rather small.

This brings up the question as to what really is required to make a motion picture theatre successful. The location is a very important matter, but there are many other things that must be considered. The manner in which the theatre is run and the quality of the entertainment given is important. But first the initial cost of the theatre must be kept down as low as possible, the seating capacity must be large and running expenses reduced to a minimum.

Neighborhood Theatres and Their Advantages

This is where the outskirt or neighborhood theatre has an advantage. Property values are much lower in the outlying districts of the city, which enables the exhibitor controlling these theatres to buy their property outright, thus eliminating the high rents. There is also the possibility of getting larger pieces of property and a large seating capacity.

It has been found that the most successful way to build these neighborhood theatres is to have the entire seating on one floor, thus doing away with a large balcony. The advantage of this, to the experienced exhibitor, is obvious. The fact that the balcony is omitted materially decreases the cost of construction for the reason that the balcony houses must necessarily be built very high to accommodate same and the construction of a modern balcony is expensive.

It has been found, however, that the large one-floor theatres have sufficient height to accommodate a small mezzanine balcony in the rear part of the auditorium. These seats are very desirable, being a considerable distance from the pictures. It is quite the thing to have these small balconies made into large roomy boxes. A little extra admission is charged and the seats reserved, which makes them very exclusive and high-class and much desired by theatre parties who wish to be seated all together and more or less apart from the crowd.

Location of Theatres

In most cities on the main thoroughfares little business sections spring up two or three miles from the center of the city. These sections have shops and stores of every description and it is quite necessary to choose some such location for a neighborhood moving picture theatre.

One good reason for choosing such a location is the fact that the front part of the theatre building can be divided up into very desirable stores or shops and the second floor into offices or flats. The revenue from this source is often enough to pay all taxes, insurance and the interest on the investment, leaving the actual theatre rent practically free.

Rent is usually the largest single item entering into the operation of a theatre, therefore it stands to reason that a proposition like the one outlined above will have every advantage and ought to prove very successful.



THE MAJESTIC, LOCATED TWO MILES FROM THE MAIN BUSINESS SECTION IN DETROIT. COST, $150,000.

The question of locating a theatre at transfer points or at the intersection of different trolley lines has been much discussed. It is very hard to determine whether this sort of a location is good or not.

Some advance the idea that a large number of people thus brought to such a point are there merely to change cars and that the actual traffic is not large. This situation, however, would be different in most every city, but if such a point is on the main thoroughfare and in a small business community it would be ideal for the location of a so-called "neighborhood theatre." The section chosen must also be thickly populated and should be far enough away from the center of the city so that people would prefer visiting the theatre located there rather than going down town to attend one. The fact that they not only save the actual carfare but also the time necessary in going to and fro is the best argument for a neighborhood theatre.

The Mountain Comes to Mahomet

Instead of the exhibitor having to bring the people from the outlying districts downtown to his theatre, he is bringing the theatre to them.

Downtown motion picture theatres are usually leased propositions and at the expiration of the lease the rent is always increased. At the same time the theatre is depreciating and the owner has either to go out of business or content himself with less profit.

In the neighborhood proposition, however, where the exhibitor owns his own property, it is different. This property increases in value and if the building has been kept in repair the depreciation is very small.

As is the case in most prosperous cities the community in which he has located his theatre is growing very rapidly and his business is increasing. Naturally this condition would mean hgher rents for the stores and offices, which would all be to his benefit.

There is one drawback to such a proposition as this, however. It is very often the case when a theatre company has made a success in such a location rival theatre owners see the possibility and before long newer and larger theatres are being erected in the same block.

To Desirable Locations

The lesson to be learned by this is to build for the future. Build large enough to accommodate any condition, so that any other company would consider it folly to build another theatre equally as large. The public is very fickle and no matter how nice your theatre is, and how well pleased your patrons, the newer and larger house is going to get the business.

The downtown house of course has not this condition to contend with to such an extent as most of the patrons are transient and also for the fact the desirable locations in the heart of the city are not so easily obtained.

In any event, in the building of a motion picture theatre the owners would be very wise to provide a full size stage suitable for most any road production. The advisability of this idea is easily seen and at the same time the real stage in the moving picture theatre can be used to advantage. In the first place, the picture screen can be placed at the rear of the stage, thus making the front seats much more desirable.

In several theatres that the writer has designed, large stage settings are used. These settings as a rule are treated in the form of Italian gardens and have clever artistic lighting effects. This sort of thing relieves the monotony and helps in the enjoyment of the picture. Much more could be said regarding the interior treatment of theatres, but this subject will be taken up in another article.

Don't Take An "In-Between" Location

In conclusion, regarding the choosing of a site for a motion picture theatre, this can be said, there are only two locations that are desirable to select, either downtown sites in the center of the city near other good theatres, or a good neighborhood location far enough removed from the downtown houses to make them independent.

The large one-story house with a mezzanine balcony is the most successful type to use and it is advisable, where possible, to subdivide the front portion of the building so as to obtain some revenue in addition to the actual theatre. "In between" locations are not good and very few theatres so located have been successful.

Good Ventilation is Necessary to Draw Big Patronage

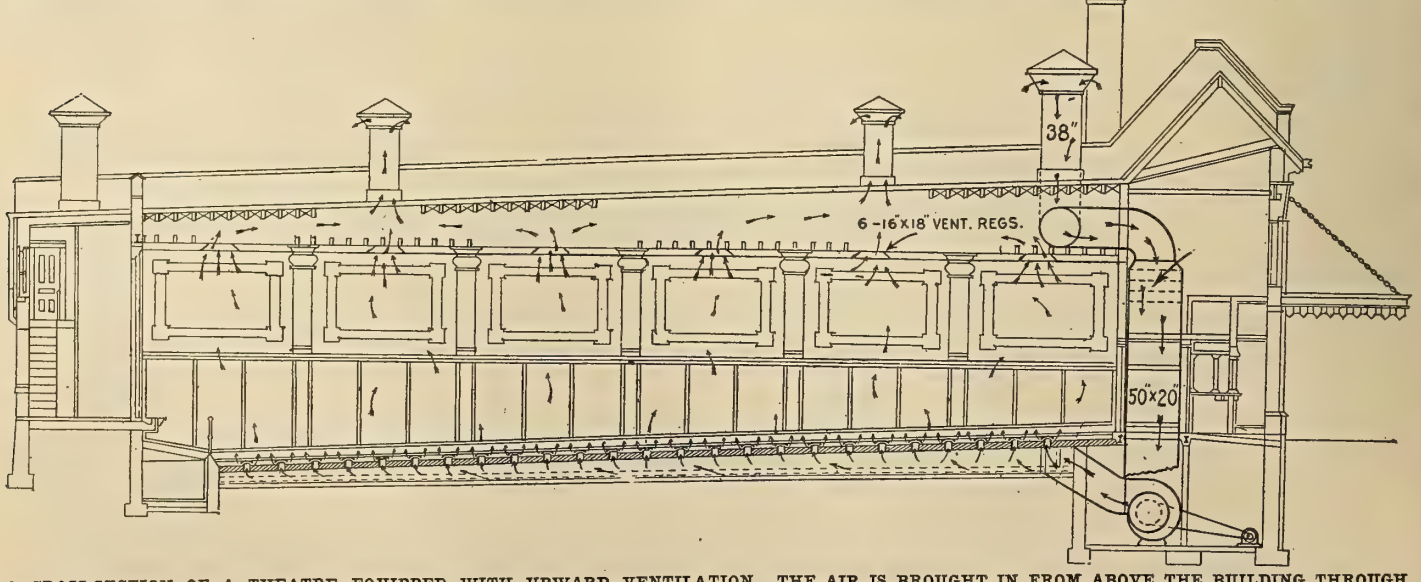
By Nathan Myers

MOTION PICTURE NEWS desires herewith to revive in the minds of all theatre owners and lessees an interest in proper heating and ventilating of the theatre under their charge. The time is propitious, just before the fall season when the doors and windows will no longer be swung wide open for the fresh air to enter, when the severe cold will soon again be at hand, and the coal with the snow will again begin to fly.

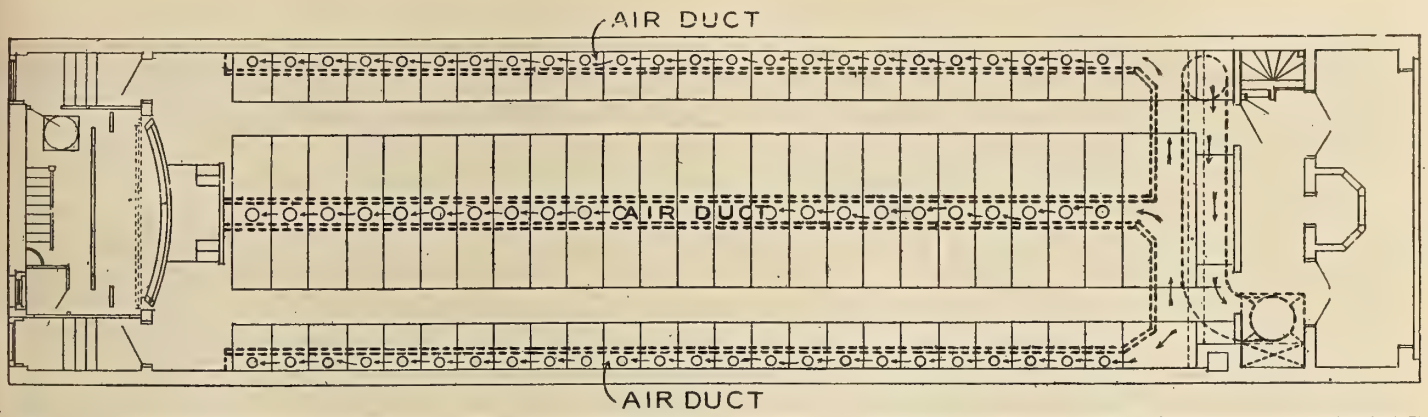
Today films are shown under most varied conditions, in schools, in churches and in theatres. We will not now concern ourselves with any but the last class. If we think only of the theatre, we must sub-divide such into many kinds of which might be mentioned the small house one story in height with no stage; the various size houses with one or more balconies, with and without stages; the long, narrow house and the wide, shallow house of each type; the house of very limited means; and the house of sufficient means to devote to proper designing and equipment, and so on indefinitely.

And as we see so varied a classification of types of house to be treated, we also likewise find a varied class of systems of heating and ventilation, and therefore in no short article as this can any advice or rule be planned that will cover all such propositions. Each particular work must be studied in itself, by one capable in the art and science of heating and ventilating, with a particular proficiency in theatre work.

The fundamental requirements are that there be a separate system of heating and ventilating so that they may be used separately or together. That the system of heating be such that the house may be opened at the beginning of the performance with a temperature of sixty-five degs. Fahrenheit at an outside temperature of zero, and that the radiation may be gradually reduced during the performance as the heat of the people gradually makes itself felt as an adjunct to



A CROSS-SECTION OF A THEATRE EQUIPPED WITH UPWARD VENTILATION. THE AIR IS BROUGHT IN FROM ABOVE THE BUILDING THROUGH THE LARGE INTAKE DUCT, PROJECTING ABOVE ROOF, AT RIGHT. ARROWS SHOW COURSE OF AIR TRAVEL, THE WARMED AIR BEING FORCED THROUGH THE DUCTS AND SMALL OPENINGS UNDERNEATH AND THROUGH THE FLOOR.



FLOOR PLAN OF THE UPWARD VENTILATION INSTALLATION SHOWN ON LAST PAGE. THE ARROWS SHOW COURSE OF AIR TRAVEL THROUGH THE DUCTS RUN BELOW THE FLOOR, THE WARMED AIR RISING THROUGH THE SMALL ROUND OPENINGS, AS SHOWN, UNDER EACH ROW OF SEATS. THIS METHOD GIVES THOROUGH DIFFUSION OF FRESHLY-WARMED AIR, WITHOUT DRAFTS.

the heating system. This is a very important factor, for it has been found that such heat of the body is almost sufficient to maintain the proper temperature of the house when the seating is well filled.

System Must Be Ready for Use When Door Opens

The system of ventilating to be installed in conjunction with the heating must be such that it may be thrown in use as soon as the house is opened, and so regulated that it may be varied approximately in proportion to the amount of the people and the kind of the audience occupying the house.

In a house where the clientele is of a higher tone, there must be supplied about twenty cubic feet of ai rper person per minute, whereas in a house where the audience is of a class where the clothing and the body are not so clean, there immediately becomes necessary at least thirty cubic feet of air per person.

Both these items are a minimum, and might well be increased fifty per cent. if the expense will allow it, and especially where continued performances are held.

In the very small house an economical system may be devised of a one pipe low pressure gravity return steam system to give the required heat, and a separate large hot air furnace to temper the fresh air for ventilation. The natural draught through the hot air furnace must not be depended upon.

A fan must be installed to force the air from the outside of the building through the furnace into the auditorium at many different places that it be properly dispersed.

An additional fan should exhaust the air from the auditorium. Whether the fresh air shall enter at the floor, at the ceiling or at intermediate places, will be determined upon the merits of each case.

The above system has the advantage of being able to properly heat and ventilate the house in mild weather without the use of the steam system.

Deficiency of Indirect Steam Coils

A more costly and more elaborate arrangement would be to have indirect steam coils instead of the auxiliary hot air furnace, but without the advantage heretofore mentioned.

Hot water heating is seldom used in theatres. Its advantage of continued mild heat over night and over Sundays when the house is closed down is not to be lost sight of. Its disadvantages of increased size of radiators, of possibility of freezing if not attended to, its slowness to get up heat when the latter is quickly wanted, its slowness to go down when it is desired to suddenly cool the house, and its increased initial cost, all clearly outweigh the advantage.

There are many kinds of steam heat. There are the one and two pipe pressure systems, the vapor, the vacuum, the atmospheric, the vapor-vacuum-pressure, and various other combinations. If properly installed none is more economical, and none more efficient than the two-pipe pressure steam system using a high class packless steam valve, and an automatic air valve on an air line.

Great care must be taken that all the lines must be run where they may be accessible at any future time for repair They must not be run in exposed walls where their heat is soon dissipated, nor should they be run in exposed or cold corners. The pipes are but passageways for the steam to other radiators, and must not themselves be counted on as radiation.

There are two types of direct steam radiators on the market. The old style cast iron radiators, obtainable in almost any style, size and shape, and the pressed sheet iron radiators. This latter product has been perfected after it has gone through an evolution of manufacture these twenty years. It is now a dependable article, costing the same per foot of radiation as the cast iron radiators, and having many additional advantages. They take up less space, are lighter and therefore more easily handled. Because of their lightness they may more readily be hung on the wall as wall radiators, and they heat up and cool down quickly.

Delivery of Air Important

We have stated the amount of air that shall be delivered to a house. The way of such delivery is highly important. Many theatres have been built with a large outlay of ventilation and yet not giving perfect satisfaction due to a lack of proper distribution of the fresh air.

The greater the number of fresh air inlets, and the greater the number of foul air outlets, the better the ventilation, for in this manner it can be readily seen there will be the greatest distribution. The air shall also have the longest possible travel through the audience and not over their heads.

In general, the most feasible system is that of admitting the air from the bottom of the house, and having the outlets at the top. This is particularly desirable where there is a balcony, and is also best for summer ventilation.

Many variations of air inlet and outlets may be designed, and conditions at times require special study and peculiar arrangements.

The question may rightly be asked—how does a proper system of heating and ventilating effect the receipts of the house?

Well Ventilated Houses an Asset

In almost every state legislation requires proper ventilation to every schoolroom. Why such for the children who are made to pay for attendance, and why should adults, using more air per minute be expected to pay for the privilege of attendance in a more closely packed unventilated theatre?

Wise legislation is now being taken by some states, and others must follow, requiring better and more perfect conditions for theatres. This legislation is, however, not necessary for the progressive owners and lessees. They see the far-reaching effect upon not only their box receipts, but also a better class of people attending. People accustomed to well ventilated houses will not go a second time to a foul, stuffy, theatre. They will prefer good air, plus good pictures, to poor air, plus the same pictures.

The writer has many instances in mind where a new, properly built, well heated and well ventilated theatre has actually put out of business a number of theatres in its district where the seating of the new project was even far less than the sum total of those placed out of competition.

It is merely the A, B, C of human nature. Give the people something better than they are used to, and it will be hard to get them to go back to poorer former conditions.

ALHAMBRA AND STANDARD THEATRES, CLEVELAND, IN THEIR GORGEOUS DRESS OF ART FLOWERS



THE UNIQUE DECORATIONS IN THESE THEATRES ARE THE WORK OF THE SCHROEDER ART FLOWER MANUFACTURING CO. OF CLEVELAND

CLEVELAND THEATRES CHANGE DECORATIONS EVERY SIXTY DAYS

THERE is nothing more to the credit of an up-to-date exhibitor than keeping his house attractive. In the winter the appearance should be that of warmth, and in the summer the parton should feel that it is a retreat from the heat of the streets.

The Alhambra theatre, of Cleveland, Ohio, and others have gone one step further in preparing for the fall season, the plan being to have the floral decoration changed every sixty days. The entire lobby has just been decorated with highly colored fire-proofed artificial leaves in their natural fall tints. Light colored yellow lamps have been intermingled with the leaves in order that the different shades of color may be brought out.

This has had a decided effect upon the revenue of the Alhambra theatre. The mere fact that every sixty days the floral decoration of the lobby and the interior are changed gives the house a new appearance, and is attracting an ever increasing attendance. The following remarks are heard on every side after each performance: "Isn't this beautiful," "They are always doing something different at this theatre," "No wonder they attract the crowds, they make the surroundings so pleasant for their patrons."

Another innovation which Mr. Bailey has made is the installation of a Victrola in the spacious lobby to act as an entertainment particularly for those waiting for admission to the second show.

Within the theatre itself there is a wire bracket in each panel. These are five feet high and filled with electric flowers, which are lit up while the picture is on the screen. This gives the house a soft and pleasing light which relieves the eye materially.

The stage has a row of window boxes across the entire front, filled with yellow flowers and foliage, which are perfectly visible while the picture is on the screen. This also tends to relieve any glare which may come from the screen.

Changes Decorations Every Sixty Days

Another illustration of the effect of floral decoration is the Standard theatre, also of Cleveland, which is managed by Mr. Grossman. This was remodeled from a private dwelling, and stands 80 feet from the street. The floral design which has been adapted for the entrance is that of an Italian pergola with large pilasters and beams made of decorated fireproof material hung with wistaria and green foliage, which is perfectly in evidence from the street. This house likewise is having its decoration changed every sixty days. The result has been similar to that at the Alhambra. The patrons are regular in their attendance, and are enthusiastic over the up-to-date and attractive appearance of the house.

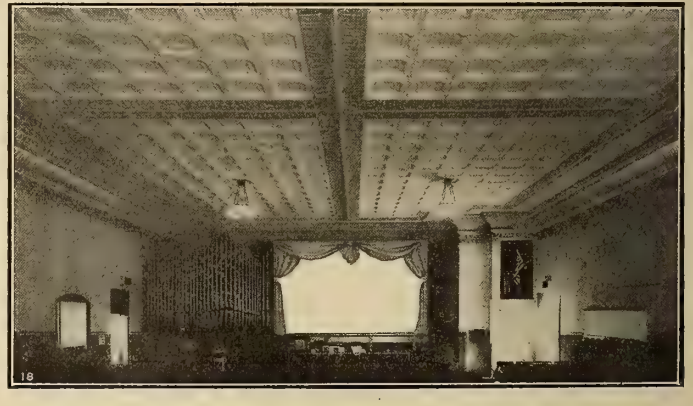
The entire credit of the increase in patronage is attributed by Mr. Grossman to the floral decoration.

In the case of both these theatres the decoration was done by the Schroeder Art Flower Company, of Cleveland, which at the present time has over forty contracts for decorating houses during the coming season. Exhibitors everywhere are realizing more and more that it takes pleasant surroundings and a good picture to draw the crowds.

STEEL CEILINGS MAKE THEATRES SAFE AND BEAUTIFY INTERIOR

WE are indebted to the motion picture industry for a singularly pleasing style of architecture in which "beauty and utility" confer a double benefit upon patron and owner. While this style is still in process of formation, so to speak, evidences are not wanting that when some future distorian registers the development of early twentieth century architecture, the motion picture style will play a prominent part in his annals.

Briefly, the problem which confronts the intending builder of a motion picture theatre is this. The auditorium must not only provide ample and comfortable seating arrangements, but entrance and exit facilities must be included to keep the people moving. Ventilation must be of the very best, especially in the winter months.



ALHAMBRA THEATRE, CANTON, OHIO. NOTE COLONIAL PANEL EFFECT ON CEILING

The lighting problem must receive especially careful attention so that there will be just enough illumination to assist those who come late or leave early, without in any way affecting the picture on the screen. Lately, a great deal of thought and study has been devoted to the proper placing of the projection machine so that the pictures, when projected on the screen, may be seen without undue eye strain on the part of the spectators.

An especially important problem is that of safety in both design and construction. Much has already been done to insure that safety. Projection machines, for instance, are now required to be housed in sheet metal, asbestos or fireproof booths, so that even if a film does catch fire, the fire is confined to the booth and speedily put out without the knowledge of the patrons.

In recent years, a growing number of motion picture theatres have shown a marked leaning toward pressed steel ceilings, sidewalls, proscenium arches, box and balcony fronts. pose.

They protect the audience because the steel ceilings cannot crack and collapse. Furthermore, steel ceilings and steel

sidewalls interpose an impenetrable barrier in case a fire breaks out on the floor above or in the adjoining premises.

Official Fire Test in New York

The utter fire-retarding properties of steel ceilings were confirmed at the official fire test held in New York last November under the auspices of the fire underwriters. Steel ceilings remained in place one hour and ten minutes against 1,366 degrees Fahr., whereas plaster ceilings fell in 12 minutes under 849 degrees.

In other words, steel ceilings can be depended upon to withstand fifty per cent. more heat and remain in place five times as long as a lath and plaster ceiling.

Another reason why steel ceilings have grown in popularity is their classic beauty of design and the wonderful effects obtainable from a decorative and ornamental standpoint. Steel ceilings may now be had in practically every style or period of architecture—Greek, Roman, Romanesque, Rococo, Renaissance, Moorish. The Alhambra, of Canton, Ohio, shown in the accompanying illustration, is a particularly striking example of the clear-cut, impressive and altogether beautiful ceiling effects obtainable with steel ceilings. The design, however, in this case is not Moorish but a deep Colonial panel effect of classic beauty.

When it is further borne in mind that steel ceilings are easily erected, are sanitary, and can be depended upon to last virtually indefinitely, it is not surprising that so many motion picture houses point to their steel ceilings and sidewalls as additional guarantees of safety and protection. Steel ceilings are surely destined to play a prominent part in film theatre construction as their merits become more generally appreciated.

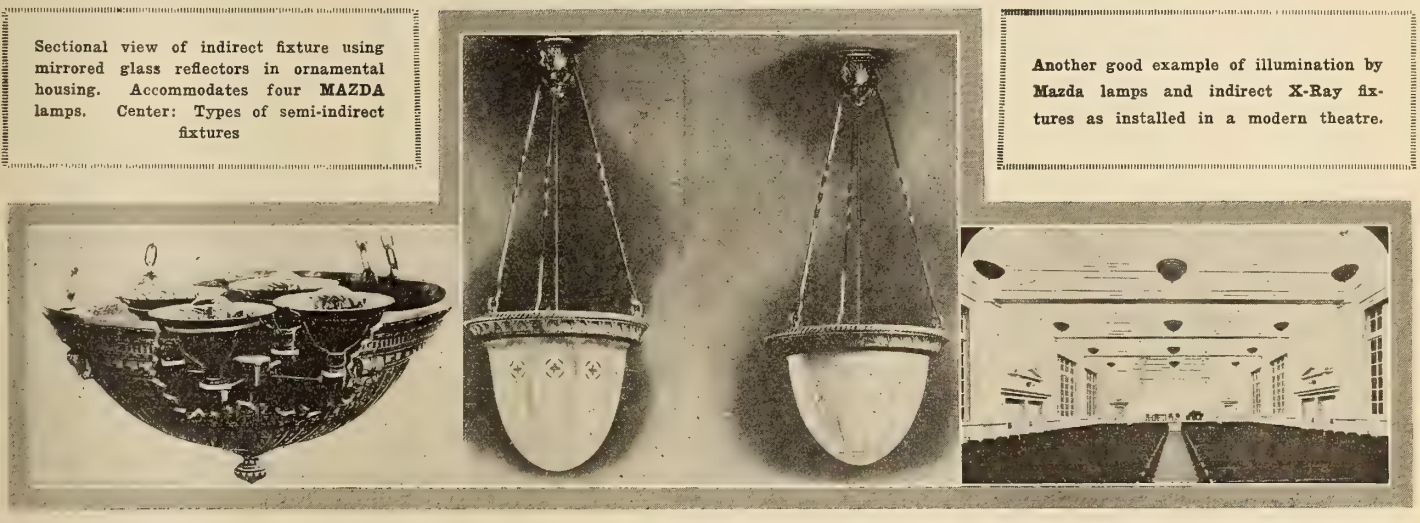
Interior Lighting For Moving Picture Theatres

By A. B. ODAY

Edison Lamp Works of the General Electric Company

Sectional view of indirect fixture using mirrored glass reflectors in ornamental housing. Accommodates four **MAZDA** lamps. Center: Types of semi-indirect fixtures

Another good example of illumination by **Mazda** lamps and indirect **X-Ray** fixtures as installed in a modern theatre.



TYPES OF INDIRECT AND SEMI-INDIRECT LIGHTING FIXTURES FOR THE MODERN PHOTOPLAY HOUSE

THE illumination of moving picture theatres may appear at first thought to be a subject of little importance; however, progressive managers know from past experience that satisfactory illumination is a prime requisite.

Aside from the fact that in many localities adequate lighting is required by law, it has the advantages of making the theatre more attractive, reduces the liability of panic in case of fire, eliminates the gloom which is attendant with a darkened room.

Lastly, these qualities will be features that increase the attendance, which, of course, is the end to which the management strives.

It is not due to the peculiar construction of these buildings that makes the problem of illumination somewhat difficult, but rather the exacting conditions and requirements.

While the pictures are being shown on the screen the illumination must be such as to not interfere with the vision of the spectator, neither should it destroy the contrast brightness of the screen itself.

Accident Liability Reduced

It is a foregone conclusion that there should be some illumination in the theatre while the pictures are being shown so as to facilitate the continuous entrance and exit of patrons. Then, too, there is the psychological effect of the patrons to be considered. Rarely, if ever, would persons prefer to view an entertainment in total darkness, and the public would much rather attend a theatre which presents a bright, cheerful appearance, than to spend several hours in a room which is dark and gloomy. Therefore, the ultimate outcome from a well illuminated theatre, other things being equal, would mean increased patronage with a corresponding increase in revenue.

Another very important argument in favor of provision being made for good lighting is its necessity in times of panic which is apt to occur at the least expected moment.

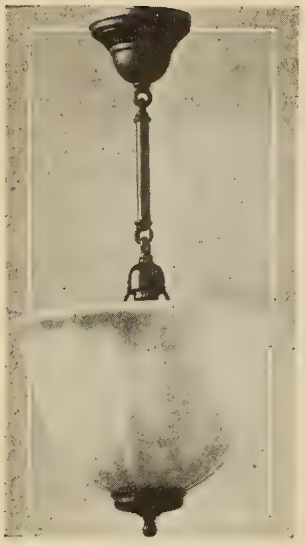
Fires, smoke, explosions, are factors that often cause an audience to become panic-stricken and unmanageable. At such times, if the auditorium can be flooded with light, an audience can see for themselves their proximity to danger, which usually means that calmness is immediately restored, thereby eliminating the liability of accidents.

There are many forms of illumination used in motion pictures, some good and some bad, but to secure the best results at all times an installation should be carefully designed and equipment selected in accordance with the best modern practice.

Lamps.—Of all forms of illuminants the Mazda lamp is undoubtedly one of the chief ones to be considered, it being most economical to operate, that is giving the maximum amount of light at a minimum expense. These lamps are also paramount in simplicity of operation, as well as supplying light which is cheerful and effective.

The size, construction, operation, life and reliability of Mazda lamps have previously been discussed in the columns of Motion Picture News, therefore it would seem unnecessary to repeat these qualities.

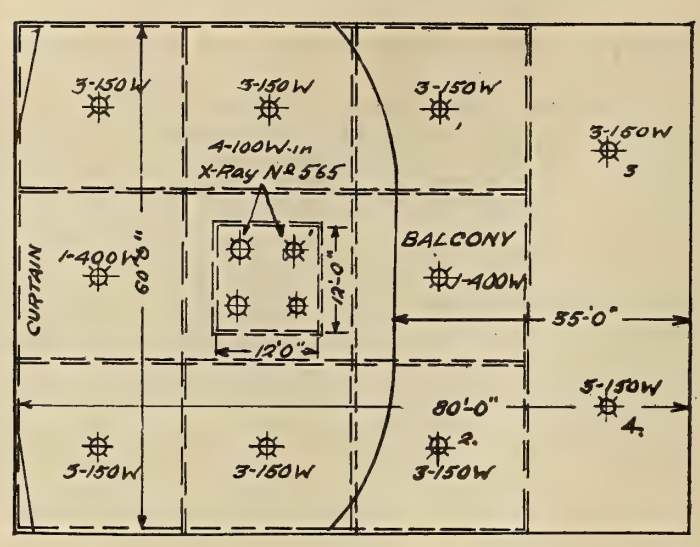
Reflectors.—The two types of fixtures which are most satisfactory for moving picture theatre lighting are the totally indirect and the semi-indirect, as with these systems the light is soft and well diffused. Any degree of even illumination can be obtained; there are no glaring light sources visible to



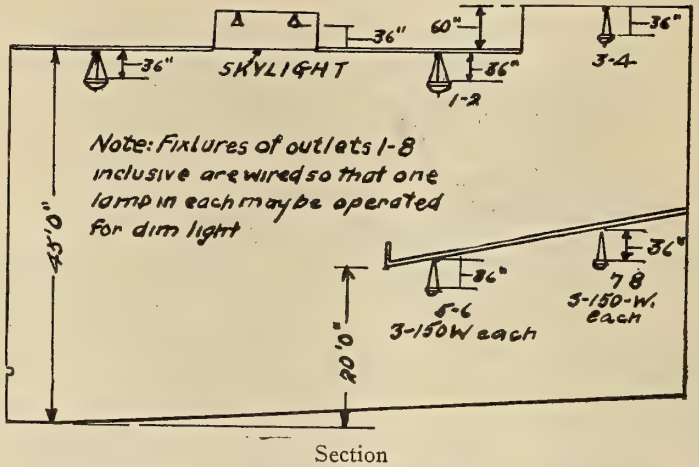
SIMPLE AND INEXPENSIVE FORM OF INDIRECT LIGHTING UNIT FOR SMALL THEATRE

the spectators, and by illuminating the ceiling and side walls the decorative features of the room are well shown.

A totally indirect fixture consists of an opaque reflecting surface and housing within which the lamps are located. All of the light is reflected to the ceiling, from which it is redirected to the side walls and floor area. No light sources are visible, and as a result an illumination is obtained which is particularly applicable for moving picture theatres.



Plan



Section

PLAN AND ELEVATION SHOWING ARRANGEMENT OF LIGHTING UNITS

A semi-indirect fixture is quite similar to the one just described except that the lamp is contained in some form of opalescent diffusing glass dish. With this type of fixture a large percentage of the light is reflected to the ceiling, while a small amount is transmitted through the glass. The resulting illumination is very soft and pleasing.

Both the totally indirect and semi-indirect fixtures are made to accommodate one or more lamps, so that with proper sizes of lamps and wiring the desirable intensities of illumination may be obtained.

If side wall brackets are used the reflectors should be of opalescent diffusing glass, either white or tinted, of sufficient density to render the light source unobjectionable.

Wiring.—It is quite desirable that provision be made so that at least two different intensities of illumination may be obtained; a low intensity for the period during which the pictures are being shown, and a higher intensity for use during interims and in case of emergency.

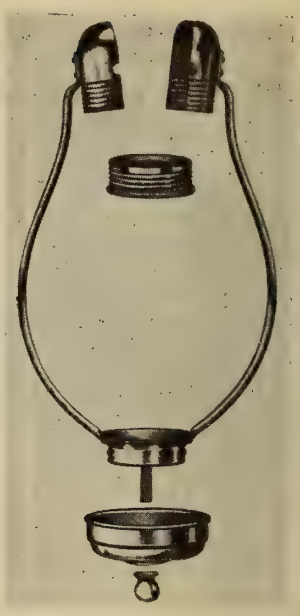
One quite common method is to install two or more lamps in each fixture wired on two separate circuits. In this way one circuit only need be used when a low intensity of illumination is desired, and when more light is necessary the second circuit may be turned on. The intensity for either period may easily be governed by installing the proper size of lamp on each circuit.

The Employment of Dimmers

Another method in common use is the employment of dimmers. This consists of resistance connected in the circuit by which the voltage on the lamps may be reduced, which in turn will lower the intensity of illumination.



CANDELABRA MAZDA LAMPS ON IMITATION CANDLESTICKS USED AS SIDE WALL BRACKET LIGHTS



DETAIL OF THE LIGHTING UNIT SHOWN OPPOSITE

Any degree of illumination from darkness to the maximum may be obtained by such an arrangement.

No very definite rules can be given with regard to the arrangement of lighting units, as the architectural features of the building are, to a large extent, the determining factors. Fixtures are usually symmetrically spaced with regard to ceiling beams or panels so as to present a uniform appearance. The diagram shows in plan and elevation the lighting arrangement in a moving picture theatre which may be considered typical.

Totally indirect fixtures are similar to the one shown on the preceding page. The front portion of the house will usually receive sufficient reflected light from the screen, consequently lighting fixtures near the screen need not be wired for dim lighting as they need be lighted only when bright illumination is desired.

Side wall brackets, while not absolutely necessary from the illumination standpoint, are a very desirable addition to a lighting system. They add materially to the appearance of a theatre provided they are properly placed and of good design.

White or tinted opalescent glass reflectors or silk shades, with small Mazda lamps, so placed as to not interfere with the spectator's vision, give a very pleasing effect. An example of such fixtures is shown below.

Another important feature in the lighting equipment is the exit lights. Even though these are for purely utilitarian purposes, it is by no means an indication that they need be unattractive inappearance. There are various types of lighting equipment on the market which will admirably meet the requirements for both serviceability and neat, artistic appearance.

The whole lighting equipment for the theatre should be carefully considered. With the large variety of lamps from which to choose, as well as various designs of fixtures, both indirect and semi-indirect, elaborate or simple, it is possible to secure results that will conform with any reasonable demand, no matter whether it be for the large city theatre or for that of the small town.

Escalator Is Tonic for Balcony and Gallery Patronage

THERE are three means of communication with the balcony and gallery—the stairway, the elevator and the escalator. The stairway requires that the theatre's patrons find their way to their seats by their own physical effort. The other two carry them to their seats without physical effort on their part.

A large moving picture house may provide any one or all three means of communication. It will do so in direct proportion to the management's desire to establish itself in the good graces of its patrons.

Anyone will yield to the belief the first requisite of a successful moving picture house is a selection of attractive, human-interest films, coupled with first rate projection. But with the larger houses, these things are taken for granted by the public. A big house would not long exist if it fell down woefully on the character of its pictures.

Competition among the larger moving picture theatres, then, rests not so much on the attractiveness of the show, but on the way the show is presented.

Public Will Pay for Comfort

The public is willing to pay for comfort. How true this is can be learned from the case of two rival theatres on Long Island. The fifteen cent theatre secured a comedy film featuring Charlie Chaplin and widely advertised the fact. Its neighbor, a ten cent house, planned to combat the drawing card of its rival, secured the same film to run on the same night, and advertised its seats at 10 cents each.

On the night the feature film was displayed, the 15 cent house played to its capacity, while the 10 cent house had forty people. The 15 cents house had learned the lesson of making its equipment comfortable and attractive. It had created an "atmosphere" that had pulled business.

There is no more certain way to lead guests to an appreciation of the atmosphere of the house than to drive home the fact to them that the house is doing the most it can for their comfort. The escalator or moving stairway has been seized upon by many theatres to take their theatre out of the usual class, and to place it among the "unusual" or unique moving picture houses.

The elevator has not been of material help to the theatre. Its intermittent service and comparatively small capacity make it an impracticable means of carrying guests to the balcony and gallery seats. There is not time between shows to empty and refill the house with an elevator—or even two or three elevators.

But the escalator knows no limiting capacity. It moves constantly. It can be run straight from the lobby to the balcony, and people who never voluntarily climb a long flight of stairs are its most ardent admirers.

The escalator is appreciated by the theatre-going public. Of that there can be no doubt after its many successful installations.

Helps Balcony and Gallery Patronage

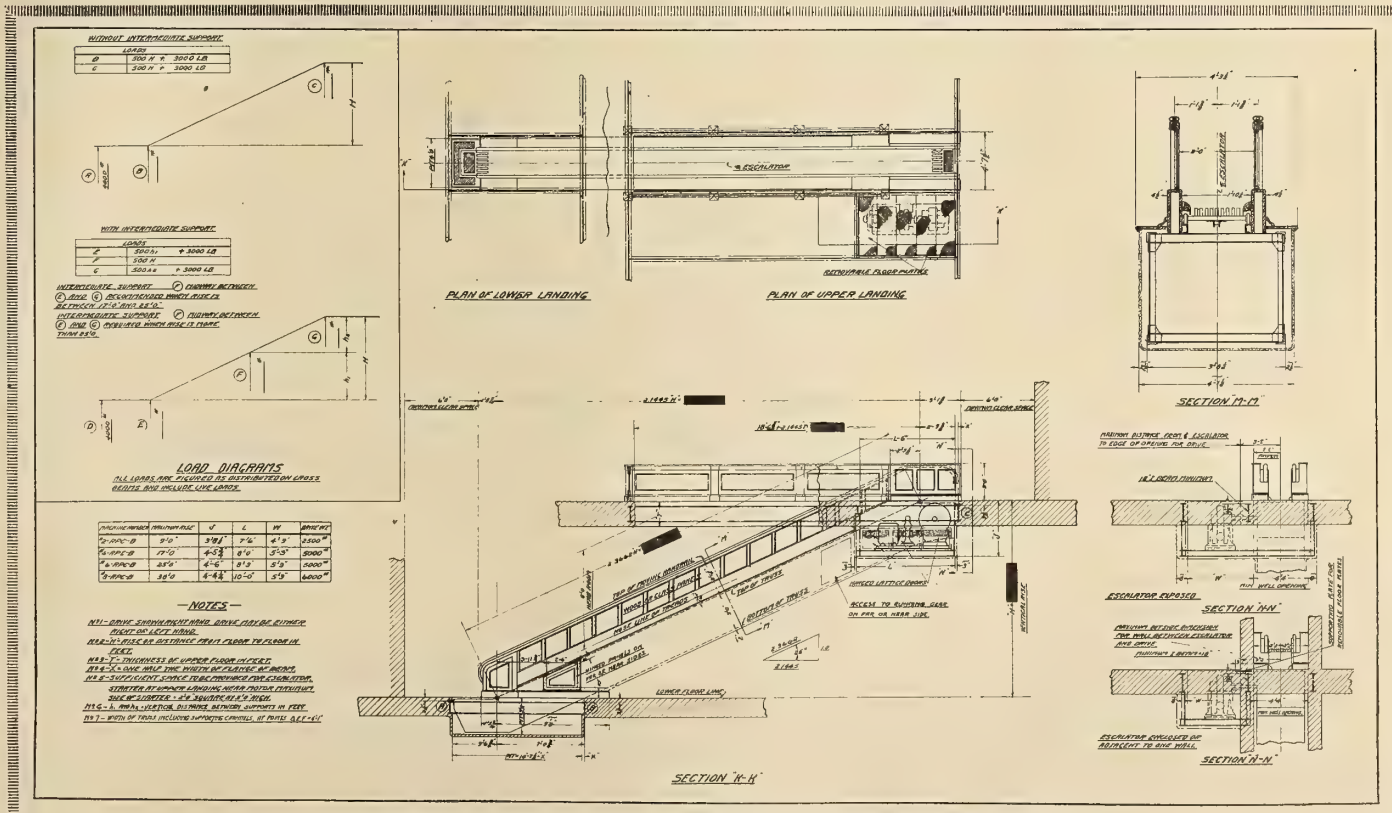
Where installed it has invariably acted as a tonic to balcony and gallery patronage. People as a rule like balcony seats. This is particularly true of the motion picture house. But they dislike the effort needed to reach them. The escalator removes the effort, virtually bringing the upper floor seats down to the ground floor level.

Because of the fact that the escalator popularizes the upper floor seats, higher prices can be charged and secured for them. And this difference in price, coupled with the increased patronage, offsets in no great time the installation cost of an escalator. When viewed form this standpoint, the escalator is not, as popularly considered, an expensive luxury. It is a sound investment that pays for itself and adds prestige, goodwill and atmosphere to any theatre.

Description of Escalator

The standard cleat type escalator as now built consists essentially of a moving system of treads two feet wide, mounted in a suitable truss, which is placed at an angle of 25 degrees with the horizontal. On each side of the moving treads is mounted a balustrade, at the top of which runs a moving handrail which travels at exactly the same speed as the treads, and this provides a safe and serviceable means of support for the passengers.

The moving treads each consist of three maple slats bolted to the links of a continuous chain, which passes around a sprocket wheel at each end of the escalator. Every third slat car-



TYPICAL LAYOUT OF THE REVERSIBLE CLEAT TYPE OF ESCALATOR

ries at each end a self-lubricating roller with a canvas tread. On each of the three slats composing a step of the tread system are secured especially shaped maple cleats so spaced as to permit their passing through the teeth of the landing combs, which are placed at each end of the incline, thus providing an absolutely safe and comfortable method of landing the passengers.

The cleats are so graduated with respect to their height as to produce an approximate step shape with a surface twelve inches long, having an angle of about 12½ degrees with the horizontal. The principle of the steps and combs is clearly shown in the illustration. The balustrades and incline truss can be so treated as to produce a very pleasing architectural effect, as it is possible to use any kind of interior finish, such as various kinds of wood and sheet metal, as a covering for the escalator.

An important point about the cleat type escalator is its silent operation. It has long been recognized that an escalator, if successful in a moving picture theatre, would have to operate with the very minimum vibration and noise, and the manufacturers of this type have succeeded after repeated experiments in perfecting a machine which is practically noiseless.

The type usually installed has a capacity of 3,600 people per hour, or sixty people every minute, and can be run in either the ascending or descending direction. It is evident that the time saving possibilities of an installation having such a carrying capacity are enormous.

Consumes Little Power

From the operating standpoint an escalator is an extremely satisfactory investment, as the power consumption is low, and for the ordinary moving picture house the cost for electricity for running the machine usually runs between five dollars and ten dollars per month. Owing to the careful design and substantial construction of all the moving parts, the cost of repairs per annum is practically negligible.

In figuring upon the installation of an escalator in an existing theatre, the owner can well afford to inspect some of the installations which have already been made. Among the most prominent of these are the following:

B. F. Keith's Bijou theatre, Boston, one escalator; Olympia Amusement Company, Lynn, Mass., two escalators; Gordon's Olympia theatre, Boston, two escalators; Gordon Brothers, Rochester, one escalator; the Broadway theatre, Springfield, Mass., one escalator; Revere Beach Amusement Co., Revere Beach, Mass., two escalators; Tremont Row theatre, Boston, Mass., two escalators; Hippodrome theatre, Peoria, Ill., one escalator; Shea's Hippodrome, Buffalo, N. Y., one escalator; City theatre, Lawrence, Mass., two escalators.

In most of these theatres the escalator has been arranged to run close to the wall of the entrance foyer. This is an especially desirable arrangement in case the foyer is narrow. In the Hippodrome theatre, at Peoria, Ill., the escalator is located directly on the center line of the building, and runs from just back of the ticket gates directly to a point in the center of the balcony. This arrangement has proven extremely successful from an architectural standpoint.

Where traffic conditions warrant, a very good arrangement is the use of a duplex cleat type escalator, which consist of two files similar to the machine just described. These files are arranged side by side, and run in opposite directions. Two continuous streams of people can thus be carried at the same time, one up and one down.

The cleat type escalator is manufactured by the Otis Elevator Company of New York.

Equipment for the Picture Theatre Lobby

By H. I. Edwards of the Picture Theatre Equipment Company

LITTLE or no attention is given to the theatre front by the architect and the exhibitor, owing to the fact that they are laboring under the impression that posters "do the work," but we can prove as we go along that it is not the posters that do all the work, but the fact that the theatre has the "nobby-lobby" appearance that is bringing the dimes and quarters into the live exhibitor that has prepared for the rush.

Some architects recommend that the lobby be of a small affair, and that it is a secondary consideration, and the exhibitor, thinking that the architect is far advanced in that particular subject, lets the matter drop to his sorrow, for as the days roll by he realizes that the most important part of his new theatre has been sadly neglected.

We, in our years of experience equipping theatres of various types and sizes, have always recommended that the exhibitor have all the say when it comes to the front of the theatre, and those exhibitors that have heeded our advice have reaped the golden reward, so to speak, by success.

In the following we will try and give you an idea of what we consider to be an attractive, as well as a paying, theatre front and lobby.

Use Plenty of Wall Space

Be sure that you are utilizing as much of the wall space, and as much of the front that, while it looks attractive, still will not have that crowded appearance.

For the front pillars we suggest that there be used one three sheet on each side of the theatre front, and for the centre of the theatre front a "banner" frame. These banner frames are three by sixteen feet, outside measurements, and have a stretcher for the banner. The wood or brass moulding can be made in various designs with the name of the theatre on the top of banner frame.

They are not expensive, and will last for years if properly taken care of. They also eliminate the "flapping flying" banner that is not on a stretcher, and add to the appearance of the theatre front. The three sheet frames and the banner frames are to be made of either wood or metal, and to harmonize with the theatre front.

If the theatre is of a white finish, a cream and gold finish on the frames will help the front considerably. The number of frames that you use in the front of the theatre should not be more than two, or the most four, frames on the pillars. The three sheet frames can be made to fit right onto the front pillars. Also be sure that the doors are hinged and open from the front, so that the posters can be hooked right on instead of using tacks or nails, thereby eliminating wear on the poster. We also recommend the use of a Special Feature lobby display frame.

These frames are ornamental and instructive, for the patron on entering the theatre can gaze on ten to twelve scenes of the feature; they also help portray the various stars that appear in the feature.

Easel Frames in Lobby

When entering the lobby have two easel frames of the same color, or of a color that will add to the appearance of the lobby, while in the centre of the lobby, on the ticket booth if there is one being used, a half sheet frame advising the patron that there are matinees.

The walls of the lobby should be utilized so that they will not have that crowded appearance, and we suggest that three single sheet frames, with the day's attraction or coming events announced, is sufficient, while border frames can be used to sort of even up the walls.

These can be made to have photo frames of the popular photoplayers. These photos can be obtained in the following sizes: 5x7 inches, 11x14 inches, 22x28 inches, and can be obtained in either sepia or colors. They are an attraction in itself, for the movie-fan dearly loves to gaze on the photo of his or her favorite player, and many will be the comments on these photos, so that the exhibitor, who is using this medium of making friends for his theatre, will pat himself on the back as he sees these patrons coming back.

Of course this type of display can be overdone the same as the theatre front, and we suggest that the following, while neat, will not be over-doing it:

If there are doors leading to the theatre from the lobby, these should have from five to six 5x7 inch photos on each side. These photos are cheaper than the average exhibitor realizes, the cost of these range from three to six cents each.

(*Continued on page* 156.)

I have always contended that one of the biggest problems in the exhibition end of the film business is "the atmosphere" of the theatre. Of course good films are necessary, but given the same films, the preference goes to the house which is well conducted even though the price of admission is greater. As an example, which will clearly drive home this point, I will mention a case in a small town on Long Island where there were two houses, one well conducted, which received an admission of 15 cents, and the other run in slipshod manner, which received an admission of 10 cents.

Recently the 15-cent house booked a feature comedy with Charlie Chaplin in it, and after making the booking the Chaplin film was advertised in advance. The rival house heard of this booking and arranged to have the same film on the same night to be shown at 10 cents, and advertised the fact. That night the 15-cent house played to capacity and the 10-cent house played to forty people. The public want well-conducted theatres, and are willing to pay for what they want.

N. Y. Eve. Mail, June, 1915.

The 15c Theatre with S.R.O.—the 10c Theatre with 40 seats filled—WHY?

Not because of a difference in pictures for both theatres were running and advertising the same feature.

This newspaper account of the incident gives as the only explanation of the 15c. theatre's greater popularity, its possession of the "atmosphere" that theatre patrons want and are glad to pay for.

There is no more certain, no less expensive way to produce for Your Theatre or Airdrome this so-called "atmosphere" that makes people come and makes them remain loyal to Your Theatre than to install an

ESCALATOR

More than any other one equipment can, the Escalator impresses your patrons with your provisions for their comfort and with the refinement of your theatre.

It permits you to raise prices, but, because of its few cents a day operating cost, no higher prices are necessary to a profit on the investment. As theatre after theatre has found, the Escalator's influence in increasing patrons and regularly filling all balcony seats, soon returns in cash all the money the Escalator cost and from that point begins to make big money for you.

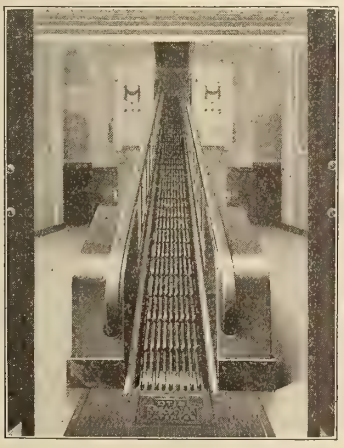
OTIS ELEVATOR COMPANY

Eleventh Avenue and Twenty-Sixth Street, New York

Offices in All Principal Cities of the World

Our Booklet, "Keeping the Balcony Filled" and full information about Escalators are free and come without obligation.

Today is a better day than tomorrow for writing for Book to Dept. 5.



Otis Escalator (moving stairway) leading from lobby to center of balcony, Hippodrome Theatre, Peoria, Ill.

Hallberg Helps

Projection
Electricity

Questions Answered

Repairing
Equipment

Here Mr. Hallberg will answer all the questions you send in—no matter how simple or difficult.

ELECTRICITY FROM PRIVATE SOURCES

A. E., Herman, Ill.—*I have under consideration the following proposition and ask your advice as to the proper course to pursue.*

I propose to equip a motion picture theatre in a town and obtain a current from a privately owned electric power plant in a manufacturing establishment.

The current is produced for the use of the company and its employees living in company houses only. I am told by the superintendent that at his house close by where the theatre will be located and about half a mile from the plant his lights are very dim, due, I presume, to low voltage. The curent at the generator is maintained at about 220 volts, and is D. C.

I can secure very reasonably a Power's 6-A machine which has formerly been used on 110 volt A. C. Can this same lamp and machine be used on 220 volt D. C.? What other equipment, if any, would be necessary in addition to a rheostat? The amount of current used would be no object, as it would be furnished gratis or at a nominal flat rate.

Ans.—Your proposition is an easy one. There will be no difficulty whatsoever in producing perfect results, providing the electric wires are heavy enough to allow you to draw somewhere's between 25 and 35 amperes from the 220 volt mains.

Your statement that the lights are dim near the proposed theatre, of course leads me to believe that the half mile run from the power plant introduces a considerable drop in the wires.

It may be that you will have only 190 volts at your theatre when your arc is burning, but what of it. If you have a 220 volt rheostat it simply means that by putting on a jumper on the rheostat you will have to short circuit about 10 to 15 per cent. of the rheostat so as to decrease the resistance in series with the arc to that extent to compensate for the drop in voltage below 220.

All you need is a 220 volt rheostat adjustable from 25 to a maximum of 40 amperes, and if the Power's 6-A is otherwise in good condition it will give you splendid satisfaction on the above described lighting system.

MOTOR WITH EDISON MODEL D

H. S., Woodburn, Ind.—*I have a question I would like to have answered in your next issue of the "News." I have an Edison Model D machine. Can a motor be attached to this so it will work all right? I see in August 14 issue about Model B, you state "Put the pulley on the shaft that drives the rewind." On the make machine I have there is not room enough left on the shaft to do this. Would I have to get a new shaft and how or where would be the best place to drive it?*

Ans.—There is no reason why you should not be able to apply motor drive to the Edison Model D machine in a similar way, which I suggested on page 120 of the August 14 issue for the Model B machine.

Please note that I did not say that you could "Put the pulley *on the shaft* that drives the rewind." What I did say was, "Put the pulley *on the outside of the small pulley* which drives the take-up belt." This is quite different from putting the pulley on the shaft. I know there is not room on the shaft because it comes flush with the pulley.

What you can do is to take the take-up pulley off the shaft, then have a cast disc or pulley as suggested fastened on to the take-up pulley. After it has been properly fastened by screws or rivets let the mechanic drill a hole through the new pulley or disc, using the old take-up pulley hole as a guide.

Then put the two pullies now fastened together on an arbor and turn down the new pulley so that it will run true with the take-up pulley. Now your job is done and all you have to do is to put the take-up pulley back on the shaft and there you are with your motor drive pulley, ready for attachment to a belt from the motor pulley if the motor can be controlled at low enough speed; otherwise, you would have to use a countershaft.

MUST HAVE SUITABLE RHEOSTAT

C. H. S., Kirkwood, N. Y.—*Will 110 volts, 4 amperes D. C. run an arch light using ¼ inch or 5/16-inch carbons for a moving picture machine. If not, will 60 volts at 12 amperes run the arc for a machine with a distance of 35 feet? I am certainly stuck about this business. I thank you kindly for an early answer.*

Ans.—You can use the 110 volt, 4 ampere current by having constructed for you a rheostat suitable to control this current. Four amperes will, of course, not give a good light, but for a distance of twenty-five or thirty-five feet it will give a fair light—better than you could get with calcium gas, anyway.

If you on the other hand can secure the 60 volt, 12 ampere current, then this is decidedly better because you will have double the illumination with the same amount of power expended, but you will have to have a specially constructed 60 volt rheostat for this service. You want to be careful about the rheostat for 60 volts, as it is rather difficult to get good rheostats for this service to allow the arc to be maintained steady.

FIDELITY MOTOR IS EQUIPPED WITH SPECIAL SPEED LEVER

THE motor illustrated with this article is a motor manufactured by the Fidelity Electric Company, of Lancaster, Pa., of 1/10 h. p. for alternating current. The motor is made as illustrated, and has a special speed lever on the side for controlling the speed within a range in excess of 50 per cent.



The motor comes provided with a small groove pulley for a round belt, and is very compact in construction, and made so that it can easily be mounted on all makes of motion picture machines. The bearings are of the very best grade of phosphor bronze, and the motor of a type very simple in construction, so that anyone can take care of it.

OPTIGRAPH IS AWARDED GOLD MEDAL AT FRISCO FAIR

THE Optigraph, the portable motion picture projection, was awarded the Gold Medal at the San Francisco Fair.

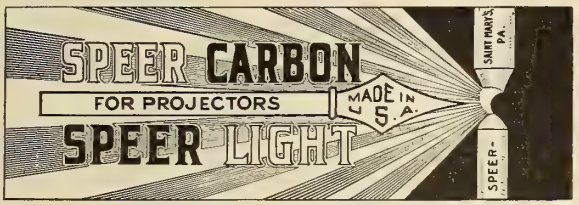
The 1916 model embodies many improvements. The machine has been approved by the national board of fire underwriters for use in the home, schools, churches, halls and offices. The projector is manufactured by the Optigraph Company, Chicago.

SPEER CARBON CO.

SAINT MARY'S, PA., U. S. A.

announces the advent of the most perfect projector carbon in the world for Motion Picture Machines—It has taken years of patient, persistent and expensive research and study to produce the Speer Carbon—The development has been under the guidance of the most experienced carbon producers which could possibly be obtained—Mr. Speer, himself, undoubtedly the best informed man on the mixture and treatment of carbon for electrical purposes, has devoted nearly 2 years to the finishing of the

We are ready to fill orders after Sept. 1st, 1915.



This is the carbon you have been looking for

NET CASH PRICES

½ x 12,	cored,	pointed	both	ends	.....	$37.50 per M. (1,000 in a case)
9/16 x 12,	"	"	"	"	.....	$40.00 per M. (1,000 in a case)
⅝ x 12,	"	"	"	"	.....	$50.00 per M. (1,000 in a case)
¾ x 12,	"	"	"	"	.....	$70.00 per M. (1,000 in a case)
⅞ x 12,	"	"	one	end	.....	$115.00 per M. (500 in a case)
1 x 12,	"	"	"	"	.....	$150.00 per M. (500 in a case)

We will fill sample orders in standard bundles of fifty each in sizes ½, 9/16, ⅝ and ¾ inch, and in bundles of twenty-five each of the ⅞ inch and 1 inch at the above pro rata prices, providing cash accompanies the order in full.

Our Speer Carbons are absolutely guaranteed to give satisfaction or money back

SPEER CARBON COMPANY

(Makers of carbon for Electrical purposes during the past 25 years)

SAINT MARY'S, PA.

J. H. Hallberg, 36 East 23rd St., New York City, Eastern Distributor

MAKING THE PROJECTION BOOTH PERFECT

By Frank S. Hough of the Kleine Optical Company

WHEN called upon to equip the booth of a newly constructed motion picture theatre the adverse conditions that always prevail, and which must be overcome in order to secure perfect projection, are many and varied. Strange to say, a motion picture theatre is seldom designed around a perfect projection system. It seems to be the custom when designing a theatre to give particular attention to the structural work, architectural beauty, comfort of the audience, interior decorations, and as an after-thought the booth and projection system. The problem of obtaining perfect projection is left to the expert, and he must get "as perfect projection as possible" under existing conditions. In nine cases out of ten it is almost impossible to get *perfect projection.*

Highly specialized as the motion picture art is today in all departments, it seems strange that more care is not taken in designing a theatre around a perfect projection system. If such care was taken there would be no problems to overcome, and perfect projection would be the general rule rather than the exception.

The manufacturers making projection apparatus and kindred devices are offering as perfect machines as a thorough knowledge of the known laws of mechanics, optics and electricity will allow. Therefore the fault of imperfect projection does not lie with this end, but with the designing of a theatre and the subsequent operation of the equipment.

The Size of the Booth

The booth should be placed in a theatre so that a line drawn from the center of the screen, leaving the screen at a right angle to the surface, would pass through the center of the objective lens, the center of the film aperture, the center of the condensing lens and the center of the arc.

The instances of finding a booth in its proper position are so few and far between that it is safe to assume that a booth is always found at a distance above the center of the screen. Therefore, the picture will be rejected at a pitch. In order to compensate for this condition the screen should be tilted back at the top, keeping in mind not to tilt it so far back that it will be noticeable to the audience.

In order to install a complete modern projection equipment the booth should be at least 12 feet by 20 feet. A booth this size will accommodate two modern projectors, a dissolving stereopticon and a spot light, leaving ample room for a work bench, rewind and for the operators to walk around the machines in comfort.

As the majority of the theatres are supplied with alternating current by the central station, and as it is necessary to use direct current at the projector arc in order to get the highest light efficiency, a converting apparatus will have to be installed.

Whether a mercury arc rectifier rotary converter or motor generator set is used it should be installed in a separate room at least 6 feet by 6 feet adjacent to the booth.

The power mains for the projection system should be brought directly into the converter room. The main panel board containing the switches, fuses, voltmeter and ammeter controlling the electrical system of the machines should also be placed in the converter room.

Ventilation of the Booth and Safety Appliances

The power for the arcs after it has been converted into direct current can be brought directly to the switches on the projectors in conduit laid beneath the floor. Some experienced operators consider it advisable to have the main panel board in the booth proper in order to have it accessible.

This is a matter that is controlled by personal opinion and local electrical specifications. It is at all times advisable not only from a standpoint of safety, but also of neatness in the booth to have all electrical wiring in conduit as far as it is practical.

The exhaust system of ventilation should never be used in the booth. This fact is self-evident when the nature of the exhaust system is analyzed. While the air is being exhausted from the booth by the fan the fresh air rushes in through the projector openings in the wall, making a direct draft on the operator and filling the booth with the air from the auditorium.

This system of ventilation also tends to pull in the dust through the openings, keeping the lenses constantly dirty. The proper system of ventilating the booth is by forcing fresh air from the outside into it through the openings in the wall at the floor. There should be one of these openings in each one of the four walls of the booth. An outlet pipe of sufficient diameter should be placed in the ceiling of the booth in order to allow the foul air to be forced out. It will be easily seen that by using this method of ventilation that there is no draft in the booth.

The port holes for the projectors should be protected by gravity drop doors held up by means of fusible links. These fusible links should be placed in such a position that in case of fire they would be easily attacked by the flame and the doors would drop, cutting off all possibility of the flames reaching the auditorium. The fusible links are generally placed directly over the upper film magazine of the projectors.

A galvanized iron bucket containing wet sand should be in each booth in order to receive the burnt ends of carbon. A galvanized iron container with a self closing top should also be kept in each booth in order to receive the film scrap resulting from patching and what other refuse there might be in the booth.

Fire extinguishers should be placed in convenient positions in the booth, and should of course be of approved design. The door leading into the booth should open outward with spring hinges in order that it may be kept closed at all times. A booth should be constructed of concrete or other absolutely fireproof material. Concrete of course is generally used. This being the case the floor of the booth should be covered by cork carpet or rubber matting. This is especially desirable because of the fact that it eliminates almost all the noises in the booth.

The front wall of the booth or the wall that faces the screen should be painted black or green in order that the eye strain on the operators should be eliminated as far as possible. With a perfect ventilation system in the booth it is unnecessary to use electric fans.

Wash Room Should Be Next to Converter Room

A wash room six by six for the convenience of the operator should be built next to the converter room. Hot and cold running water and drinking water for his convenience should be easily accessible. By making a booth as comfortable as possible for the operator higher efficiency is always assured, and a theatre owner or builder should always keep this fact in mind because during the actual operation of a performance the operator holds the larger part of the responsibility. Upon him rests the favorable presentation to the public of the combined efforts of the producer, artists and camera man.

The greatest care should be taken in selecting the objective lenses for the motion picture projector. The highest grade of objectives obtainable should be considered none too good, and every exhibitor should make it his duty to secure the highest grade lens that is offered to the trade. The art of making lenses is very exact, and a high class objective lens represents no small investment.

Assuming that the photography of a picture is perfect, it can be spoiled by being projected through a cheap or imperfect objective lens. Therefore the results obtained on a screen are far from satisfactory to the audience. The condenser lenses should also have serious consideration. Upon these lenses depends the proper condensing of the light. Do not think that any piece of glass shaped like a condenser lens will suffice. A great deal depends upon the proper grinding of the surface and the material from which the glass is made.

Too much care in detail cannot be given to the booth. It is the most essential part of a motion picture theatre and upon its complete equipment and intelligent operation depends a great deal towards the success of a theatre.

In drafting the original plans of a contemplated theatre, the location of the booth and screen should be first.

WAGNER CONVERTERS FOR MOTION PICTURE PROJECTION

THE advantages of the direct current arc for motion picture projection are now so generally well known that it is not necessary to dwell upon them at length. It is sufficient to say that the direct current arc is more efficient than the alternating, its maximum candle power by accurate test being nearly three times that of the alternating current arc for the same current consumption.

The direct current arc is steady, forming a crater which is stationary on the positive carbon. The alternating current arc wanders over the ends of the carbons, producing a screen illumination of varying brilliancy, which is trying to the eyes. The direct current arc is quiet, which is an important consideration for small theatres.

Outside of very limited areas in the downtown districts of our largest cities, alternating current only is available. The-



WAGNER ELECTRIC CONVERTER

atres located in the alternating current districts require some means for converting alternating current to direct. A theatre that attempts to use alternating current for projection cannot hope to show pictures, as well as one projecting with direct current.

Realizing that the existing device for converting alternating current to direct current left much to be desired, the Wagner Electric Mfg. Company, St. Louis, Mo., developed its now well known White Light Converter for motion picture projection.

The Wagner White Light Converter combines an alternating current motor and a direct generator in a single machine, and is therefore compact and economical in its operation.

Can Be Easily Installed

Any electrician can install the Wagner White Light Converter in two or three hours by following the very explicit wiring diagram that accompanies each machine.

After its installation the Wagner converter needs practically no care other than keeping a liberal supply of good grade medium machine oil in the oil wells.

The Wagner converter takes up very little space, and may be placed directly in the operating booth along with the control switches, transformer and ballast resistance. It may, however, be installed in any other clean, dry place, where it will be easily accessible for an occasional inspection and oiling.

The ballast resistance and transformer may be mounted near the converter, as may also the line switch and the starting switch. These switches, however, may be located in the projection booth and the converter controlled from there.

In any rotary converter the ratio between the alternating current voltage and the direct current voltage is fixed. By impressing a suitably low alternating current voltage upon the slip rings of the converter only a small amount of ballast resistance is required.

This is accomplished by the small transformer that is supplied with each converter, and the result is a much better

"LUNA-LITE"

is the screen with a developing field by the light of projection; the screen that is serviceable day or night, water-proof, non-oxidizing, showing pictures clearly, in true perspective and hence without distortion and in viewing, without eye-strain.

For Prices and Agencies, apply to

The Luna-Lite Co.,

NORTH AMERICAN BUILDING
PHILADELPHIA, PA.

There are a half a dozen good reasons why every motion picture exhibitor in business today should have a RADIUM GOLD FIBRE SCREEN—and "one good reason is enough."

RADIUM GOLD FIBRE SCREEN INC.
220 W. 42d St.
N. Y. City.

Think this over, Mr. Exhibitor,—and remember, we can prove it—A RADIUM GOLD FIBRE SCREEN WILL SAVE YOU AT LEAST THIRTY-FIVE PER CENT ON YOUR CURRENT BILLS. This ought to interest you even if we do find you "satisfied with projection which you know and we know to be bad.

Write for Details of Our New Sales Plan

overall efficiency, as less voltage and consequently less power are consumed by the ballast resistance. All ballast resistance, however, cannot be dispensed with, as the arc is very much more steady if it has a small resistance in series with it.

Ballast Resistance

This ballast resistance for single arc may be adjustable or non-adjustable, the latter consisting of a plain resistance, with one tap. Either the whole or part resistance may be inserted in the arc circuit when not in operation, but cannot be changed when the machine is operating. The adjustable resistance has several taps, allowing the arc to start with a small current, which can be varied up to the maximum capacity of the converter, while the projection machine is in operation.

This is a great convenience and enables the operator to regulate the intensity of his arc to suit the density of the film. In either case the maximum capacity of the resistance equals the rated capacity of the converter.

For parallel arcs operating at full capacity simultaneously, the capacity of the converter must be equal to the combined capacities of the resistances. A separate resistance, of either non-adjustable or adjustable type, must be used for each arc.

Many up-to-date theatres are equipped with two projecting machines, which may be operated from a single converter. The converter will easily stand the overload of the two arcs operating at once, for the short time that is necessary for the second machine to become "warmed up." To operate two machines from a single converter most conveniently, a "Duplex" resistance is supplied.

The "Duplex" resistance cuts out the resistance of the arc going into service, and at the same time cuts in the resistance of the arc going out of service. When only one arc is operating the "Duplex" resistance is adjustable while the machine is operating.

Non-Adjustable Resistances of Special Type

A special type of non-adjustable resistance in each arc circuit may be used to accomplish the same purpose. It is provided with a switch which is closed when the arc is operating normally, and open while the arc is "warming up."

The adustable type of resistance for this service is provided with sufficient resistance to limit current in the arc that is warming up to a fraction of its normal value. The converter will easily take care of the two arcs for the short time that one is "warming up."

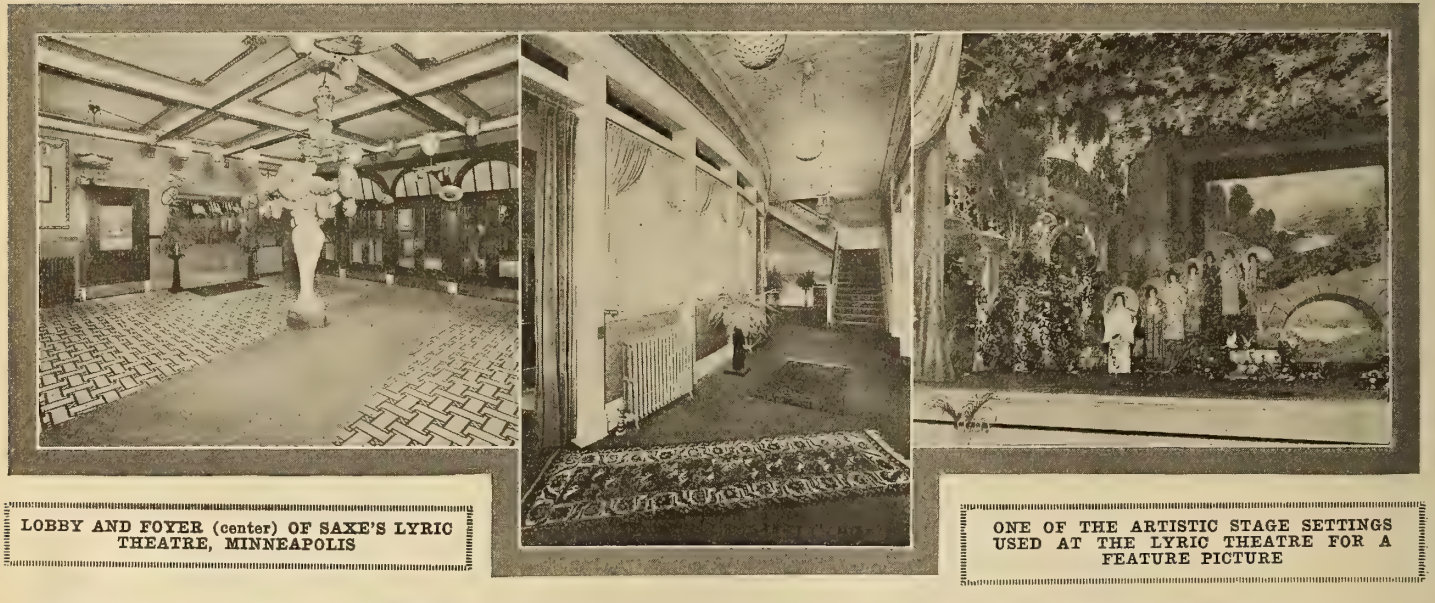
The current from the Wagner White Light Converter is a steady direct current which allows no flicker of the arc. A steady unflickering light is of utmost importance in motion picture projection. A flickering light, according to oculists, is tiresome to the eyes, and, for persons who regularly attend motion picture theatres, where light is flickering, it becomes dangerous.

Wagner converters for motion picture projection are supplied for any of the standard alternating current frequencies, and for 110 and 220 volts. The direct current capacities range from 35 to 100 amperes at 65-75 volts.

This converter can be used as a motor generator set to drive vacuum cleaning outfits and other machinery, which makes it doubly valuable as an all-around installation.

Some of the most recent theatres to put in the Wagner outfit are: New Grand Central theatre, St. Louis, Mo.; Crown theatre, Everett, Mass.; Victoria theatre, Watertown, Mass.; Keystone theatre, Chicago, Ill.; Allston theatre, Allston, Mass.; Lexington theatre, Milwaukee, Wis., and the Locust Photo Play theatre, Philadelphia, Pa.

EQUIPMENT JUSTIFIES RAISE IN PRICE



LOBBY AND FOYER (center) OF SAXE'S LYRIC THEATRE, MINNEAPOLIS

ONE OF THE ARTISTIC STAGE SETTINGS USED AT THE LYRIC THEATRE FOR A FEATURE PICTURE

Will an advance in the price of admission to a motion picture theatre from a dime to ten and twenty cents meet with success?

This question was suggested to me one evening when I picked up a Minneapolis newspaper and read of a change of policy at the Lyric theatre. Manager Prosper Schwie made the announcement that beginning with a certain week there would be an advance in the evening prices to ten and twenty cents. The admission for matinees would remain, as formerly, ten cents. Local exhibitors were skeptical of the success of such a move; the motion picture public, they argued, had been educated to the ten-cent admission regime and they felt it was impossible to ask a higher sum than the customary dime.

The venture interested me. I had been a regular patron of the Lyric theatre for its four years of existence as a picture house and knew its reputation as a first-run film house.

In view of the fine class of the regular patrons of the Lyric, which comprised the best clientele of any motion picture house in Minneapolis, and the high standard of the programs, I did not see why the advance in prices was not just the right thing.

"Will the departure prove a success?" I asked myself and then I answered it by putting on my hat and setting out for the Lyric theatre. "What more was I going to get for twenty cents?"

As I swung along Hennepin avenue past Seventh street, the bright front of the Lyric atracted my eye. There outlined against the black sky in letters of light was the big electric sign spelling out Saxe's L-Y-R-I-C. Then there were the hundreds of bright bulbs twinkling about the canopy and drawing the pleased attention of the passerby. It was half past eight o'clock; the sidewalk was thronged with crowds of attractively dressed people, all seemingly bent on amusement. As I reached the front of the theatre another machine drew up beside the automobiles that were standing, two deep, before the house. The attentive footman with a neat little Lyric on the collar of his blue coat jumped forward, opened the door of the car and helped out the occupants. As they entered

the lobby, they were followed by a bevy of happy young people; behind them came a family, all with expectant faces.

I stopped a moment to admire the artistic decoration of the canopy. The feature was a Japanese picture and an Oriental atmosphere was created by the dozens of gay red, yellow, blue and green paper lanterns, strung about under the bulb-studded canopy. A large Japanese umbrella was suspended from the middle of the canopy and another smaller one above the ticket window. Baskets of flowers and hanging ferns, suspended from the canopy, gave a welcome touch of nature, while four bay trees flanked the automobile entrance.

"So far," I reflected, "the Lyric theatre is certainly justifying its right to be classed as a theatre of the first rank."

The lobby was filled with people waiting for the next performance to begin. As I stood waiting with them, I began to read the advertisements of present and coming attractions. The first thing that struck me was that gaudy posters of the old melodramatic type in screaming colors were not used. In place of them were artistic hand painted signs. On either side of the entrance were two three-sheet "cut out" framed pictures with velvet backing. Then I recalled having noticed outside a display of pictures of scenes from a photoplay, framed in a brass frame with velvet backing and glass front and set on an attractive easel.

"Score two for the Lyric," I said mentally.

The Decorations of the Lobby

At once I noticed that the lobby had been redecorated in old ivory, Roman gold and brown Tiffany panels. The delicacy of coloring was delightful and restful after the garish brilliancy of the furnishings and decorations of the majority of the amusement houses. Good taste seemed the keynote everywhere. The Japanese touch was evidenced in the lobby by strings of vari-colored lanterns and by the round discs of opened parasols suspended between the entrance doors. In the center of the lobby was a tall electrolier of graceful design, against the whiteness of which lanterns and parasols made an effective contrast. The rays from the artistic inverted bowls of the indirect lights were reflected in the gleaming surface of brass jardinieres containing ferns that were placed on mahogany pedestals on either side of the room.

The crowd had been increasing and as I was unable to gain entrance, I looked up Manager Schwie or "Pros," as he is familiarly known, who at once took me past the uniformed doorman into the foyer.

Here again were changes. The floor of the foyer, the aisles and the stairways were covered with a carpet, thick and soft to the foot and pleasant to the eye in its restful green coloring. The dark green formed a good background to display the rich colors of the Oriental rugs scattered about. In the soft glow of the low-hung lights, one could see the attractive freshness of the fronds of the large ferns that stood on mahogany pedestals about the foyer.

"Score three," I said out loud and did not realize that I had voiced my thought until I became aware of a neat colored usher who was smiling as she proffered me a program. It was an attractive little affair in white and dull blue with a cover design showing the heavy folds of a stage curtain and the quaint, white-clad figure of a clown, standing in front of it, his shadow, made huge by the footlights, cast on the curtain back of him.

Japanese Atmosphere Preserved

I followed my guide to a seat and, comfortably esconced, began to look about me. Everything was fresh and new; palms and ferns were plentiful; the orchestra was fairly concealed in a bower of flowers at the right of the stage. An attractive picture of a formal garden was the background, while leafy arches of trees, so cleverly executed that the illusion of reality was remarkable, met overhead, making the entire stage a charming picture.

Nowhere in the theatre was the patron allowed to forget that he was seeing a Japanese photoplay. Outside the theatre and in the lobbies had been lanterns and parasols.

The orchestra was playing; the strains seemed reminiscent of the spirit of the Orient. I consulted my program to find that one more carefully thought out detail had been contributed to the effect of unity throughout the decorations, program and general atmosphere. For the number was Bendix's overture, "Japanese Episode," and was given with skill and spirit by the orchestra under the direction of W. E. Dirks. As I counted the men in the orchestra I found that one had been added, making ten, including Julius K. Johnson, organist. The Lyric orchestra has long held the enviable reputation of being the best "legitimate" theatre or motion picture

A clear picture

is as essential as a good scenario. Because the basic product is right the clearest pictures are on Eastman Film. Identifiable by the stencil mark in the margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

Your Pictures Are Judged on the Screen

Whether you are the owner in the box-office or the operator, remember that pictures are judged on the screen. Poor pictures drive away those who would gladly patronize you. Bigger profits result from better pictures; and these are guaranteed when you use

Bausch and Lomb Projection Lenses

No matter how long or short the throw, our lenses lose none of the detail in the picture, out to the very edges. That is a test too severe for a poor lens. Yet your patrons pay to see all the picture.

The Edison and Nicholas Power Machines are regularly equipped with Bausch & Lomb lenses. You can secure them through any film exchange.

Bausch & Lomb Optical Co.
569 ST. PAUL STREET ROCHESTER, N.Y.

Largest Manufacturers of Photographic Lenses, Microscopes, Projection Apparatus, Binocular, Ophthalmic Lenses and other high-grade Optical Products in America.

house orchestra in the Northwest. In looking here for signs of the change I had found throughout the house so far, I knew there could be no improvement; the only change was that the organization was increased in size.

Then came the displaying of the big feature and subconsciously as I watched the unfolding of the thrilling tale, I thought how clear the projecting was. That was not a new feature, however.

The last reel of the absorbing Oriental story was over; the curtain raised and a Japanese setting was shown. Seven dainty girls in the picturesque dress of the Japanese maiden came tripping over a rustic bridge of the arched type, characteristic of the land of the almond-eyed Celestial. Each carried an open parasol over her shoulder, framing her bright face and high-piled black hair with its ornaments of tiny fans. It all seemed strangely familiar, somehow. What did it recall? Why, the entrance scene from "Madame Butterfly," of course. As if to confirm my surmise, came the strains of "One Fine Day" from the Puccini opera, and then the clear tones of a soprano voice singing the words of the famous aria. I consulted the program and found it was Madame Edith Helena, formerly of the Century Opera Company. It was a fitting close to the program.

Earlier in the evening a solo had been given by Domenico Russo, also a former grand opera singer.

Madame Helena had finished; the last notes died away and then came a wave of applause. There was a rustling into wraps and the big audience began to leave. As I went slowly out with the crowd I heard remarks on all sides on the new policy of the management and the comments were favorable.

"Why shouldn't they be?" I asked myself. I carefully went over the various points I had noted that evening. There was, first and foremost, the worth of the films shown. They were the choicest releases on the market. Then they were given a most thoughtful and individual setting in the way of an artistically decorated theatre, a high grade of advertising display a background characteristic of the featured picture—as the Japanese note carried out everywhere when an Oriental play was being shown—and a musical program that further carried out the desired atmosphere.

Truly, as Mr. Thomas Saxe said after his return from a recent trip to New York, "the passing of a ten-cent picture theatre to make way for the photoplay that will demand and get $1 admission" seems certain and near at hand. The advance in the quality of the films, the caliber of the men who are writing them, recruits coming from among the cleverest newspaper and short story writers, and the fact that numbered among producers are such names as Belasco, Frohman and Zukor, seems to predict in no uncertain terms that the film business has a future far beyond the ten-cent theatre.

The change of the motion picture business to a higher plane is coming and it seems to me as if the Lyric were simply taking the lead in a movement that is certain to be successful.

Even with the keen competition furnished by the erection of two large new theatres, with the increased cost of living and the fact that the public has been educated to a fixed general admission price of ten cents, I feel satisfied that the advance in price is going to be one of the pronounced successes of the theatrical business.

NEW THEATRES ARE BUILDING IN PHILADELPHIA

KETCHAM & McQUADE have been awarded the contract for a moving picture theatre and stores at 59th and Pine streets. Walter Sharpley is the architect, and the building will cost $37,000. It will be two stories and built of brick and terra cotta.

Albert H. Fritz and Kersey Carrigan have sold their motion picture house in Quarryville to John Groff.

The new Hamilton photoplay theatre on Hamilton street, near Second, Allentown, is now in its last stages of completion, and will be open to the public on or about September 1. The new theatre is the twelfth of its kind in the city of Allentown. H. M. Meeker is the manager. The building, a one story brick and concrete structure, with furnishings, costs approximately twenty-five thousand dollars, and is fireproof. The front is constructed of terra cotta. Entrance to the theatre is gained by means of a lobby thirty-five feet long and twenty feet wide.

J. H. Young, of Young's theatre, Greenville, has sold his theatre to Mr. Halm, of Smithton, Pa., and the new owner took possession at once.

BETTER SATISFACTION

This notice is addressed to the minority of our subscribers who do not regularly answer advertisements.

The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

1 Advertising Suggestions
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21 Film Cleaners
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29 Interior Telephones
30 Lenses
31 Lobby Display
32 Lobby Frames
33 Musical Instruments
34 Paints
35 Perforating Machines
36 Perfumes
37 Posters
38 Premiums
39 Printing
40 Printing Machines
41 Projection Machines
42 Projection Machines (Home)
43 Reels
44 Screens
45 Seats
46 Seat Covering
47 Signs
48 Slides
49 Slide Ink
50 Tickets
51 Ticket Booths
52 Ticket Selling Machines
53 Ticket Taking Machines
54 Uniforms
55 Vacuum Cleaners
56 Ventilating Systems

Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

Name ..... Theatre .....

City ..... State .....

WARNING!

EVERY successful business proposition which merits any consideration because of its originality, is sure to be followed by a host of imitators, grafters, fakers and other irresponsibles, whose slogan is "we've got something just as good." The Universal Movie Ticket Plan is no exception to the general rule.

A Universal Movie Ticket solicitor in a Pennsylvania town was threatened by a merchant with arrest and personal violence the other day because a "salesman" for a movie ticket concern, which existed in the "salesman's" imagination, had just succeeded in swindling him, an exhibitor, and a number of other storekeepers with his fake proposition.

THIS IS A WARNING TO BEWARE—not only of these sellers of "blue-sky," but of any solicitors who claim to represent some movie ticket concern which is absolutely unknown to you. The next time a salesman calls on you with a movie ticket plan ask him if he represents Universal Movie Tickets. If he says yes, make him show his credentials. BETTER STILL—PLAY SAFE. As there are no other big concerns in the business as yet, sign up with the Universal and PLAY SAFE.

Don't sign anything unless it is the regular form of Universal Movie Ticket Contract. Universal Movie Tickets are backed and redeemed by the Universal Film Manufacturing Company, with a working capital of $5,000,000, the largest film manufacturing concern in the universe.

AGAIN REMEMBER—MR. EXHIBITOR and MR. MERCHANT—the Universal Movie Ticket Plan is backed by the mighty resources of the Universal Film Mfg. Co. Every ticket presented for admission is as good as CASH—and will be redeemed in cash by any Universal Exchange or by the Home Office of the Universal.

UNIVERSAL MOVIE TICKETS

R-K M. T. CORP., AUTHORIZED DISTRIBUTORS

18 East 41st Street **New York City**

You are not asked to invest a cent, Mr. Exhibitor.

You are not asked to do any work, Mr. Exhibitor.

You are not asked to take any risk, or any chance of loss.

You have only to agree to accept Universal Movie Tickets at your theatre---and to turn them in to your nearest Universal Exchange the same as cash for supplies, or in exchange for CASH.

The mighty resources of the great Universal are back of this plan.

There can never be any doubt about the prompt redemption of tickets.

Can you imagine anything easier, simpler, fairer or---BETTER BUSINESS?

The Universal Movie Ticket Plan is Rapidly Proving Itself the Greatest Business-Getter Ever Offered to Exhibitors . . .

This statement is based on facts. Facts that are piling up and multiplying daily. Universal Movie Tickets are the trading stamps of the movies, and a thousand times more popular than trading stamps ever will be BECAUSE—the fan who saves Universal Movie Tickets gets quick action, while the premium coupon saver has to save and save for months or a year to get anything of real value, or THAT HE OR SHE REALLY WANTS.

Universal Movie Tickets make an INSTANT appeal to the live merchant, because he sees in a minute that the above statement is absolutely true. He also sees that this plan keeps the premium money in his own town. It comes back to you, Mr. Exhibitor, in admission coupons which are the same as cash.

NOW THEN—Fill out, detach and mail the coupon for full particulars. Attach the coupon to your theatre letterhead and on that make a list of the merchants in your town who you think will be interested.

We will write direct to these merchants and tell them all about Universal Movie Tickets and that you will accept them at your theatre. The wonderful success of Universal Movie Tickets is due to the plan itself—not to extensive advertising or to wild claims or persistent salesmanship. Do not fail to read the warning above. Tie up with the Universal and play safe. All you have to do to start the ball rolling is to fill out and mail the coupon with the list as requested. It will prove to be the best business move you ever made. Do it now.

Universal Movie Tickets

ROBYN-KANDER M. T. Corporation

Authorized Distributors,

18 East 41st Street, New York

Fill in and Cut Off Along the Dotted Line.

FOR QUICK ACTION **USE THIS COUPON**

Date.....

Universal Movie Ticket Corporation,
R-K Movie Ticket Corp., Distributors,
18 East 41st Street, New York, N. Y.

Please send me further information as to how I can take advantage of the Universal Movie Ticket Plan. It is understood that this places me under no obligation, and that I do not have to use Universal Service to profit by it.

I am showing.....
(State service or picture you are now using.)

Theatre .....

Address .....

City..... State.....

Manager or Owner .....

The Betterment of Posters and Lobby Display

IT is not so very long ago that the "still" was considered the ideal original for a moving picture poster. There is an old shibboleth that "the camera cannot lie," and therefore producers believed that the very best way to advertise their films was to take a still and reproduce it.

Fundamentally, this is farily sound, or would be if the average still was any good, but when it comes down to cases, nine-tenths of the stills do not reflect the real punch of the story.

Possibly it is because the still man seems to pick out the most uninteresting episodes in the entire reel. This is largely due to the fact that he doesn't know what is coming. Apart from which, from the director's point of view, the still man is very much of a nuisance. He is apt to get in the way, and has to snap when he can without delaying the action any more than possible. There is, of course, the other still that is taken of a situation at the director's orders, but here again the director is not infallible when it comes to picking out what he thinks ought to be the most thrilling situations.

Apart from which, a situation, however thrilling it may be when it is the culminating point of a big scene, is apt to lose its significance when isolated from its context. The real thriller loses its punch when "done over again." It is, therefore, only occasionally that the still is really good and usable from the poster maker's standpoint.



It is just about eighteen months since some producers began to realize that photographs were not everything. Some of the first sketches that were made for motion picture posters were those put out by the Mutual Film Corporation for "Our Mutual Girl." This series of "Mutual Girl" posters, which ran to fifty-two reels, made its impression upon the moving picture trade, and during its run, producer after producer, gave up using photographs and used sketches. Some of these were very good, some were very bad, and some were neither good nor bad. But the time has come now when there is a strong movement in the business for the betterment of posters.

The accompanying illustration, showing a poster from a Vitagraph Blue Ribbon Feature, shows a decided advance, although reproduced without color it loses much of its effect. It is an example of what good paper really should be, because it pleased the exhibitor and attracted the attention of the public and drew them into the theatres. The reason for this fortunate result is not difficult to discern.

The subject was carefully selected by an expert in poster making, the sketch was made by an accomplished artist, who faithfully carried out the instructions given him, and the lithographic work was technically as near perfect as could be obtained.

With all this behind it, it would have been more surprising had the paper been a failure. Art is the pictorial visualization of life, and if the picture fails in its mission it is not the fault of art, but of the practitioner.

There is a strong feeling among hard-headed business men that "Art is all right in its way, but it does not weigh much." They seem to believe that artistic work only appeals to the art lover, and that the latter is in the minority, but as a matter of fact the general public is a better critic, and has a keener appreciation of what is really good than it is given credit for.

Eccentric, Not Artistic

The misfortune is that a lot of stuff is supposed to be artistic, whereas it is only eccentric.

The great stumbling block today is the question of price. Film men are for the most part business men, and the business man has it ingrained in his being that the proper way to conduct his organization is to buy in the cheapest market, and to sell in the dearest, but he doesn't always take into consideration that what is cheap is often dear.

He will spend thousands of dollars on the production of a film, and then cut the price of his lithography down to the very last cent.

Now it stands to reason that he cannot obtain first class work for third class price, and it is no unusual thing to hear a manufacturer complain that he is overstocked with posters, and therefore he must cut down his orders.

The reason that he is overstocked with posters is because they are so bad the exhibitor won't buy them. Now, inasmuch as he expects to break even on the posters, this is a very ill advised policy.

The manufacturer of ordinary merchandise places a certain amount of money aside as an advertising appropriation, and he spends that amount of money to make his sales, but the film producer expects to sell his posters and pay for the handling of them, consequently he is not spending money on advertising, but is producing merchandise, and the man who produces the best merchandise at the price is the man who will make the greatest quantity of sales.

The lithographer should not be given carte blanche to produce the best stuff he possibly can irrespective of price, but if a concern starts out to manufacture an article which he is to sell at, say twenty-five cents, it must give an article worth twenty-five cents.

Exhibitor Willing to Pay for Paper of Merit

It has been proven that the exhibitor is, after all, a reasonable person to deal with. He knows good paper from bad paper, and he is perfectly willing to pay a little more for a better quality article, which will fill his theatre, than to pay a low price for paper which actually drives people away from his house. And it must be remembered that a house is filled to a very large extent by the posters exhibited.

Not only is there a strong opening in the business for better lithographic work, but producers are beginning to realize that it is not absolutely necessary to have horror and crime depicted on their posters.

There are many states that will not allow the exhibition of posters which depict crime and weapons of offense, but while they do not allow a gun scene, they seem to have no objection to a strangling scene or to a man being electrocuted by accident or any other horror that does not come directly under the Sing Sing category.

Now, there is a large number of people who do not care for this sort of thrill. Crime is not punch, and it is quite possible to get punch into posters without depicting crime.

It is a fact that several art schools throughout the country have asked for sets of certain good posters for exhibition purposes, and as examples on which to base lectures to students. The manufacturers to which this was told was polite enough to be interested, but at the same time he stated that art students were not the class of patrons that his exhibitors were after. The very fact that these posters were used for lecture purposes proved to the students and their parents that there was something better in the film business than they had reason to believe, and it is certain that the advertising obtained in this way was of inestimable benefit to the manufacturer of the film. What is known as "mouth to ear" advertising is the most valuable that any advertiser can have.

THREE KINDS OF FORT WAYNE COMPENSARCS

THE first Compensarc, an AC compensarc, was put in service in the year 1907. Since that time there have been but few changes in the construction of this device, which is evidence that its original form of construction was good.

The device as it is now furnished is illustrated in Fig. 1. It is a special static transforming device designed to reduce the voltage of the incoming alternating curent to the value proper for the operation of the motion picture projection arc.

The device is complete in itself and is intended for installation in the operating booth, at a position convenient to the operator, so that without moving from his place he can, by adjustment of the control switch, vary the curent flowing through ihs projection arc.

The standard device is designed to give 30, 40 and 60 amperes, but may be furnished for any other three values of current, 60 amperes and below. They are furnished for service on either 60 or 133 cycle circuits and for either 110 or 220 volts alternating current.

The mechanical and electrical construction of AC Compensarcs is of te hsame excellence that is characteristic of power and lighting transformers, the same high grade sheet steel being used in the ore and the highest grade of copper wire and insulation being present in the coil.

The popularity of the device is easily accounted for, for it eliminates the fire risk inherent in over-heated rheostats, uses but 30 per cent. of the energy required by the rheostat and gives light of excellent quality for the projection of the moving picture.



FIG. 1.
THE TRANSFORMER

These Compensarcs are especially adapted to the moving picture theatre of the smaller size which has alternating current available for the motion picture machine.

The Fort Wayne AC to DC Compensarc (Fig. 2) is a motor-generator set which, operating upon the alternating current supply of electrical energy commonly furnished motion picture theatres, delivers direct current at the proper voltage for the operation of the motion picture projection arc. This Compensarc consists of a standard alternating current induction motor direct connected to a special direct current generator, both machines being mounted on the same base in very compact manner.

The windings of the generator end of this Compensarc are special so that the machine gives a peculiar volt-ampere characteristic curve such that when the current of the arc reduces, the voltage automatically increases in such manner that a stable arc results without using any lamp steadying resistance whatever.

Moreover, the winding prevents the blowing of fuses or other damage when the projection arc carbons are left in contact.

Compensarcs Operate a High Efficiency

The AC to DC Compensarcs are furnished for operation on single-phase, two-phase or three-phase circuits, as desired, and for the commercial voltages.

They are supplied for the operation of a single lamp and also for the operation of two lamps alternately, each of the two styles being furnished in different ampere capacities, so that there is an AC to DC Compensarc of standard construction particularly adapted to practically any projection proposition where direct current is desired for the projection machine from an alternative current supply of energy.

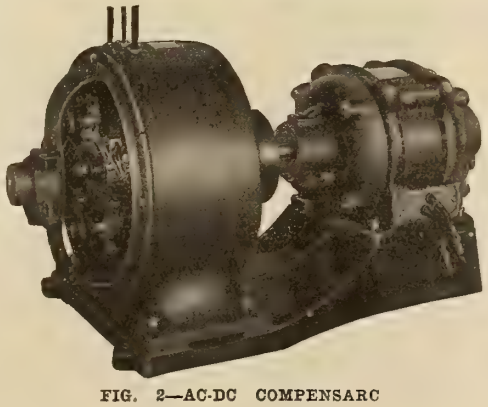
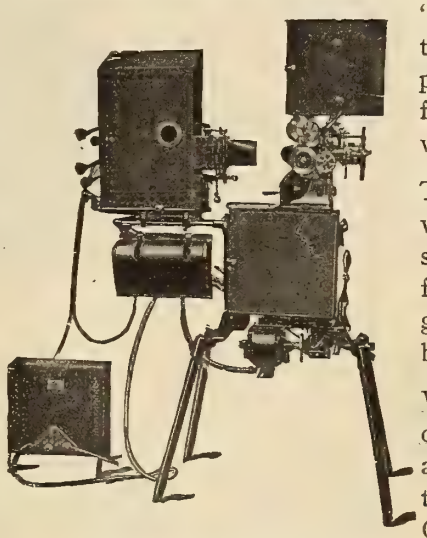


FIG. 2—AC-DC COMPENSARC

The AC to DC Compensarcs operate at a very high efficiency and

Not "Just As Good" *But* "What You Want"

That's the kind of service we offer to our patrons. We furnish our patrons "WHAT THEY WANT" and do not undertake to impose by recommending something "JUST AS GOOD" or "BETTER" for the sake of extra profit, or to satisfy some other whim.



That, together with other good service, accounts for the rapid growth of our business.

We have a proposition to offer to all Moving Picture Theatre Owners and Managers to increase their receipts by buying a new machine on the Instalment Plan at less than $1.00 per day.

Drop us a line for our proposition and Catalog

Amusement Supply Company
6th Floor, Cambridge Bldg.
N. W. Cor. 5th and Randolph Chicago, Ill.

Distributors of the
Powers, Motiograph, Edison and Simplex Machines and Genuine Parts

EXHIBITORS

We offer the following bargains subject to prior sale:

446 opera chairs at 75 cents each, factory price, new, $1.40 each, birch mahogany finished; 396 chairs veneer olive green finish with hat racks, 90 cents each, factory price, $1.57 each. Both lots are 18" chairs with wooden arm rests, and are guaranteed same as new. A modern up to the minute chair, suitable for the finest house in the country. Will not split either lot.

Two slightly shopworn Simplex Machines, new, never used, at $200.00 each. Two Power's No. 6A, with loop setters, used about six months perfect, at $145.00 each. One No. 6A with loop setter, 110 V. Motor and drive, etc., slightly shopworn, never used, $225.00. Two No. 6 machines, used but perfect condition, $105.00 each. Two used No. 5 machines, perfect, $70.00 each.

All of the above are guaranteed to be bonafide bargains, will ship privilege of examination on receipt of 20% deposit, money refunded if not satisfied, less transportation charges. All machines are furnished with lenses to suit. No Rheostats.

Stern Manufacturing Company
109 N. 10th St., Philadelphia, Pa.

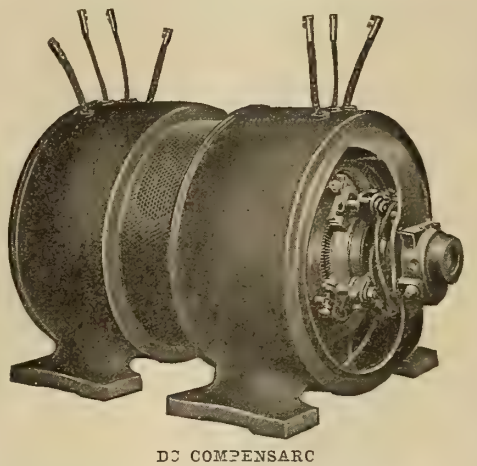
need practically no attention in service except an occasional cleaning and oiling. The current delivered to the propection arc can be easily varied by means of a field rheostat so that films of varying density an be projected satisfactorily.

The two-lamp outfits enable the operator to dissolve one picture into the next, as is now practically expected of all the better class of motion picture theatres.

Equipment Includes Special Control Panel

The complete equipment embodies a special control panel on which is mounted ammeter, voltmeter, rheostat and switches, all enclosed in a fireproof cabinet. The use of this control panel simplifies the wiring and facilitates the proper handling of the Compensarc.

The DC Compensarc illustrated in Fig. 3 may also be classed as a motor-generator set and like unto the AC to DC Compensarc, differs from the ordinary motor-generator set in regard to the electrical windings. This Compensarc is especially adapted to the furnishing of current for motion picture projection machines where the theatre has a supply of direct current. These Compensarcs are furnished for service on the ordinary direct current voltages, and are furnished of standard construction for the operation of single lamps and also for the operation of two lamps alternately.



DC COMPENSARC

Different current capacities can also be supplied so that there is a DC Compensarc particularly adapted to practically any motion picture theatre which is furnished with a direct current supply.

The complete equipment embodies a special panel on which is mounted ammeter, voltmeter, field rheostat and switches, all enclosed in fireproof cabinet. The DC Compensarcs operate at very high efficiency and are safe and reliable. Their use effects great saving in current consumption over the rheostat method of reducing the line voltage to that proper for the operation of the projection arc.

PHILADELPHIA THEATRES PLAN FALL RENOVATIONS

THE Garrick, one of the large Chestnut street houses, has been given over to photoplays all summer.

Ike Berney, who at present is the owner of The Pastime theatre at Lewistown, Pa., has taken a lease on the Opera House at that place and has started remodeling for a motion picture theatre. When he opens he will run nothing but a feature program in the house.

All of the improvements it is expected will be completed by September 1, and the theatre will be known by the name of the Temple. The Patsime Theatre will continue its regular program.

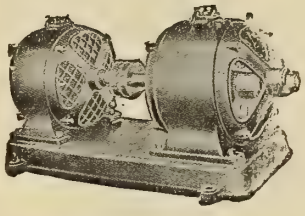
The Star theatre, at Monessen, Pa., which has been closed for remodeling and improvement, is to be opened the last of this month. The house has been conducted by T. B. Cowan for the past two years, during which time W. A. McShaffrey, the owner of the theatre, was on the road as a vaudeville performer.

Mr. McShaffrey states he will have one of the best theatres in that section of the country when all of the improvements are completed. The seating capacity is to be enlarged and the house redecorated and made more comfortable for the patrons. New projection machines will also be installed.

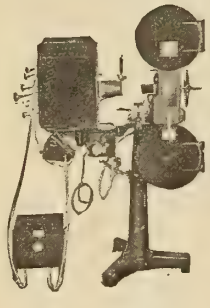
Many theatres and motion picture businesses in the Pittsburgh section have changed hands during the past week or will change hands during the next few weeks. The theatres and their proprietors seem to be at loggerheads in that district on account of the slowness of business during the warm weather and the selling of many of the houses, it is said, can be attributed to this cause more than any other.



This is the time to put in new modern projection equipment—HALLBERG QUALITY with his experience costs you no more than other equipments dealt in BY OTHERS WITH NO EXPERIENCE—BE WISE.



THE HALLBERG
A.C.-D.C. ECONOMIZER



SIMPLEX

Send for Free Circulars and Catalogues, but for Hallberg's Big 100-page Catalogue, send 25 cents.

I EQUIP THEATERS COMPLETE AND CARRY ALL MAKES CARBONS AND SUPPLIES.

J.H. Hallberg
Swedish Electrical Engineer
34 East 23d St. The House of Quality New York



NOVELTY SLIDES

are always welcome. Exclusively used by the foremost photoplay houses.

Write for catalog M.
"True to Quality."

SLIDES
for every purpose.

Novelty Slide Co.
67 W. 23rd St.
New York

Feaster No-Rewind Machine

Bulletin No. 3

On June 11, 1915, the Bunny Theatre, 147th Street and Broadway, New York City, installed the FEASTER no-rewind system.

During the time that the FEASTER machines have been in operation at the Bunny Theatre over 5,000,000 feet of film (almost one thousand miles) have been run through them and not one foot of film has been rewound.

Do you realize what this represents in TIME and LABOR saved?

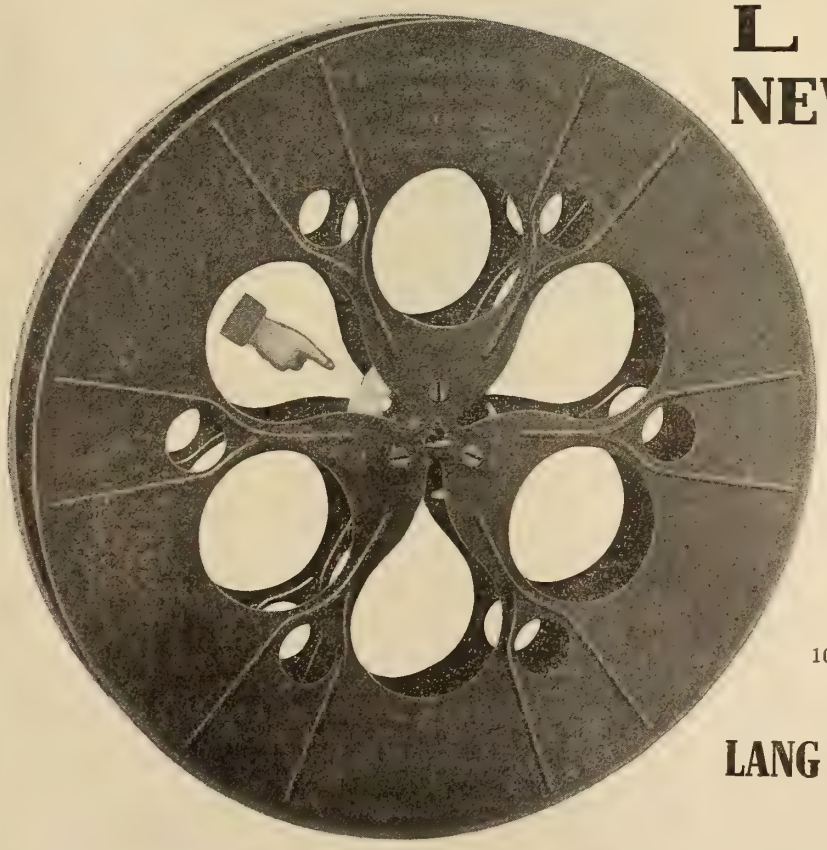
The FEASTER is easily and quickly attached to Power's or Simplex projectors.

The price per equipment is $100. For full particulars, address

Byron Chandler, Inc.
DISTRIBUTORS
1482 Broadway New York City

WE desire to again announce the awarding of the Grand Prize, the highest possible award, to Power's Cameragraph at the Panama-Pacific International Exposition, San Francisco, California

NICHOLAS POWER COMPANY
NINETY GOLD STREET, NEW YORK CITY



LANG'S NEW FILM REEL

This is Considered the Best Reel Made

Send for Catalogue.
Do It Now.

Order From Your Exchange or Direct.

This reel is made by the makers of the famous Lang Film Rewinder. It is guaranteed for one year but will last a life time.

10 Inch $1.00, 12 Inch $1.25, 14 Inch $1.50 Net.

LANG MANUFACTURING WORKS
OLEAN, N. Y.

Building and Furnishings

Selling Tickets by Electricity Make Efficiency

THE quick dispensing of tickets in a motion picture theatre during the rush hours is a most important matter for the consideration of the modern theatre. There is nothing which wears on the nerve of a patron more than having to stand in line, maybe half-way down the block, waiting for a ticket.

Actual experience proves that in many instances a prospective patron will pass on to the next theatre rather than stand in line waiting for a ticket. In the old days this matter was not of such importance because the business was not developed to the extent it is today, and patrons at that time would excuse lots of shortcomings, which will not be tolerated today in even the poorest conducted motion picture theatre.

The original method practiced in dispensing tickets was to purchase the tickets on a roll, which was kept at the side of the cashier, one or more tickets being torn off at a time. Later on holders were supplied to hold these rolls, and each ticket contained a number running consecutively from beginning to end of the roll.

Automatic Ticket Counters

Later on ticket machines were developed which, by pulling a lever or turning a crank, would deliver one or more tickets which would be automatically counted, and such count was registered within the machine. These hand operated ticket selling machines have been used to a great extent, and in some instances they were operated by foot power with more or less satisfaction.

The Automatic Ticket Selling & Cash Register Company, of New York City, has been the largest and most important manufacturer and distributor of automatic ticket sellers of the foot power kind until a short time ago their new electric ticket seller was placed on the market.

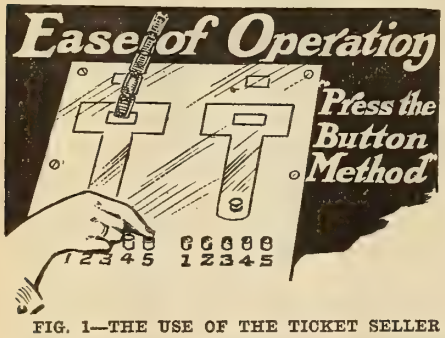


FIG. 1—THE USE OF THE TICKET SELLER

In order to better understand the operation of this machine I herewith submit a few illustrations, the first one of which represents the top of a two price machine, which will deliver anywhere from one to five tickets within the fraction of a second in either one of two prices.

An observation of illustration Fig. 1 shows two separate sets of buttons numbered from 1 to 5, also a slot through which the tickets come up, and there is also the outline of the cover which may be removed, and under which is the ticket counter, which automatically records the sale of each ticket, the same as in a cash register.

The operation of the machine requires the least effort of any ever produced. If one ticket is to be dispensed, press button No. 1 and in an instant one ticket is dispensed through the slot, but it is still held so that it will not blow away. If five tickets are wanted, press button No. 5 and in the same instant as is required to dispense one, five tickets are pushed out and held ready for the purchaser. By merely pressing one of the five buttons on the other side a ticket of a different price is similarly dispensed. If it is desired to have one ticket at a time dispensed separately, all one has to do is to press button No. 1 as many times as tickets wanted, and the machine will do this without clogging.

The ease with which this machine can be installed, and the small amount of room which it occupies is clearly illustrated in Fig. 2 and Fig. 3.

Fig. 3 gives the front view of a portable booth showing the top of the machine for two prices, and in phantom the two magazines holding the tickets with the electric motor on the side near the bottom.

Fig. 2 illustrates this same machine from the operator's side of the booth. The small amount of room required is evident from these illustrations, and there is nothing in the way to interfere with the operator's knees or feet. Illustrations further show how quickly and easily the machine may be installed, and it is flush with the top of the cash board, making it easy to take in and give out change.

The ticket magazines are made of metal which are automatically locked into place, and are large enough to hold, folded within them, 4,000 tickets in each magazine, or enough in a two price machine for one day's use. A different colored ticket is furnished for each denomination of price.



FIG. 2—MACHINE SEEN FROM INSIDE

The regular tickets can be furnished with special imprint of the name of the theatre, and the machines can also be made to issue coupon tickets for reserve seats or for rain checks at baseball parks.

The machines may be built for delivery of tickets in from one to four different prices.

The parts of the machine are made of the finest tempered steel, and the top plates are finished in polished brass.

The motor is one of the important features of this machine. It does not run except during the instant the ticket is being dispensed and cut off. Therefore, the current consumption is insignificant.

Motor Operates Mechanism

When one of the buttons is pressed the motor starts instantly, and within the machine there is a crank movement geared to the motor which operates a plunger mechanism in conjunction with the ticket supply and the ticket counter, so that with a very short movement of this plunger mechanism it is possible to, within the fraction of a second, move one or five tickets, count them, cut them off and restore the mechanism to its starting position, the instant the motor stops.

The finger pressure on any of the buttons not only starts the motor, but each button also works a lever mechanism, which acts as a stop for the main mechanical movement, so that when button No. 1 is pressed the mechanism moves only sufficient to push out one ticket, but when button No. 5 is pressed the

mechanism is allowed to run the full stroke, and then five tickets are pushed out and cut off.

The machine is so simple and perfect in its construction that it is a wonder this new system has not been developed and put in use long ago.

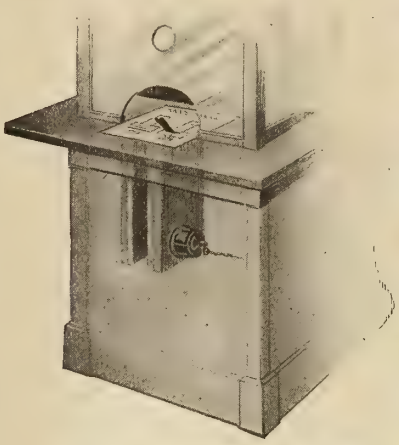


FIG. 3—FRONT VIEW OF BOOTH

The prices are within reach of everybody, and there is no chance for uncertainty or mistakes on the part of the operator. When any of the buttons is pressed you can feel sure that the number of tickets marked on the button will be dispensed—no more and no less.

Most of the modern theatres have already been equipped with this device, and only the highest praise comes from the users of this most complete and efficient electric ticket seller.

FORM PADDED OPERA SEATS MAKE PATRONS COMFORTABLE

AS a military organization responds to its commander's order, so the peaceful army of American inventors, designers and mechanics respond to the call of the American people. Whatever the public's needs require or the public's fancy suggests is shortly forthcoming from the American factories.

The automobile is the most spectacular and obvious example of the way in which a public demand is met. The people of the country said, "Give us horseless vehicles," and in a short ten years there sprang from the nation's shops a multitude of cars, in such variety of size, shape and equipment as would meet every individual need and every personal whim.

In addition to this wide range and variety in external appearance, there has been maintained by the best factories a standard of reliability in the hidden portions, the service portions with which few drivers are familiar but upon which depend ultimately the safety and satisfaction of the user. This standard was not set to meet a direct public demand, it was not an aid to salesmen, it was an expression of the manufacturer's loyalty to his ideals and his wish to produce the best, in little things as in large.

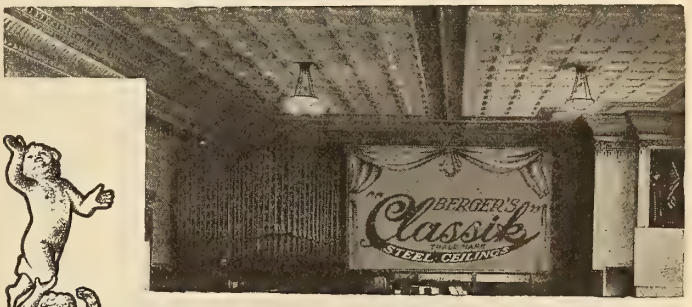
Scarcely second to the spectacular rise of the automobile has been the enormous growth of moving pictures. A few years ago any audience sat rapt before the screen which showed, dimly and crudely, a moving train or a fire-engine in action. After a brief experimental period and in response to the public's cry of "More, more!" there came a rapid and steady growth in picture production.

Each month saw improvements in subject matter and production, each month saw elaboration of scenario and acting until today we can see a favorite novel acted in full with scarcely a printed word to the thousand feet of film and yet with a completeness and clarity which is fully as satisfactory as the book's pages.

Less obvious than the improvements in scene-laying and in acting, hidden from the attention of the theatre goer but working always for his comfort, are the thousands of mechanical improvements which hundreds of factories are effecting in all lines of picture-theatre equipment. Projecting machines, lobbies, screens, ticket-windows, all have been constantly watched and constantly improved by the country's most acute inventors.

A concrete example of the pains observed in detail, always at work for the benefit of the theatre-goer, is the production of special seats of maximum efficiency for picture houses. The occupant of an opera chair gives only slight thought to his chair; its general appearance, its comfort, the ease or difficulty with which its seat lifts or lowers register their general impression on his mind, but he gives no real thought to his chair.





Notice the deep embossing and the clear-cut, beautiful appearance of this ceiling. Alhambra Theater, Canton, O.

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We will quote special prices if you will send us dimensions of spaces available for mural paintings

THE SWIFT STUDIOS

466-468 East 31st Street Chicago, Ill.

Surely he does not conceive that thousands of dollars are spent yearly to experiment, to reach the little unseen improvements which, while they do not bring money directly to the chair-maker or to the theatre owner, are expressions of the maker's pride in his output and the owner's pride in the completeness of his house. The special chair-seats to which we refer have been developed by a large manufacturer to supplant, in picture shows, the old time, thick-upholstered seats of the dramatic house.

As a picture theatre must give service different from that of a dramatic theatre, so must all the former's equipment differ from that of the latter. In our picture theatre, we must have comfort for the ninety minutes the show lasts; we must have easy access to chairs in the middle of rows; we must have a silent motion and ease when the seat is raised or lowered.

This factory's experts have devised a chair-seat which is built of layers of wood veneers glued fast together and shaped to the form of the chair's occupant. On this wood foundation is then spread a firm but springy padding, thin compared to the high boxed seats of theatres, but of the best quality; over and around all is stretched the leather or plush which holds the elastic pad close and maintains it to the shape of the carefully curved wood. Thus in a thickness of only an inch is obtained a comfort equal to that of a three inch boxing and the extra space between rows of chairs is an offering from the chair maker to the comfort of the chair user.

C. F. Weber & Co., San Francisco, (American Seating Company Pacific coast distributors) have made many installations of chairs with these curved padded seats and coast theatre operators are profiting greatly by their use. A general movement on the part of theatre owners to discard the plain wooden type in favor of the padded formed seat would undoubtedly raise the motion picture theatre further in the scale of refined amusement.

Small things, chair seats, but significant of the thought which the American manufacturer gives to the unseen detail of his product.

P. S. DICKINSON.

IDEAL SCREEN SURFACE ABSORBS HARSH RAYS

By J. Walter Douglas

EDITOR'S NOTE.—*This is the third article on perfect projection surfaces appearing in* MOTION PICTURE NEWS. *The previous articles were "The Essential Features of a Good Projection Screen," by E. R. Anderson, and "Solving the Screen Problem," by Frank T. Highfield, both published in the issue of July* 17.

GREAT is the diversity of opinion among experts, as to what constitutes a good projection screen.

Too much importance cannot be attached to the screen upon which pictures are projected. A screen should show a picture brightly and clearly, but this brightness should not be capable of producing a glare or reflection, as this surely will cause eye-strain with its attendant result of either a headache or after mental fatigue.

In the production of screens for motion picture work in the past, most of the efforts have been directed to producing a screen to give a bright picture regardless of anything else.

A dull surface screen reflects true picture light; and a shiny screen reflects glare. The ideal screen is one absorbing the harsh and discordant rays and having the capacity under excitation to develop of itself a true neutral tone, color or tint to give in the passing of the picture, depth, perspective and shadings thereto, without eye-strain.

This is possible and practical by the provision of a screen having a display surface which is affected or baptised through excitation by the light of projection and through such baptism of the screen its field is maintained in a condition, whereby discordant and harsh rays of the spectrum are absorbed into the same in a neutral tint or hue for the ideal form of reflection of true picture light.

This created field will correct distortion no matter at what distance the picture is projected or what angle the picture is viewed, resulting in natural appearing human beings. Such desired condition applies equally to the settings as well as the scenario.

Effect of Shiny Surfaces

A screen lacking the ability in itself by excitation to develop such a field but only a sheen by the projected light is most trying to the eyes, aside from the lack of detail in the picture

presentation. The more shiny the display surface of the screen and the more light thrown on it, the less true picture light is derived. On the other hand, the more nearly a dull display surface is provided and the more light projected on such surface, the more clearly will details of the picture be developed.

E. R. Anderson, of the Minusa Cine Products Company, who has become an authority on screens, in an article in Motion Picture News of July 17, in commenting on the necessity of avoiding eye strain states that to soften the light and throw back just the proper proportion has been one of the most difficult problems met with in the science of projection. He intimates the character of screen possessing the proper elements to cause it to present pictures free from distortion and eye strain, as one having a reflecting surface to return only the light that will give the perfect picture, without jarring or inharmonious rays.

The theories advanced by many of the experts on screens in the past have been based upon those having no inherent property to develop a field of absorption and diffusion. The screen embodying both of these conditions is ideal for projecting a picture, in true perspective, without distortion because the picture projected travels, as it were, through such field away from the ground of the screen.

Prefers Rough Surface to Smooth Screen

Mr. Highfield, known in the screen art, contends in a recent article on screens that a slightly roughened surface screen is superior to one of perfect smoothness. He asserts that the element necessary in a screen is one that gives depth, perspective and natural shadings together with the total absence of eye strain.

Others contend that a pebbled or roughened aluminum coated surface screen will give greater diffusion of light, but this is not true as such a screen will give more sheen and hence glare with its attendant eye-strain. All these belong to the class of dead surface screens with no inherent property to develop an illumined field, for without such condition, depth, perspective and detail will be lacking in the pictured presentation on the screen.

On the other hand, a screen with the inherent capacity through excitation to develop instantly a field, the picture shown is soft, its details natural and distortion absent, due to being absorbed in the field and this without regard to what the angle or projection may be or location of the screen with respect to such projection. Then this created field brings the audience closer to the picture subject on the screen without mental fatigue in viewing, while with some of the present day screens with their sheen and glare have had the reverse effect.

Some concede that a gold surface screen will blend with the ultra-violet rays from the arc. It is, however, perfectly feasible as well as entirely practicable to develop without such blending the ultra-violet rays in the screen itself through absorption of the rays of the spectrum by it and to all appearance as a dull white field.

The scientifically made "Luna-Lite" screen is just such a screen as above and it has come to be known as such on its merit or ideal conditions for such character of picture showing. By its everlasting character in performance under periodic baptisms of light derived by projection as well as being entirely free from oxidizing influence exposed to the elements and by its waterproof condition is not affected by heat or cold.

FABRIKOID IS ADVERTISED IN SCORES OF PUBLICATIONS

IT is interesting to note the amount of advertising being done for the benefit of the general public by the E. I. Du Pont Fabrikoid Company.

There are thirty-five farm publications contained in the company's list reaching 3,653,440 subscribers. There are eighteen automobile class papers reaching 583,292 subscribers; seventeen general mediums are being used which reach 9,057,110 subscribers, making a grand total of 13,293,842 subscribers to the various journals which carry the Du Pont advertising.

The above figures do not cover the motion picture trade papers, in which exactly the same product is being advertised, for the Fabrikoid product is for general upholstery use. It is not only good for automobile covers, but is the most durable product which has been called to the attention of managers for theatre chairs.

Make Your Theatre More Attractive

By the use of our **artificial hanging baskets,** filled with natural tinted **flowers** and **trailing ivy vines.** They give **your theatre** that **pleasing** and **restful air** so appealing to **your patrons.**

We have or can prepare for you **any combination** or **variety** of **artificial flowers** or **foliage.**

All Flowers Fireproofed

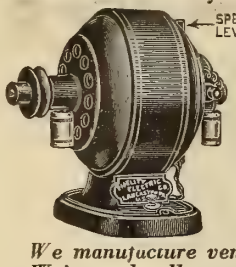
Write your name and address on the margin of this advertisement. Tear off and send it in today. We will mail you full information on Art Flowers for theatre decorating.

The Schroeder Art Flower Mfg. Company

6023 Superior Avenue
Cleveland, Ohio

HERE IT IS

Electric motors for moving picture machines. These motors you can easily attach to the machine yourself.



Furnished complete with speed lever, giving a speed range of 50%. This illustration is of the alternating current motor.

110-60 Alternating Current..$14.00
110 Volts Direct Current.... 12.00

Immediate delivery for cash with order

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Your negative developed, printed and titled complete
5c per foot delivered within 12 hours
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ROLL TICKETS ABSOLUTELY GUARANTEED
Specially Printed, One Wording
Sample Order of 100,000 for $8.00 Shipped Promptly
Cash With Order. Not Sent C. O. D.
400 South 10th, OMAHA, NEB. **REES TICKET CO.**

Let us tell you about our wonderful motion picture machine—the
MASTER MODEL
American Standard M. P. M. Co.
110 W. 40th St. New York

THE EQUIPMENT OF THE LOBBY

(*Continued from page* 142.)

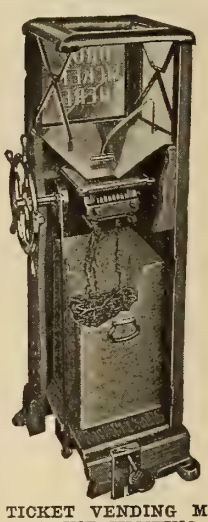
In the centre directly above the entrance to the theatre, and between the doors, three or five 11x14 inch photos.

The 11x14 inch photos range from fourteen to twenty-one cents each. They will attract the attention of the patron as he or she is entering the theatre, and will always bring forth an exclamation such "There is Anderson, ain't he grand." The larger photos, namely, 22x28 inches, can be used between the one sheet frames on the walls in the lobby.

The ticket booth is and should be the last word in neatness and attractiveness, dome top and all the frills that can be added, without giving it the appearance as if there is a sale of cutlery, linen, etc., that goes with the country store.

The ticket selling machine should be neat and kept clean, for in most cases a drop of oil on the machine might mean a soiled glove and a disgruntled patron. The admission sign in the ticket booth should be a neat glass sign. There are plenty of these on the market, and they are not expensive.

There should be a comfortable seat in the ticket booth for the cashier. The booth should be well ventilated, and in the winter kept warm, and cool in the summer. Many a dime has strayed from the theatre that does not consider the ticket booth during the hot spell. If the ticket booth is not ventilated properly and kept cool, the cashier has that warm appearance, and in most cases, as a patron is about to enter he will note that the cashier is using a fan with one hand, and selling tickets and taking change with the other hand.



TICKET VENDING MACHINE SHOWING AGITATOR

She represents a warm theatre, the patron thinks, and he winds his way to the theatre that has considered the ticket booth in the summer. In the winter, if the cashier is bundled up in furs, it also convinces the sceptical patron that he will not be comfortable inside. At all times there should be no one but the cashier in the booth, as there is nothing in the writer's estimation, so out of place as a man in the booth with the cashier, when it is needless. The ticket chopper or ticket receiver shall be of the same color as the doors leading to the theatre, and at all times kept clean. The writer only last night had the occasion to drop into one of our best theatres in New York City, and the first thing he noted was the dirty finger marks on the glass of the ticket chopper.

Is this necessary? Don't let the doorman use a wire in forcing the tickets into the chopper. This is unnecessary as there is on the market at present a chopper that has an agitator. This agitator pulls the tickets down, thereby eliminating the wire idea. We suggest that brass railings be used at the entrance to the auditorium. This not only adds to the appearance, but will eliminate crowding and pushing, should there be any.

Last, but not least, be sure that the doorman is of a neat appearance.



Sales offices in all principal cities

When you want Opera Chairs remember we have

50,000 CHAIRS
always in Stock

in 6 different designs in Antique Mahogany and Circassian Walnut finishes, assuring you of a satisfactory selection and

Immediate Service

Other designs of unupholstered and **Upholstered Chairs** in unlimited numbers furnished in 25 to 50 days after receipt of specifications, depending on character of chair selected. Ask for Catalog No. 100 if interested in Veneer (plain) Chairs; Catalogue No. 105 for Upholstered Chairs.

Our consultation service, specializing in designing economical arrangements for theatre seating, is tendered to you without any charge whatever.

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You line your projection booth with asbestos. Why? For PROTECTION.
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WHY NOT PROTECT YOUR BOX OFFICE RECEIPTS TOO?

The difference between success and failure in the moving picture business is often traced to lack of attention to these four (4) important requisites of business organization: SYSTEM · SPEED · ACCURACY · PROTECTION.

INVESTIGATE IMMEDIATELY THE MERITS OF OUR AUTOMATIC ELECTRIC TICKET SELLING MACHINE.

It offers you these advantages:

RAPID SERVICE, ABSOLUTE PROTECTION OF BOX OFFICE RECEIPTS
A COMPLETE SYSTEM OF KEEPING ACCOUNTS.

By simply pressing a button you can issue instantly 1-2-3-4 or 5 tickets, all of which are automatically registered.

WE ALSO MANUFACTURE ALL KINDS OF THEATRE TICKETS.
SEND FOR FREE LITERATURE, PRICES AND TERMS.

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How Many Hides Has A Cow?

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CRAFTSMAN QUALITY

For Theatre Upholstery

IS GUARANTEED SUPERIOR TO COATED SPLITS

It is not Affected by Heat or Moisture, Maintains Its Pliancy, Will not Crack nor Split, and for Durability, Appearance and Economy Surpasses Coated Splits

If contemplating a new theatre or renovating seats, examine this superior upholstery material. State capacity of new theatre or seats to be re-covered and we will send samples.

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Directory of New Theatres

This department is designed to be a weekly guide to all sales, leases, construction and remodeling of photoplay theatres throughout the country. If you are building, selling, leasing or renovating, and this department fails to record the fact, kindly communicate it at once for publication.

CALIFORNIA

THE Queen theatre at West Jefferson street and Vermont avenue, Los Angeles, has changed hands, O. H. Mennett, owner of the house, having leased it to M. E. Brookshire and A. L. Sailor. The former was an exhibitor here some time back, and Mr. Sailor is manager of the Union Film & Supply Company exchange in Los Angeles.

The Photoplay theatre number two at Thirtieth and Vermont avenue, Los Angeles, owned by Sam McIntyre, has just installed a new nitro-silver screen made by Wm. A. Hafemann, of Los Angeles, the veteran screen maker of the coast. The new screen is fourteen by thirty-eight in size, and is giving excellent service.

The past week saw the closing of two suburban theatres in Los Angeles. The early part of the week the Kewpie quit business, and Friday evening the University on West Jefferson street was closed. Both of these theatres are in a district where there are several others, and for the past few months competition has been very keen.

The Washington Square Theatre, at Columbus avenue and Powell street, San Francisco, one of the largest houses in the city outside of the downtown section, has been taken over by Sam Gordon, and will be operated by him in conjunction with his other large theatres, the Lincoln, the Liberty and Broadway. The house just taken over is a well appointed one, with a seating capacity of about fifteen hundred.

Arrangements are being made by A. C. Papst to open a new house at Mill Valley, at an early date.

The building at San Pablo avenue and Clay street, Oakland, owned by Charles Heeseman, is to be remodeled and a theatre installed.

Plans for the new Turner & Dahnken theatre at Oakland are being rushed to completion, and actual construction work will be started shortly. This will be the largest moving picture house on the Pacific coast.

ILLINOIS

What is said will be the largest motion picture and vaudeville theatre on the west side is in course of construction at the southwest corner of Twelfth street and Avers avenue. The building, which was designed by Architect Albert A. Schwartz, and is being erected for Sol Rubin, will have a frontage of 142 feet on Twelfth street and 110 feet on Avers avenue, and will cost about $125,000, it is estimated. In addition to the theatre, which will have a seating capacity of 1,200, there will be nine stores, with offices and a billiard hall on the second floor. It will be known as the "Avers," and will be finished in terra cotta and brick. The theatre has been leased to the Foreman Amusement Company for a term of ten years at a total rental of $55,000.

INDIANA

James Alcorn, manager of the North Side, South Side and Lyric theatres at Greensburg, has announced that no more shows would be given in the airdome. Mr. Alcorn will concentrate his efforts on the three other theatres, and will continue to show pictures in all of them. The North Side has been run for years as a feature theatre.

The Alcazar at Newcastle is being redecorated by Miller & Hendricks, a decorating firm of Newcastle. The theatre also will undergo a complete renovating before it is opened under new manaement September 1.

Directors of the Goshen Amusement Company, recently incorporated, and owners of the Jefferson theatre building at Goshen, held a meeting at Goshen, Monday, August 23, when the company's plans in regard to the theatre were to be completed. The directors are C. J. Allardt, S. H. Miller and George Harrop. Mr. Miller was in Goshen recently, and took an inventory of the property. The company plans the issue of a $50,000 bond, and a refinishing and repairing of the theatre

The John Snap theatre at Oaktown is to be operated by McKee & Winning, of Vincennes.

L. E. Wheeler will open a moving picture theatre near Vincennes. Miss Edna Wheeler, his daughter, who is an accomplished musician, will assist her father.

The new Wallace H. Sawyer theatre at Bluffton will open about September 6.

The Wigton opera house at Lagrange is to be opened by J. M. Wigton and Sydney A. Beach, who will run moving picture shows every night, except when the house is leased for a road show.

The Jefferson theatre at Goshen is to be renamed the Orpheum by C. J. Allardt, as all of Mr. Allardt's string of theatres bear that name.

Frank Forrest expects to build one of the finest moving picture theatres in the state at Boonville. The theatre is being built on the site formerly occupied by a saloon.

MAINE

A. St. Ledger, who has conducted a moving picture theatre on Park street, Augusta, for some time, opened his new theatre, which he has has erected on Maine street, August 14, with two performances, giving special pictures. A large number attended, giving Mr. St. Ledger a welcome in his new home theatre, which is finely equipped and is up-to-date in all respects.

MASSACHUSETTS

George A. Whiteny, of Fitchburg, has plans under way for erecting a strictly modern theatre in the rear of Main street between Prichard and Oliver streets. It is expected that detailed plans will be ready for announcement soon, and that the building will be erected in time for opening the theatre in the late fall or early winter.

James Baker is to build a theatre and block on Maple street in Holyoke. The motion picture auditorium will be on the first floor, and there will be sixteen apartments on the upper floors. P. J. Kennedy & Co., Inc., have been awarded the contract for the mason work; David McCormick & Son will do the cut stone work, and W. J. Marshall has the contract for the steel work. Mr. Baker himself will do the carpentry. The building will be constructed of pressed brick, with limestone trimmings, and will be 65 by 22 in dimensions, and five stories in height. George P. B. Alderman & Brother are the architects.

The Strand Theatre Company, recently incorporated in Worcester, has announced its intention to start construction of a picture theatre in the rear of Commercial hotel as soon as arrangements can be completed.

A. B. Brunell, 18 Abbott street, Worcester, recently bought a theatre in Greenfield from Mr. and Mrs. Herbert Streeter. Mr. Brunell will renovate the house, and will open the theatre with first-class moving picture films.

MICHIGAN

John H. Kunsky, who now operates eight theatres in Detroit, makes the following announcement: "Workmen at the site of the new Kunsky-Strand are busily engaged in putting the finishing touches to the magnificent new photoplay theatre for the opening, September 1. Located as it is, at the junction of three of Detroit's busiest street car lines, we look forward to a very prosperous season at this new playhouse. The scale of prices will be ten, fifteen, twenty and twenty-five cents."

C. W. Masterman, formerly of the Idlehour theatre in Grand Rapids, Mich., has been appointed manager of the Empire theatre, Detroit.

The Star Theatre Company, Bay City, has planned a one-story addition, 25 by 30 feet, to be of brick.

Two modern theatres are being erected in Muskegon in the downtown section—the new Regent, costing $75,000, and the Empress theatre, whose capacity is being doubled in size.

The only moving picture theatre in Armada was opened recently. It operates but two nights a week—Wednesday and Saturday.

After extensive alterations and improvements, the Bijou theatre, Saginaw, has re-opened for business. The decorative scheme is a very novel one, being in black and white, and new seats have been installed. New machines in the operating room, and new electrical fixtures have also been added. The Bijou is one of a chain of theatres controlled in Michigan by Col. W. S. Butterfield.

Plans are under way for the organization of a stock company to finance the erection of a new moving picture theatre in Charlevoix, a summer resort city.

Architect D. Fred Charlton, of Marquette, Mich., has been engaged by E. J. Butler to prepare plans for a theatre building to be erected on Main street, Ishpeming. The theatre will be 35 by 105 feet, with a seating capacity of 800. It will be one of the largest motion picture theatres in the upper peninsula.

The International Amusement Co. has been organized at Grand Rapids with a capital stock of $7,500, to operate theatres.

Warren, of Warren & Harris, owners of the Marks theatre, of Wyandotte, was in Chicago last week selecting equipment for the new 1,000 seat motion picture theatre which they are building at Wyandotte.

MISSOURI

The Criterion theatre, 2644 Franklin avenue, St. Louis, is undergoing alterations and repairs, such as a concrete floor and other fireproof accessories, in order to be ready for the fall business. Mrs. Nellie Snawder, manager of the Criterion, is showing her program in an airdome while the theatre is in temporary darkness.

The Easton theatre, at 2822 Easton avenue, St. Louis, was opened under the management of Franklin S. Milberg, on August 18. Mr. Milberg was formerly engaged in the amusement business at Edmonton, Canada, and is an experienced showman. The Easton, which is the old People's theatre, remodeled, is a five cent house, and shows pictures, with a number of vaudeville added on certain nights.

Giesler & Polsdorfer have opened the Franklin theatre, at 1831 Franklin avenue, St. Louis. Mr. Polsdorfer has taken over the active management of the house, and reports very successful business since the opening, on August 4. The Franklin has a ventilating system of electric fans for cooling the air, and large exhaust fans to drive out the used air.

The Alps airdome, 4124 Easton avenue, St. Louis, has been remodeled and enlarged this year, to a 2,500 seating capacity. The airdome is owned by the Alps Amusement Company, the controlling interest of which is held by G. and L. Wagner, who also run the Alps theatre, two blocks away.

J. Yeager, manager of the Union theatre, McNair and Pestalozzi streets, St. Louis, has kept his house open all summer this year, and reports this one of the best years for the motion picture business since the place has been running.

The Taylor-Easton theatre, at Taylor and Easton avenues. St. Louis, is again under the command of Wm. H. Young, owner and manager, who has been away from the city for several months on account of poor health.

PRINTING and DEVELOPING

AMERICAN FILM LABORATORIES, INC.

"The Tiffany of the Film Trade"

Cause—Result

August 16, 1915.

Gentlemen:

I am writing to express my appreciation of the excellent manner in which you finished my film of last week. In my ten years' experience I can truthfully state that I have never seen finer work from Topical negatives. My film contained four different subjects. For two of these the exposure was guess work, but I erred on the safe side, with the result that I greatly over-exposed, but you remedied this in your laboratories, and turned out every inch of my film in first-class shape. You must have lost no time either in doing this work for I received the film back sooner than expected. All round satisfaction in these days of hurry and hustle is surely something worth praising.

Trusting we shall become better acquainted, and sorry I didn't know you earlier, I am,

Very respectfully,

Louis B. Jennings, Pres. and Gen. Mgr. — Edwin S. Porter, Vice-Pres.

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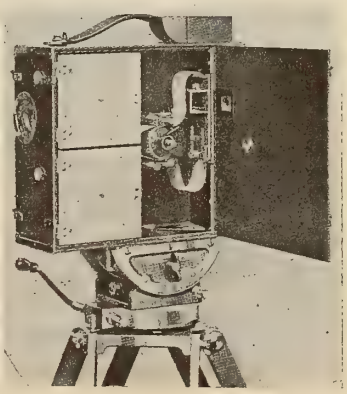
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NEW JERSEY

Work has been started on a new motion picture theatre to be built for Daniel Rentschler, at 409-413 Kearny avenue, Kearney. The new structure will be modern in every way, and will cost about $50,000. The seating capacity of the theatre will be 1,400. The playhouse will measure 67 by 122 feet. It will be of brick, with a tapestry brick and limestone front. One of the features will be a marble lobby measuring 27 by 24 feet.

TENNESSEE

The new Lillian theatre in Clarksville, Tenn., which is being rebuilt on the site of the old one burnt last December, is rapidly approaching completion, the owners expecting to have it ready for use by September 15. The new house, when completed, will be one of the prettiest theatres in Clarksville.

The Crescent Amusement Company, of Nashville, one of the largest amusement corporations in the state of Tennessee, has closed a deal with Jones and Church for a five-year lease, with the privilege of a three year renewal. The building is now occupied by the Dixie theatre and is one of the most popular houses in Columbia, Tenn. The building will be thoroughly overhauled. The floor will be taken out and lowered on a level with the street and the seating capacity largely increased. Work will begin at once upon the repairs.

The Crescent Amusement Company has closed a deal with Jones & Church for a five-year lease of the Dixie theatre, at Columbia, Tenn. The building will be thoroughly overhauled. The floor will be taken out and replaced on a level with the street and the seating capacity largely increased. Work upon the repairs will begin at once.

The Colonial and the Alcazar theatres at Chattanooga, Tenn., have been closed temporarily for repairs. Some plastering and interior decoration work is being done on the Colonial which will greatly enhance its attractiveness. Extensive alterations on the stage are being made at the Alcazar and a balcony is being constructed. Both houses will be reopened in a few weeks.

VIRGINIA.

O. B. Barker, head of the Barker-Jennings Hardware Company, is in charge of the National theatre, the newest and one of the largest picture houses in Lynchburg, Va., taking over the management as the result of an order from the court restraining M. L. Hoffheimer, of Richmond, from operating the theatre further.

The house is owned by Mr. Barker, and will be operated by him personally until he can arrange to secure someone to lease it on a satisfactory basis.

The National is equipped with a massive pipe organ, and is considered one of the most attractive theatres in the South. Mutual Master-pictures are being shown.

R. W. Wilkerson, manager of the Universal theatre, has resigned to accept a position in Hot Springs, Arkansas, with the Western Amusement Company, retiring in favor of L. F. Valley, of Charlotte, N. C. While in charge of the Lynchburg house Mr. Wilkerson built up a good business by resorting to publicity methods through the columns of the daily papers. Before taking charge of the Universal theatre he was general booking agent for the Piedmont Amusement Company.

Since the Universal was opened about two years ago, the theatre has been in charge of several different managers, three of them resigning to accept positions which they regarded more remunerative.



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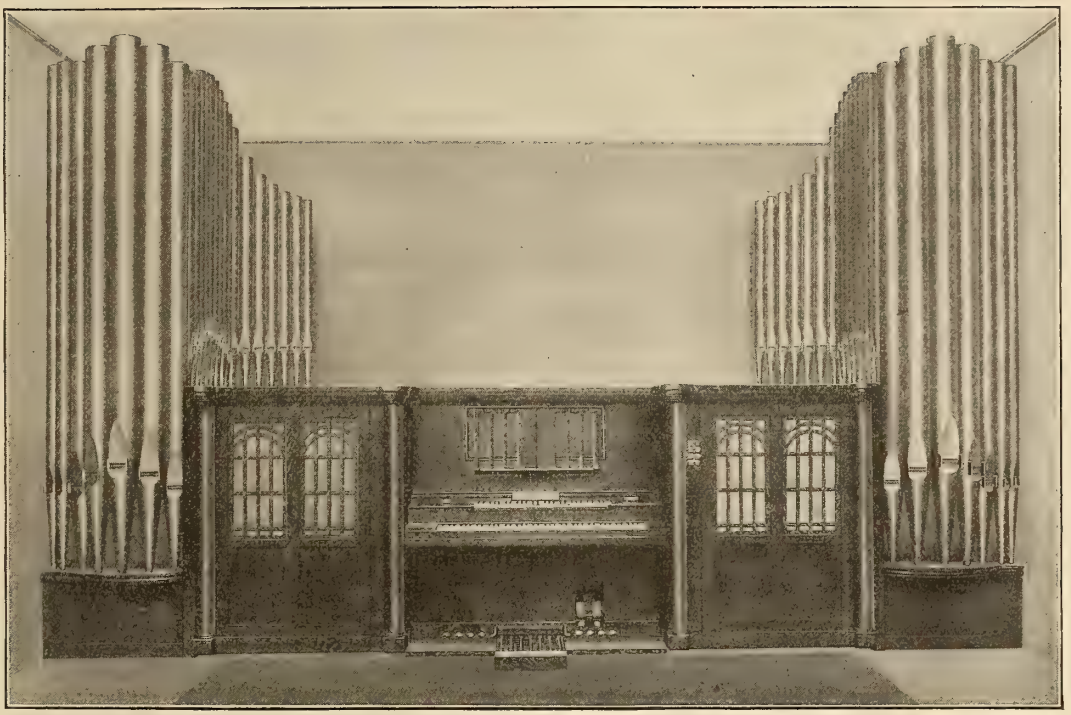
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Music and the Picture

Edited by Ernst Luz

EDITOR'S NOTE.— *This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays.* MOTION PICTURE NEWS *will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.*

WALTZES—THEIR USE IN PICTURE PLAYING

OF all known musical movements the waltz is the most valuable of music in picture playing. The waltz is a flexible number as to tempo, playing slower or faster being at all times possible. For proper programing it is indispensable, and is often the only means for light relief to the heavy music in the heavy dramatic features.

It has often been said: "When you don't know what to play, play a waltz," which is quite often true. No number can be more easily suited to picture action than the waltz. No music is so alike and yet so different. When properly placed and played it is possible to musically portray the most frivolous, as well as the most serious, action in pictures by different types of waltzes.

Great care should be taken in the classification of your waltzes. The one-man instrument players can do wonders with the waltz, many of them using waltz themes entirely for obtaining serious effects. This is called improvisation by many, while in reality it is a misuse and abuse of another musician's honest endeavors.

I have found the following classification of waltzes very good: No. 1 waltzes, with introductions having a serious appeal; No. 2 waltzes, with light or lively introductions; No. 3 waltzes which can be played fast, or those that lose their musical value when played slow. Most of the Strauss waltzes are such numbers. No. 4 are waltzes which are more beautiful when played slow and very legato. They are better known by their long sustained tones.

No. 5 Waltzes Are Slow Legato

This type of waltz is strictly English and French. No. 5 are the slow legato waltzes, or Waltz Lentos, wherein the minor keys predominate. Waltzes known as Oriental are also in this class, and are very good as heavy waltzes when they are legato. When not strictly legato they should be known as light Oriental waltzes. No. 6 should be Waltz Lentos of the ballet style.

The melodies should be of staccato style and at no times legato. Few modern waltzes are of this type, most of such waltzes being of foreign composition. No. 7 should contain Waltz Lentos, strictly legato predominating in themes of long sustained tones.

These numbers are often similar to those classed as No. 4. The only difference being that No. 4 numbers can be played faster or slower without marring the musical composition, while No. 7 numbers must be played slow to obtain proper musical effect. Nos. 1 and 2 waltzes should be selected as to the thematic value of their introductions.

Not in Strict Tempo

By being familiar with such introductions it is often possible to cover a serious scene then go into neutral playing with one number. These numbers are also essential when one desires to have some program color in the music.

It is seldom that any waltz introductions are in strict tempo, whatever the tempo may be, and when there is no break in tempo, the music becomes tiresome, as might well be supposed.

For this reason many composers resort to the rit., rall., accel., etc., to obtain tempo relief in their compositions.

Therefore, by a proper placing of a No. 1 and No. 2 waltz it is not only possible to cover two distinct screen situations with one number, but you are also adding color to your program. The No. 3 waltz is used as a relief number for the light intermezzos, so as to avoid playing too long in one tempo or rhythem. It is also good for the old-fashioned dancing, light exterior scenes, frivolous action, especially of children, and often can be appropriately set in comedies.

The No. 4 numbers are very good when there is an interchanging of quiet actionless scenes, with romantic action. The important point to know is that the action is quiet, and female characters predominate on the screen.

In the use of all waltzes it might be remembered that the waltz thematically suggests the female, in fact all that is beautiful and sweet, when the actual impression conveyed is not overly serious. No. 5 numbers are known very often as Oriental waltzes, and are always appropriate in pictures of oriental setting.

The fact that these numbers are in a minor key makes them characteristic of the intrigue and passion of the Oriental race.

No. 6 Suitable to Woodland Scenes

The legato numbers in this class can be used as heavy descriptive numbers when played very slow, which is often necessary when there is long continued heavy or dramatic action on the screen and a change of unlike numbers is desired without altering the musical appeal.

No. 6 waltzes are better for woodland scenes or exteriors suggesting natural beauty. Also at ballet dancing or other similar screen suggestion. No. 7 are very appropriate for serious love scenes, and all other serious or quiet romantic action.

Of all published musical compositions, waltzes are the most numerous, and with a slight study of the foregoing, there is no doubt that every player will find many other uses for them in picture playing not mentioned here.

Study your waltzes as they are very valuable, not expensive and indispensable in picture playing.

MEYER, ORGAN MANUFACTURER, ENTERS MOTION PICTURE FIELD

JEROME B. MEYER, of Milwaukee, Wis., who for the last twenty-five years has been manufacturing organ pipes for churches and residences, was induced some time ago to enter the motion picture field by the demand, which exists among the increasing number of theatres that have installed one-man instruments or pipe organs.

Mr. Meyer offers his wide experience in the equiping of theatres that have installed one-man orchestras with show pipes so that the pretentious pipe organ effect can be obtained. When pipe organs are in use with show pipes on one side of the curtain he can duplicate the show pipes on the other side, adding greatly to the attractiveness of the theatre at a very small expense.

PYLE TOURS OHIO FOR BARTOLA

CHARLES C. PYLE, general sales agent for the Bartola Musical Instrument Company, took a short trip through Ohio last week, visiting Niles, Youngstown and Cleveland, in the interests of the Bartola company. He says that the sales of the Bartola company for the month of August promise to surpass those of any other month since they have been in business.

ADVANCEMENT MADE IN PICTURE MUSIC

THE advancement in music in motion picture theatres has been as rapid as the improvement in motion picture productions. It is wonderful to look back a few years when the exhibitor had a small store show, and stood out in front and "ballyhoyed" just like a "street faker," and between his "yells" would turn on his phonograph with the horn projecting out into the street, and give the passing citizens a selection from some famous opera with a scratched record and a dull needle.

This was his entire musical program. He did not think it was necessary to furnish music to his patrons on the inside. Then some energetic manager conceived the idea that if a cheap electric piano would please the customers in the saloon next door, he surely could satisfy his patrons with the same music, so the electric piano became very popular in the already improved picture theatres.

The manager would use the same rolls all season. He had a wonderful variety of music: "Annie Laurie," "Silver Threads Among the Gold," "After the Ball." It did not make any difference what kind of pictures he had on the screen, his player-piano would play the old favorite selections just as usual.

I remember in particular seeing theatres which were the proud possessors of these electric pianos. One of them was showing the old picture, "Delhi Durbar." There was a scene in this picture where the king was surrounded by 15,000 soldiers, and the electric piano was playing a popular selection entitled "All Alone."

Another instance which impressed me was a single reel Biograph.

The sister in the film was dying with consumption which she had contracted from her mother ,and just as she drew her last breath, the "canned orchestra" started to play "Oh, You Beautiful Doll." Later I witnessed in Dayton, Ohio, the Biograph four reel production, "Judith and Bethulia."

In the scene where they were just about to behead the leading lady the famous electric piano started to play the popular song, "Get Out and Get Under." Yet the manager thought he was giving his friends a treat, and was satisfied that his music was increasing his business.

The next advancement in music was the plunging of the larger theatre managers, who purchased the mechanical orchestras. They paid as high as $5,000 for these automatic instruments.

In my next week's article I will attempt to go deeper into the musical program, and tell you of the next steps in the advancement of music for picture theatres.

CHARLES C. PYLE.

CATHEDRAL CHIMES FOR PICTURES AND FOR THE LOBBY

RECENTLY the writer had occasion to visit a splendid new film theatre, which is located in one of the very best residential districts of Chicago, and the audience, though meagre, was intelligent and discriminating.

During the course of the evening the film "Dear Old Girl" was run. In this, as all exhibitors know, college bells or chimes are shown in action.

If in this instance either drummer or manager had exercised the foresight to provide a set of the tubular cathedral chimes on the piano.

The attempt was a rank farce of course, and what otherwise would have been a very charming and impressive effect, fell flat.

In the absence of these, the pianist attempted to imitate chimes on the piano. The attempt was a rank farce of course, and what otherwise would have been a very charming and impressive effect, fell flat.

Organ Makers Know Value of Chimes

This is only another instance of the lack of appreciation of proper musical effects. No ambitious, wide-awake drummer could be thus caught napping; and that a manager would permit such a shortcoming, especially in a location where patrons are from a select district, is almost unbelievable. It shows a woeful lack of knowledge of picture requirements. That it was permitted in a house catering to a select class, no doubt, accounts for the meager attendance.

Manufacturers of pipe organs appreciate the need of chimes, for it is seldom, indeed, that a pipe organ finds its way into a motion picture house today that is not equipped with a set of chimes.

The mere fact that a theatre is not equipped with a pipe organ, however, need not be a bar to the use of chimes. They may be had for playing with mallet by either drummer or pianist, or may be played electrically by pianist from a small supplementary keyboard.

They may be all located in one place or distributed throughout theatre. Their deep, solemn, yet sweet and sympathetic tones never fail to make a profound impression on all who hear them.

Victor Herbert is a great admirer of such chimes, and in his play "Sweethearts" makes very profuse use of them.

It is seldom that a film somewhere throughout its length does not afford several opportunities to use them. The appearance of a church, college or gathering of any kind, suggestive of title or any of the many other scenes that lend themselves to the introduction of such an effect, should be the signal for their use and add a vivid touch of realism.

For effect purposes four or five notes is sufficient, while a range of 25 or 32 notes is sufficient for playing complete selections and requires but a small outlay. An old time favorite sounded on such chimes now and then very quickly shows its effect in added box office receipts and large attendance.

Chimes in Theatre Lobby

A new idea is the installation of such chimes in the lobby of theatre. Even four or five chorded or modulated chimes, which may be either sounded all at once or played from push buttons in the ticket booth within easy reach of the occupant, are an advertisement par excellence.

They may be sounded from time to time for the benefit of those in waiting, as well as for the purpose of attracting people form the street. Exhibitors who have installed them are invariably surprised by the number of casual passersby who are attracted by the chimes. The tone is irresistible and instantly arrests attention.

Among the manufacturers of these chimes is J. C. Deagan, of Chicago. This firm has designed a special electric action, which is fool proof, is inexpensive and gives unexcelled service.

BARTOLA GRAND INSTALLED IN FARGO, N. D., THEATRE

ONE of the most recent installations of the Bartola Musical Instrument Company is that of a Bartola Grand in the New Garrick theatre, Fargo, N. Dakota, owned and controlled by the American Amusement Company, of which E. A. Chamberlain is president.

Another equipment installed is style AA in the Penn Square theatre, 55 Euclid avenue, Cleveland, Ohio.

Mr. Pyle, sales manager of the company, reports that business is picking up materially, and that the factory is at the present time rushed with orders.

MENGER & RING ISSUES ATTRACTIVE CATALOGUE

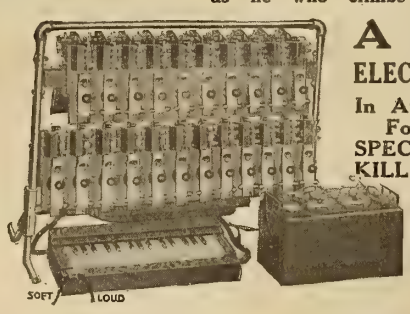
AN attractive booklet catalogue of theatre lobby and display picture frames has just been issued by Menger & Ring, 304-6 West 42nd street, New York. There are artistic illustrations of a complete line of frames, including holders for one, two and three-sheet posters; frames for still pictures, swinging frames for the sidewalk, and elaborate portable, folding frames for lobby use.

The assortment shown is complete and calculated to meet every requirement of the motion picture theatre owner or manager.

CASTINE, MAINE, TO HAVE NEW THEATRE

THE Castine Amusement Company, operating the Folly theatre at Castine, Maine, has just broken ground for a new motion picture house to be named the New Folly theatre, with seating capacity of two hundred and fifty. It will have up-to-date improvements, and General Film service and feature plays will be used.

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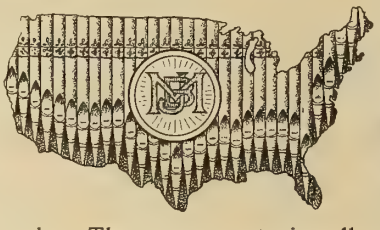
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SET NO. 4 is a light agitato and Dr. andante movement, a musical illustration for domestic quarrels or agitation, with a romantic or pathetic aftermath. **SET NO. 5** is 4 numbers, a pizz. mysterioso, agitato, hurry and plaintive. Excellent number for burglary scenes, illustrating the sneaky entrance, agitation leading to a fight with a plaintive as the aftermath. **SET NO. 6** is 2 numbers, a heavy mysterioso and allegro-hurry. An excellent illustration for threatening action or plotting, ending in confusion or excitement. Prices: Piano, 10c. a set. Small orchestra, incl. Cello, Organ, 25c. a set. Full orchestra, 35c.

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PATHE FRERES TO ISSUE MUSIC PLOTS AND SUGGESTIONS

BEGINNING with the release of "The Galloper," Pathé Freres will distribute free of charge Music Plots and Suggestions, such as appear in this department, with their Gold Rooster features, released weekly. As my readers must know, these plots are not published with the intention of advertising any music published, but to be of real help to the exhibitor forgetting the best possible theatre results with the least possible expense to him or the musician.

The playing instructions or notes at the bottom of each plot should make it clear as to what kind of musical number can be substituted when the number suggested is unknown, and the exhibitor or musician do not care to go to the expense of buying the suggested numbers.

The numbers suggested in my plots are meant to inform you of good picture music and my personal classification of these numbers.

In the plots for the Pathé Freres Gold Rooster features effects important to the picture and possible for a trap drummer or one man orchestra will be given with specific cues for their use.

Any musical effects possible to the orchestra or one man instrument will also be given with proper cues, thereby relieving the player of great responsibility and much mental exertion, and giving him opportunities for one hundred per cent. better musical results. The Pathé Freres Gold Rooster features promise to be the last word in feature pictures. Produced by directors of known ability, each picture featuring a film or stage star, together with advertising and information making it possible to show them as a perfect theatre performance, should make the exhibitor sit up and take notice.

QUESTIONS AND ANSWERS

MUSIC FOR "CHRISTIAN" AND "ROSARY" AT EXCHANGES

M. M., St. Paul, Minn.—I am very sorry that I cannot publish the music plots of "The Christian" and "The Rosary" you ask for, as I have never seen them, and consequently have no plots in stock.

There are musical suggestions issued for both pictures, and I believe they can be obtained at the exchanges renting the film.

I set up music for the orchestra some time ago from the suggestions to "The Christian," and my musical version was not good.

You might be able to obtain better results. The musical suggestions for "The Rosary" simply give you a number of musical numbers to play without any cues for starting or stopping the numbers played. The music from the opera "Madame Butterfly" seems to have been the suggestor's hobby. I know of an incident where the one-man instrument player spent $4.50 for piano music for this picture and was then not satisfied with his results.

MUSIC FOR "MAXIM'S" ISSUED BY PRODUCERS

W. G., Nashua, N. H.—There is music for the piano arranged for the Kalem feature, "Midnight at Maxim's," which can be obtained from the Kalem Company for fifty cents. It is very good and appropriate. There have been no orchestra suggestions to my knowledge. As I have never played the picture I have no plot made up.

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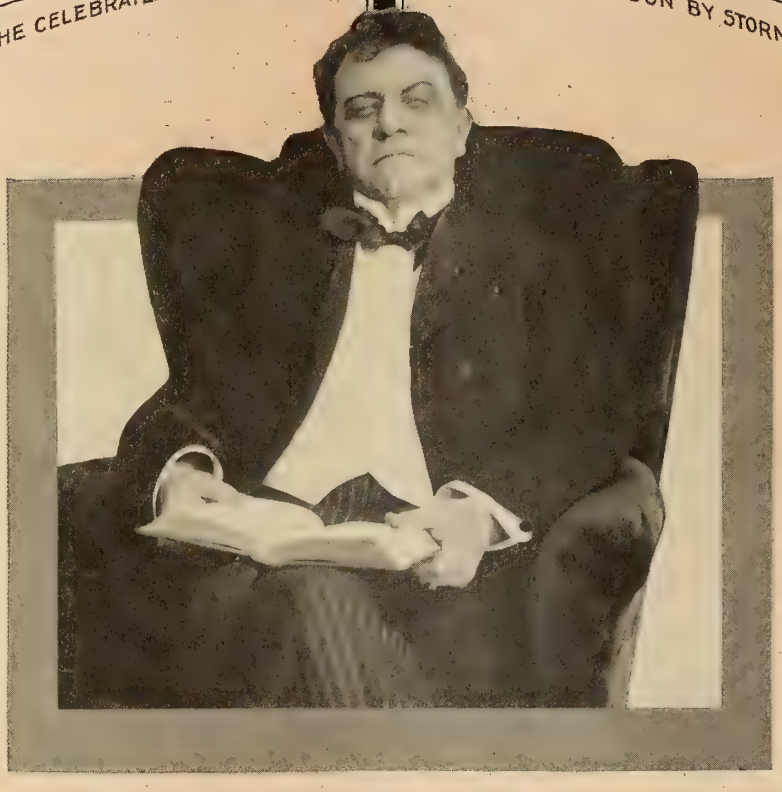
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The Famous Dramatic Star

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IN

A Filmization of Frederic Arnold Kummer's Vivid Novel of Diplomatic Intrigue and Romance.

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WITH

ALMA BELWIN

PRODUCED BY

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EQUITABLE

TRILBY



in which are seen
The Screen's most Potent Personality

CLARA KIMBALL YOUNG

and the Stage's most Virile Actor

WILTON LACKAYE



is so forceful, artistic and formidable
and so appealing that America's great-
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Mr. LEE SHUBERT
selected it as the attraction at his
magnificent, popular
44th STREET THEATRE
Beginning Monday September 6th
to be shown at first class prices.
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wonderful exhibitor, after seeing
TRILBY
Decided that he would give it
the most magnificent presentation
in film history.

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WILL OFFER TRILBY ON ITS REGULAR
PROGRAM SEPT. 20 THROUGH
WORLD FILM CORPORATION

EQUITABLE MOTION PICTURES CORPORATION

LEWIS J. SELZNICK, VICE PRES. AND ADVISORY DIRECTOR

RELEASING THROUGH

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Unparalelled Publicity
FOR
Unparalelled Pictures!

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HUNDREDS of smaller ones are carrying the same story. Our publicity is YOUR opportunity.

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EXECUTIVE OFFICES
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GOLD ROOSTER PLAYS

Adapted from the famous play by

PAUL ARMSTRONG and WINCHELL SMITH

Released Sept. 17th



BRUCE McRAE

SOS



GAIL KANE

A truly great play produced by

GEORGE FITZMAURICE

and featuring the celebrated stars

BRUCE McRAE and GAIL KANE

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Wonderful EMILY STEVENS

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The SOUL of A WOMAN

in Five vital acts.





B. A. ROLFE

presents a supreme example of the new art of motion pictures



THE presentation at the Strand Theatre, New York, established The Soul of a Woman as one of the greatest screen dramas of all time. It is a play of power, of soul gripping appeal—within the grasp of every man, woman and child in America. This is the picture of profit and up to the supreme Metro standard. Produced under the personal direction of Mr. Edwin Carewe.

RELEASED ON THE METRO PROGRAM SEPTEMBER 6.

How can an advertiser continue advertising? By giving YOU value.

The Sovereign of the Screen
Mr. FRANCIS X. BUSHMAN
AND MISS MARGUERITE SNOW
in The SILENT VOICE
A superb drama in Six Acts
presented by the Quality PICTURES CORPORATION



METRO PICTURES



TELLING a supreme story, carrying a sublime message and providing superb, vital entertainment for the millions. In this masterplay Mr. Bushman eclipses his previous triumphs, convincing the classes as well as the masses of his supreme dramatic power. Presented at the Broadway Theatre, New York, THE SILENT VOICE was received as one of the great pictures of the year.

RELEASED ON THE METRO PROGRAM SEPTEMBER 13

A magazine's success is measured by its advertising. Look over the "News."



TRIANGLE PLANS

BETWEEN September 20 and October 1 the four model theatres of the Triangle Film Corporation will be opened in New York, Chicago, Philadelphia and Boston, respectively. The bill for the opening week will be—

DUSTIN FARNUM IN "THE IRON STRAIN"
(Ince-supervised five-reeler)

RAYMOND HITCHCOCK IN "MY VALET"
(Sennett-Keystone four-reeler)

DOUGLAS FAIRBANKS IN "THE LAMB"
(Griffith-supervised five-reeler)

That characterizes the service which Triangle Film Corporation will offer to the leading exhibitors of the country, one in each district, beginning a short time after the dates of the presentations in the model theatres. Foremost stars of the American stage, several of them, in each entertainment; the artistic supervision of Griffith, Ince and Sennett; the elaborate orchestral music arranged by William Furst, the famous composer and director.

Contracts are now making with exhibitors for the service in all important centers. The demand to rent the Triangle service has been so extraordinary that we are obliged to ask our correspondents to exercise a certain patience.

The rental service itself will start during the latter part of October. Exactly the same plays and music as presented in the four great cities will be assured to the exhibitors. The unusual efforts of Messrs. Griffith, Ince and Sennett and the enthusiastic cooperation of the stars promise a generous and complete output for the entire year.

TRIANGLE FILM CORPORATION
71 WEST 23rd ST. NEW YORK

Have You Booked It?

GEORGE BEBAN

IN

"An Alien"

IN EIGHT INTENSE REELS

Adapted from "The Sign of the Rose"

Produced under the personal direction of Thomas H. Ince.

This is one of Beban's great successes—truly great because of its strong human appeal to all classes of society.

Romantic, thrilling, yet filled with touches of pathos and humor.

"The play that makes dimples to catch the tears."

Unusual advertising has been made for this production.

Write today about bookings

Any Paramount Exchange

SELECT FILM BOOKING AGENCY

Times Building New York



"THE STRAND"
New York

"IMPERIAL"
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Paramount Pictures

are used by the
LARGEST THEATRES
and the
SMALLEST
Everybody knows
THE STRAND OF NEW YORK
It shows Paramount while towns as small as 250 and 500 also boast a Paramount Theatre.

In other words

Paramount Pictures

are for *every exhibitor*

Paramount Pictures are within reach of even the smallest theatres, in every locality, at prices they can afford to pay.

Write our exchange about service

Paramount Pictures Corporation
ONE HUNDRED *and* TEN WEST FORTIETH STREET
NEW YORK, N.Y.

We have secured good advertisers to talk to YOU. Listen to them!

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KRITERION

New Interests—New Ideas—Novel Productions
The Best Balanced Eighteen Reel Program
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Featuring:

CONSTANCE TALMADGE	WM. "BILL" PARSONS
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SAMMY BURNS, VAUDEVILLE'S POPULAR COMEDIAN, FOR THE FIRST TIME IN PICTURES

"E & R" JUNGLE FILMS WITH NAPOLEON, SALLY, ETC., AND MANY OTHER GREAT FAVORITES, ALSO NOVELTY CARTOONS ALONG ENTIRELY NEW LINES

Watch for important announcements shortly, regarding exchanges. Territory going fast. Those interested in controlling territory, for a full period of years, in an organization destined to success thru the spirit of co-operation, write—wire—or call at once. Eleven weeks advance on hand NOW, and more being made by the best manufacturers.
Write for information regarding the standing and stability of the present heads of the new organization.

KRITERION SALES CORPORATION

1600 Broadway **NEW YORK**

"Decidedly" KP KRITERION PROGRAM "Distinctive"

"Decidedly" KP KRITERION PROGRAM "Distinctive"

THOROUGH INVESTIGATION INVITED



WILLIAM BONELLI

William Bonelli

in

"An American Gentleman"

is every inch the American Gentleman under circumstances as irksome as ever man faced.

Through five engrossing, fascinating reels he boldly wends his courtly way adown the chivalrous path of gallant young manhood, fighting all the trying while the schemes, the crimes, and the cunning stratagems of as unscrupulous a band of wandering rogues as ever silhouetted a caravan against the golden setting sun at eventide.

"An American Gentleman"



CHARLES C. GRAHAM

is a photo-play that leaves a pleasant flavor and an appetite for more. In a word it makes good.

The price, as you know, is considerably less than what you pay for similar high class Star Features.

William Bonelli

in

AN AMERICAN GENTLEMAN

Ready Sept. 15th

Louise Huff

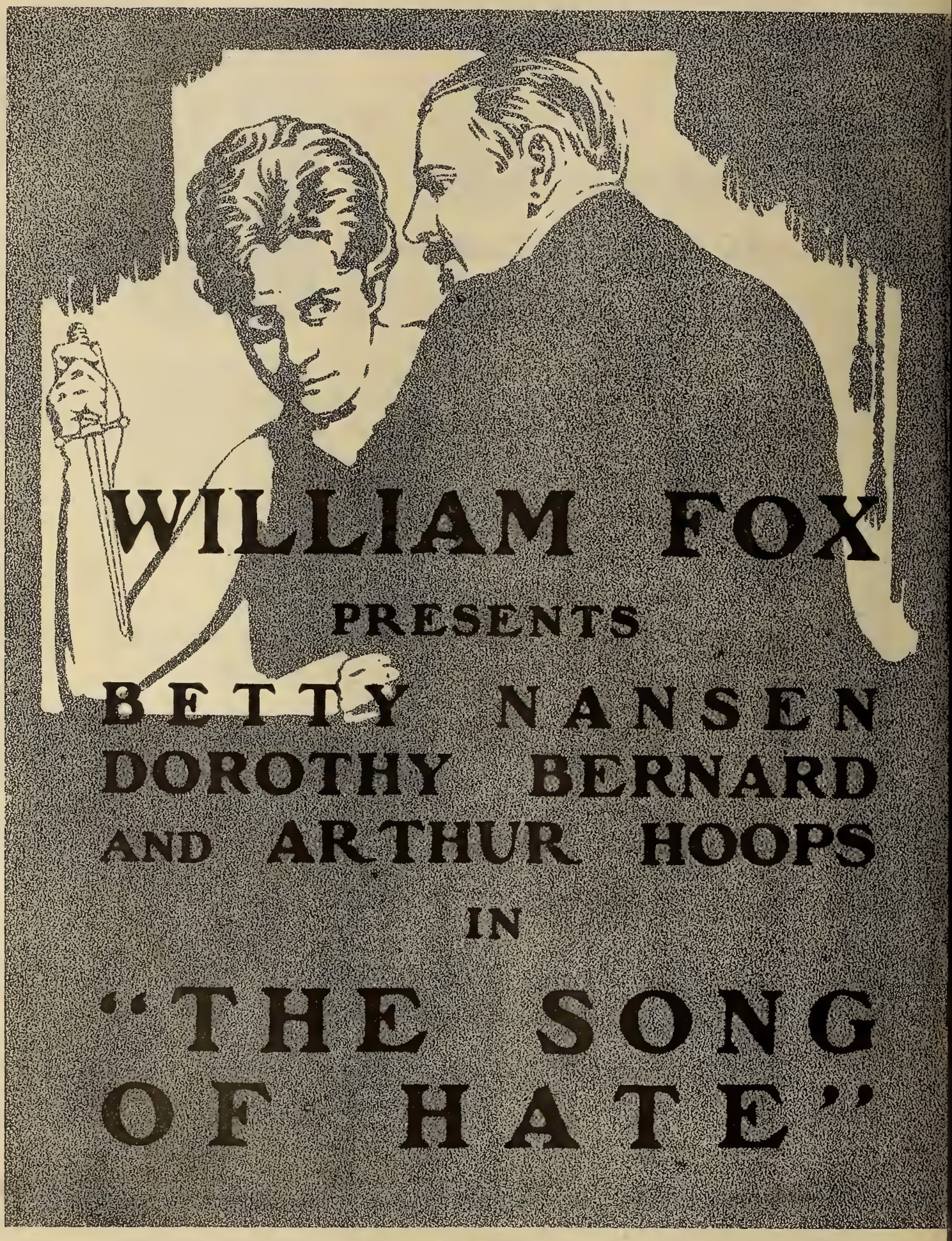
in

FOR $5000 A YEAR

Ready Oct. 6th

The Liberty Moving Picture Co.

Germantown, Philadelphia


WILLIAM FOX
PRESENTS
BETTY NANSEN
DOROTHY BERNARD
AND ARTHUR HOOPS
IN
"THE SONG
OF HATE"

THE SECOND PHOTOPLAY SUPREME TO BE RELEASED THE SECOND WEEK IN SEPTEMBER UNDER THE ONE-A-WEEK POLICY

A BRILLIANT SOCIETY DRAMA OF TODAY BASED ON "LA TOSCA" BY VICTORIEN SARDOU

PRODUCED BY J. GORDON EDWARDS

THE WILLIAM FOX ORGANIZATION RESTS ON THE SOLID BED-ROCK *of* ACTUAL ACHIEVEMENT AND NOT ON THE MOONSHINE *of* PROMISES AND ANNOUNCEMENTS

REMEMBER THE WILLIAM FOX SLOGAN WHICH IS LIVED UP TO WITH RIGID ADHERENCE TO ITS PRINCIPLES. "MAKE EACH PICTURE BETTER AND STRONGER THAN THE LAST." THIS MEANS A SOLID YEAR OF PEACE AND PROSPERITY FOR EVERY EXHIBITOR IN THE LAND BOOKING THE ONE-A-WEEK PROGRAM

RELEASED THROUGH **FOX FILM CORPORATION**





SELIG PRESENTS
CAPTIVATING BESSIE EYTON *in*

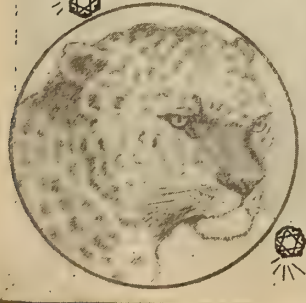


THE JUNGLE LOVERS

BY JAMES OLIVER CURWOOD

A SELIG DIAMOND SPECIAL IN THREE REELS RELEASED IN REGULAR SERVICE THURSDAY SEPTEMBER 16TH A DRAMA WITH WILD BEASTS FROM THE JUNGLE

SELIG POLYSCOPE CO.
CHICAGO





VITAGRAPH

"Mrs. Jarr and the Society Circus"

Comedy .....MONDAY, SEPT. 6

To be revenged for a severe snubbing at the hands of small town aristocrats, Mrs. Jarr passes Gertrude, her servant girl, off as a Swedish baroness. Laughable results follow and Gertie busts up the Society Circus. HARRY DAVENPORT, ROSE TAPLEY, PAUL KELLY, AUDREY BERRY, EULALIE JENSEN, FLORENCE NATOL and CHARLES ELDRIDGE are the cast.

"The Kidnapped Stockbroker"

Two-Part Drama.....TUESDAY, SEPT. 7

The mysterious disappearance of a well-known stockbroker is cleared up through the daring of a clever girl and the efforts of a cub reporter, who nearly loses his life. Presenting JAY DWIGGINS, LOUISE BEAUDET, DOROTHY KELLY and WILLIAM DUNN.

"The Siren"

Comedy .....WEDNESDAY, SEPT. 8

The little country girl adopts city siren methods to win the man of her choice. Her experiences are laughable, and he has to save her from an unpleasant experience with a cafe habitue. In the end her innocence and goodness win his heart. An all-star cast.

"The Romance of a Handkerchief"

Comedy-Drama.....THURSDAY, SEPT. 9

A young wife finds another lady's handkerchief in her husband's possession and trouble starts. She makes a flying trip to Kansas City, only to find—after a small riot—that her jealous suspicions were unfounded. MAURICE COSTELLO, LEAH BAIRD and VAN DYKE BROOKE.

"Unlucky Louey"

Comedy .....FRIDAY, SEPT. 10

Louey tried his hardest to get back into his comfortable prison cell, but despite his efforts at breaking the law, he failed utterly, and wound up by being appointed a magistrate; so he simply makes the best of it. Featuring SIDNEY DREW.

"One Performance Only"

Three-Part Drama. Broadway Star Feature.
SATURDAY, SEPT. 11

A young detective's careful research fastens a daring robbery on a well-known actor and his accomplice. In a startling dramatic manner, the guilty ones are forced to confess and are justly punished. Presenting an all-star cast.

Six a Week, Including a Three-Part Broadway Star Feature

"SONNY JIM AND THE AMUSEMENT CO., LTD."
Comedy .....MONDAY, SEPT. 13

"WEST WIND"
Three-Part Military Drama. Broadway Star Feature.
TUESDAY, SEPT. 14

"SAVE THE COUPONS"
Comedy .....WEDNESDAY, SEPT. 15

"THE SHADOW OF FEAR"
Drama .....THURSDAY, SEPT. 16

"THE PROFESSIONAL DINER"
Comedy .....FRIDAY, SEPT. 17

"HIS GOLDEN GRAIN"
Two-Part Drama.....SATURDAY, SEPT. 18

VITAGRAPH ONE, THREE AND SIX-SHEET POSTERS

---it's better than any trade paper

That's what most exhibitors say about the VITAGRAPH BULLETIN. You're missing a whole lot unless you send for this valuable publication. Send in your name and the name of your theatre and get it—free, gratis, for nothing.

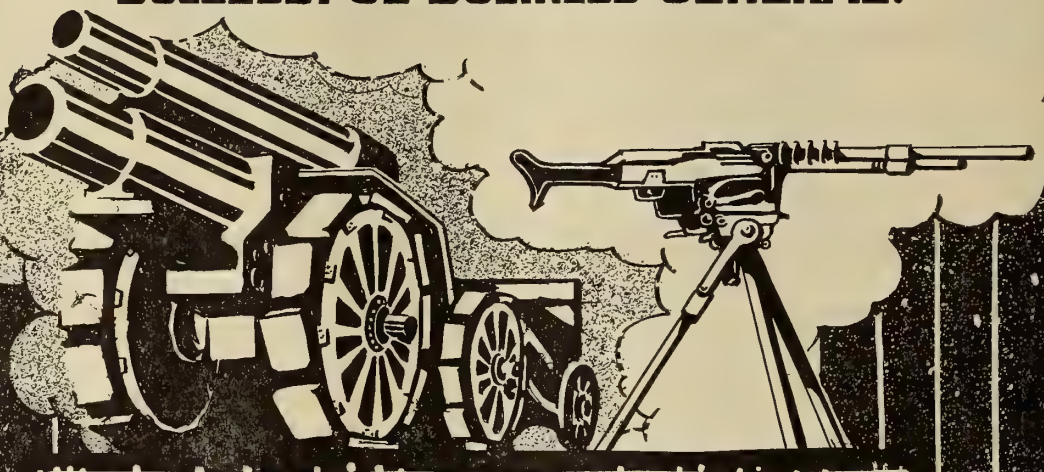
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AS THE MACHINE-GUN AND THE HOWITZER HAVE REVOLUTIONIZED MODERN WARFARE, SO HAVE

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BROADWAY STAR FEATURES-SEPT. RELEASES

"ONE PERFORMANCE ONLY"

"WEST WIND"

"FROM OUT THE BIG SNOWS"

"THROUGH TROUBLED WATERS"

PRODUCED BY

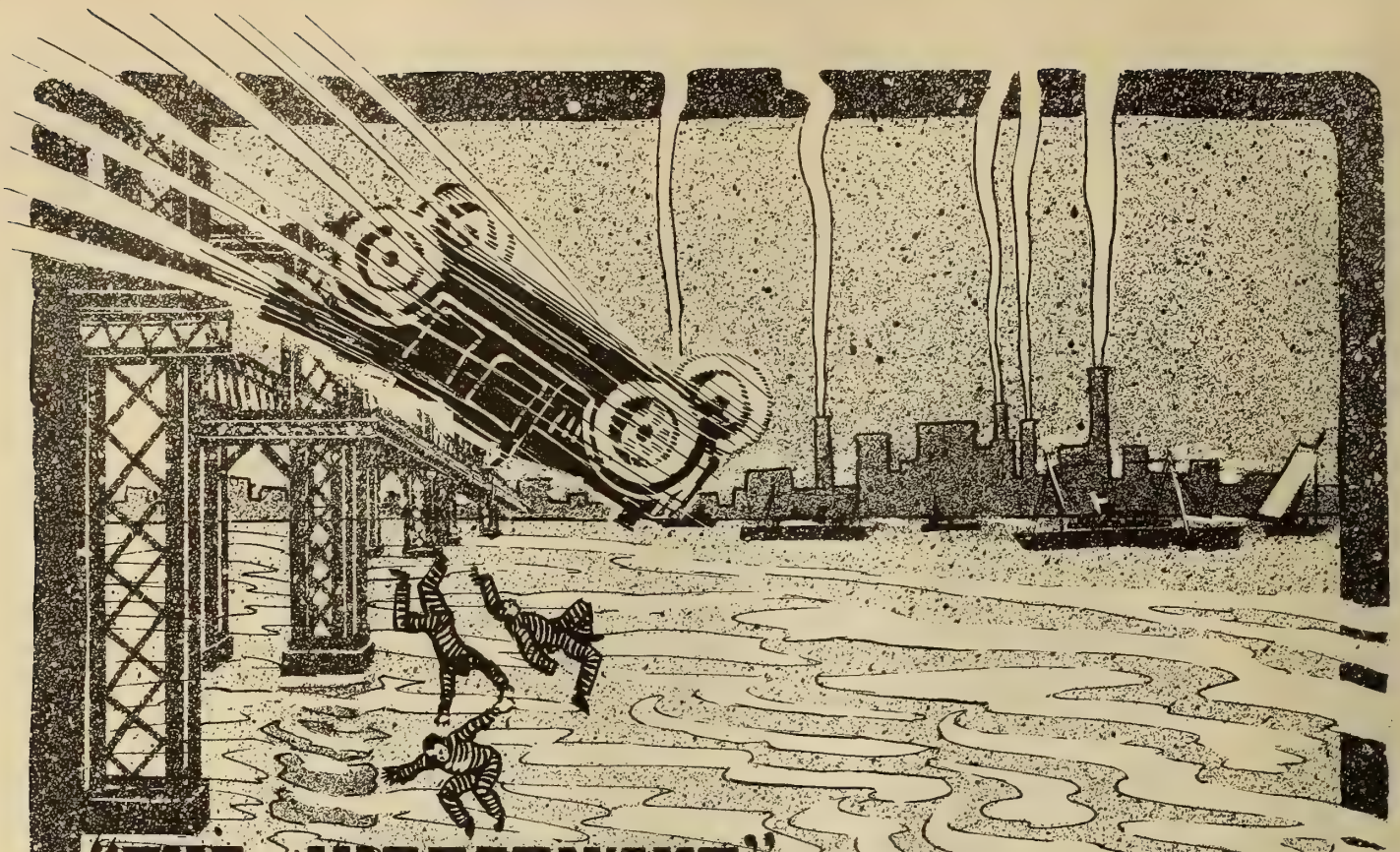
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THE GENERAL FILM COMPANY

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Book THE GODDESS
This continued photoplay in chapters
Will hold a clientele
For fifteen weeks
Because
Anita Stewart plays the lead
Earle Williams plays the hero
The Hearst publications have carried the story
By Gouverneur Morris and Charles W. Goddard
The producer is Ralph W. Ince and
The resources of the entire
Vitagraph organization
Are behind
THE GODDESS

THE VITAGRAPH COMPANY OF AMERICA
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THE GENERAL FILM CO.



"THE JUGGERNAUT"
HAS THE BEST RAILROAD WRECK
YOU HAVE EVER WITNESSED

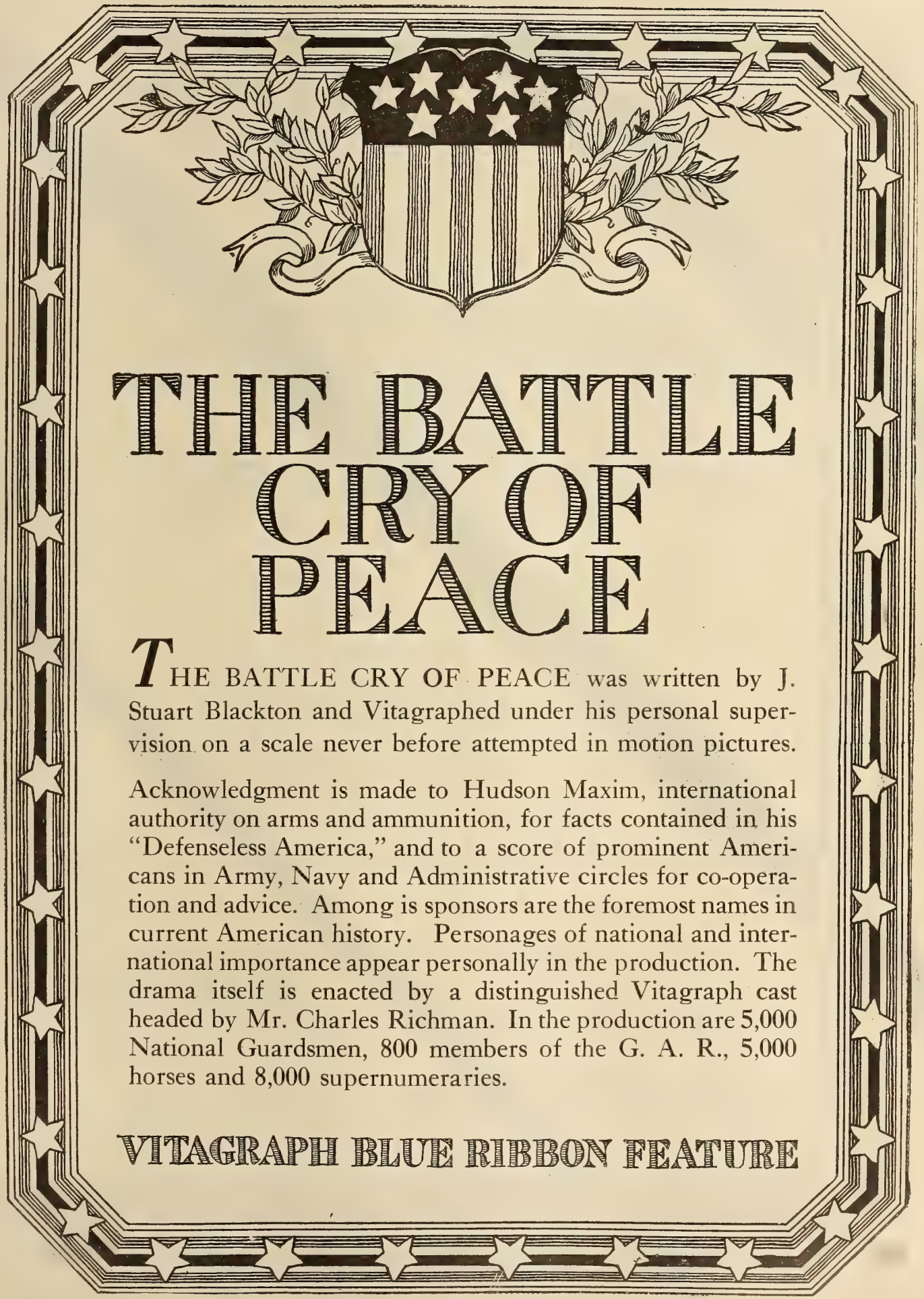
"THE ISLAND OF REGENERATION"
THE BEST SHIPWRECK
YOU HAVE EVER SEEN

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"THE WHEELS OF JUSTICE"

IS THE MOST DRAMATIC THE MOST EXCITING
& THE MOST SENSATIONAL AUTOMOBILE WRECK
EVER FLASHED UPON THE SCREEN

THE VITAGRAPH COMPANY OF AMERICA
EXECUTIVE OFFICES
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NEW YORK CHICAGO LONDON PARIS



THE BATTLE CRY OF PEACE

THE BATTLE CRY OF PEACE was written by J. Stuart Blackton and Vitagraphed under his personal supervision on a scale never before attempted in motion pictures.

Acknowledgment is made to Hudson Maxim, international authority on arms and ammunition, for facts contained in his "Defenseless America," and to a score of prominent Americans in Army, Navy and Administrative circles for co-operation and advice. Among is sponsors are the foremost names in current American history. Personages of national and international importance appear personally in the production. The drama itself is enacted by a distinguished Vitagraph cast headed by Mr. Charles Richman. In the production are 5,000 National Guardsmen, 800 members of the G. A. R., 5,000 horses and 8,000 supernumeraries.

VITAGRAPH BLUE RIBBON FEATURE

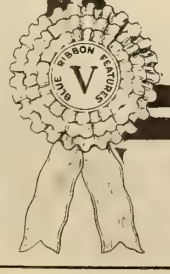
You are wasting your opportunities if YOU ignore advertising.

We find it unnecessary
To advise exhibitors
To wire, write or 'phone
Our exchanges.

The plain announcement of the name of
A BLUE RIBBON FEATURE
Is positive assurance
In itself
That the production
Will have all the qualifications
Essential to your success.

In other words—
A BLUE RIBBON FEATURE
Assures your patrons
Of their money's worth
Whether your admission price is
Ten cents or one dollar.

The next success is
"MORTMAIN"
In which the popular star
ROBERT EDESON
Does justice to
The enviable position as an actor
Which he has attained.



THE VITAGRAPH COMPANY OF AMERICA
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LUBIN

ANNOUNCES

THE DEBUT IN PHOTOPLAY OF THE FAMOUS COMEDIAN



RAYMOND HITCHCOCK

IN A FANCIFUL COMEDY IN FOUR ACTS

"The Ringtailed Rhinoceros"

SUPPORTED BY

FLORA ZABELLE — HERBERT FORTIER
RAYMOND HACKETT — EARL METCALFE
IDA WATERSON — ARTHUR MATTHEWS
& WILLIAM BOYD

"The Climbers"

PHOTOPLAY IN 5 ACTS BASED UPON THE FAMOUS COMEDY DRAMA

By CLYDE FITCH

Featuring **Miss GLADYS HANSON**

COMING

"MARIE DRESSLER" IN "TILLIE'S TOMATO SURPRISE"

RELEASED THROUGH THE V.L.S.E. OFFICES



Siegmund Lubin

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VITAGRAPH
LUBIN
SELIG
ESSANAY



1600 B'WAY, N.Y.

In a great many cases
The cost of selling a feature
Amounts to more
Than the actual cost of production

The middleman
The advertising campaign
The executive salaries
The elaborate offices
The lack of volume of business
Are all charged against you

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The middleman is eliminated
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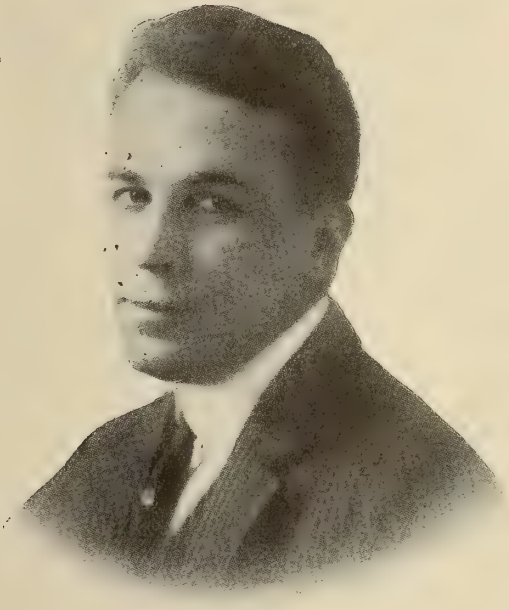
There is no national advertising campaign
(Each manufacturer conducts his own)

There are no executive salaries
(The executives derive their income entirely from their producing companies)

There are no elaborate offices
(Films with a reputation require no front)

Hence the price you pay for
V.L.S.E. productions
Is less than you would pay
For other productions of large standard
Were it possible to produce them

Jack Henderson



In the Three-Act BROADWAY FAVORITES Feature Production

The Manservant

Released in Regular Service, Monday, September 13th

It is in scanning Mr. Henderson's engagements since this star of the legitimate stage entered the profession, that his histrionic ability becomes apparent. Among his vehicles were "Miranda of the Balcony," "Divorcons," and "Tess of the D'Urbevilles," with Mrs. Fiske; "The Runaways," opposite Fay Templeton at the Casino; "The Girl Question," at Wallack's; "Three Twins," Herald Square; "The Candy Shop," Knickerbocker; in vaudeville with Valeska Suratt; at the Broadway Theatre, in "The Summer Widowers"; "The Pink Lady," in which this star scored so great a success that he remained in it for three years, appearing at the New Amsterdam, New York City, and at the Globe Theatre, London; opposite Raymond Hitchcock in "The Beauty Shop," and in "Papa's Darling," New Amsterdam. Mr. Henderson's work in this unusual drama will delight photoplay patrons everywhere.

Unusually Striking 1, 3 and 6-Sheet 4-Color Lithographs

This Picture obtainable at all General Film Company Branch Offices and Greater New York Film Rental Company

KALEM COMPANY

235-39 West 23d Street, New York City, N. Y.



Sept. 15! **COM**

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ING Sept. 15!

DIFFERENT!

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WATSON

FIXER"

Famous Farce "HELLO BILL"

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Street, New York City

The "News" advertisers believe YOU worth while; justify them.

LUBIN

"Advertising Did It"
COMEDY IN ONE ACT
WITH VINNIE BURNS AND JACK LAWTON
RELEASED 12TH SEPT

"Babe's School Days" AND "Wandering Bill"
(A CARTOON COMEDY)
RELEASED 14TH SEPT

"Where the Road Divided"
DRAMA IN TWO ACTS
WITH LOUISE HUFF AND EDGAR JONES
RELEASED 15TH SEPT

"The Red Virgin"
DRAMA IN THREE ACTS
WITH HELEN EDDY AND L. C. SHUMWAY
RELEASED 16TH SEPT

"A Heart Awakened"
DRAMA IN ONE ACT
WITH ORMI HAWLEY AND EARL METCALFE
RELEASED 17TH SEPT.

"The Golden Oyster"
COMEDY IN ONE ACT
FEATURING BILLIE REEVES
RELEASED 18TH SEPT.





RELEASES

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.

WARNING!

Owing to the great popularity of the Charles Chaplin photoplays many unauthorized prints of our productions, portraying him in his different pictures, are being handled in the United States. Some of these are fake prints and some are duplicates.

This company has adopted a policy of vigorous prosecution of every violation that comes to its notice, whether it be by the person who makes the unauthorized films or the person who rents or distributes them.

In the past three weeks the company has seized two unauthorized two-act Chaplin photoplays and has instituted two suits for injunction, accounting, and confiscation of the films, charging violation of our copyright.

It is our intention to protect our property rights and also to assure the public that it will see a genuine Chaplin picture when it is advertised as an Essanay-Chaplin Comedy.

We intend to pursue this policy until there is not a fake or duplicate Chaplin picture in the country.

This announcement is made so that dealers, exhibitors and the public may be put on their guard.

We earnestly request that you assist us in this campaign for Picture Honesty by sending us notice of any fake Essanay-Chaplin picture that you may know of.

For such information we thank you.

ESSANAY
"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE STREET, CHICAGO

GEORGE K. SPOOR, *President*

EVERY TRACK

will lead to the theatre exhibiting

Essanay's

Great 6-Act Photoplay

"THE MAN TRAIL"

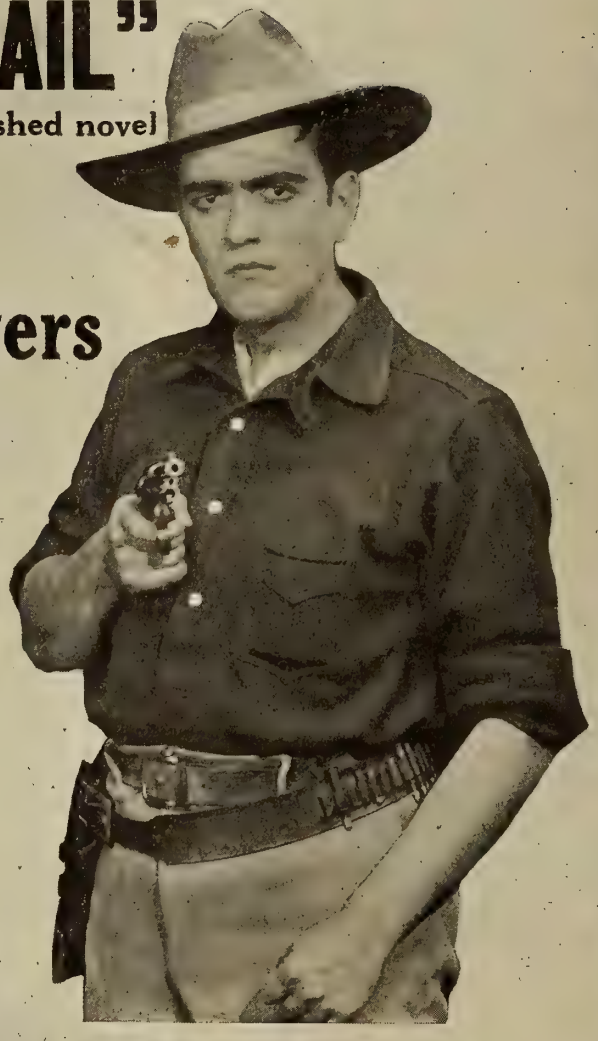
Adapted from the recently published novel

By HENRY OYEN

Featuring

Richard C. Travers

Produced by E. H. Calvert



This is a thrilling red blooded drama of life in the raw.
It deals with the rugged, primitive characters of the logging camps.
It is a story of man battling with man; a fight to the death for supremacy and the love of a maid.
It is a man hunt, a savage, pitiless pursuit to kill, that stirs the blood and thrills every fiber of the human heart.
Book through the V. L. S. E., Inc., branch offices.



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ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE ST. CHICAGO



"A BUNCH of KEYS"

A Comedy in 5 Acts
Charles Hoyt's greatest stage success
Featuring

June Keith, John Slavin and William Burress

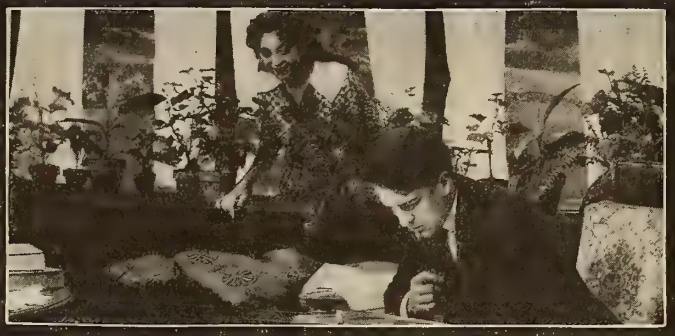
Produced by Richard Foster Baker

"The Blindness of Virtue"

The Great Morality Drama
In 6 Acts
By COSMO HAMILTON
Featuring

Edna Mayo and Bryant Washburn

Produced by Joseph Byron Totten





"The White Sister"

In 6 Acts. By F. MARION CRAWFORD
Presenting

VIOLA ALLEN

America's Foremost Actress, and

RICHARD C. TRAVERS

Produced by Fred. E. Wright

"The Slim Princess"

In 4 Acts
George Ade's
Wonderful Comedy-Drama in which

Ruth Stonehouse stars

Produced by E. H. Calvert





"GRAUSTARK"

In 6 Acts
A Thrilling Romance by
GEORGE BARR McCUTCHEON
with

Beverly Bayne and Francis X. Bushman

Produced by Fred. E. Wright

Essanay
"FIRST TO STANDARDIZE PHOTOPLAYS"
1333 ARGYLE ST. CHICAGO

ASK THE EXHIBITOR WHO USES ESSANAY

He will tell you there is a standard quality about the Indian head brand of photoplays that always meets with the approval of the audience.

HENRY B. WALTHALL

the World's Greatest Motion Picture Actor, is appearing in a series of emotional dramas that are unsurpassed in depth of plot and genius in acting.

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"SHANGHAIED"

in 2 acts

G. M. ANDERSON and Marguerite Clayton

are thrilling millions in a great series of western dramas.

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3-act drama. Monday, September 13. By Joseph A. Roach. A thrilling romance, featuring Darwin Karr.

"TISH'S SPY"
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"DREAMY DUD, COWBOY"
Cartoon laughs. Wednesday, September 15. By Wallace A. Carlson.

"MOUSTACHES AND BOMBS"
Comedy. Thursday, September 16. Filled with breezy Western fun.

"BRONCHO BILLY AND THE CARD SHARP"
Drama. Friday, September 17. Featuring G. M. Anderson.

"THE SCAPEGOAT"
3-act drama. Saturday, September 18. Featuring Edna Mayo and Bryant Washburn.

Released through the General Film Company

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ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE STREET, CHICAGO, ILL.

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"When You See It In 'The News' It's NEWS"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

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427 SO. FIGUEROA STREET

NEW YORK CITY
TWO HUNDRED AND TWENTY WEST FORTY-SECOND STREET

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Volume XII | SEPTEMBER 11, 1915 | No. 10

The Exhibitor and the Newspaper

IF any exhibitor doubts the value of newspaper co-operation in behalf of pictures in general and his theatre program in particular, let him read carefully this letter:

To the MOTION PICTURE NEWS, New York City.

Gentlemen: I handle all the motion picture publicity matter for an important paper in one of the thriving cities of the great Middle West. My paper uses a great deal of motion picture theatre advertising, besides running a serial story, "The Broken Coin." But its motion picture page is of little or no consequence.

"I know and my paper knows there are many more motion picture fans than there are baseball fans. We know there are more theatres in our city than baseball parks. We know the theatres form a more lasting, uplifting and prosperous factor in our city's growth than does a baseball park or team. Still we run columns of baseball matter where we run inches about the motion picture news. Why is it?

* * *

"THIS is a question I, as one closely in touch with a number of exhibitors and exchange managers in my part of the country, believe is to the interests of every exhibitor to answer.

"There is not an exhibitor in the whole land who can conscientiously deny that advertising will help make his business a greater success. Motion picture exhibitors are of necessity a more up-to-date class than those who would deny the worth of advertising.

"The papers give columns of space to baseball, which has fewer followers and does not mean as much to them, in money or influence, as the motion picture theatres. No one will deny it. Once more I ask—Why?

* * *

"LET me tell you something. Every day I get lengthy letters of "dope" from the film companies. This stuff is all features, meant to advertise the company's pictures. It all comes with a two-cent stamp on it, is neatly prepared and, whether I can use any of it or not, it receives my closest attention.

"If, in reading it, I come upon an item that holds the remotest local connection I eagerly clip and use it. It becomes news; the kind of news I know the readers of our paper will read and appreciate.

"All this while there are scores of local theatres, with thousands of dollars invested, letting me go week in and week out, without hearing a word from them. If they try a live-wire stunt, if they have a contest, if they give a charity show, even, I never hear of it unless I dig it out.

* * *

"I BELIEVE the newspapers owe it to their large motion picture family of fans to publish more about the moving picture theatres.

"Further than that, I believe the newspapers would gladly do it if they could get the right kind of dope. A snappy local story would not only insure its own publication, but would give the incentive for a column of feature stuff.

"Every exhibitor knows that every time "motion pictures" is printed it helps, in a greater or lesser degree, his show and his business.

* * *

"EVERY daily newspaper all over the country should have more or less of a motion picture page, at least once a week. It would prove a popular idea, as it has proved in many cities. The film companies are certainly doing their part and will undoubtedly continue to do so.

"But the lone exhibitor, the man who is really and truly benefited, is actually neglecting a source open to him to make his business more prosperous.

"These are the ideas of one who has the handling of motion picture news, and whose attention was attracted by the opportunity open to motion picture exhibitors the country over.

"N. B. If enough exhibitors went to see a managing editor, there is little doubt but that he would prove enthusiastic for a motion picture page. Go see him in the right way, of course."

* * *

SOME paragraphs stand out prominently in this sincere and enlightened letter.

"There is not an exhibitor in the whole land who can conscientiously deny that advertising will help make his business a greater success."

We agree heartily; we believe that if there are any such exhibitors, they will not be exhibitors very long.

"I believe that the newspapers would gladly do it (publish news about picture theatres) if they could get the right kind of dope . . . but the lone exhibitor, the man who is really and truly benefited, is actually neglecting a source open to him to make his business more profitable."

* * *

OUR correspondent is right. This matter of newspaper co-operation is right up to the exhibitor. The opportunity of increasing his attendance is standing at his box office window.

There are two ways to get full newspaper co-operation.

First, advertise your program, taking advantage of the manufacturers, aid in the way of cuts and copy.

Secondly, send your news regularly in to the newspaper. Don't rely altogether upon the manufacturer: do it yourself, and if you haven't time or don't know what constitutes news call in a newspaper man and have him do it or make it for you.

But don't neglect *your* opportunity.

WILLIAM A. JOHNSTON.

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES
Published on Thursday Every Week by

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Vol. XII September 11, 1915 No. 10

The Animal Film Is All Right, But Why Carry It To An Extreme?

THERE are two sides, even to such a question as censorship, though one side may be considerably narrower than the other.

No excuse can be offered for censorship, but there are some things to be said in explanation of the demand for it, and they are not all, nor entirely in favor of the producers.

* * *

ONE of the things which may be cited is the unnecessary vulgarity which is too frequently perpetrated in the name of comedy.

Ninety per cent. of motion picture comedies are five years behind the rest of the business in this respect. They are still in the rough and raw burlesque stage.

What the burlesque show was twenty years ago, the average motion picture comedy is still attempting to be.

And it is succeeding a little too well for the good of the business as a whole.

* * *

AN illustration of what we mean is to be found in the letter from a New England exhibitor which we reprint in the following paragraphs.

The exhibitor does not mince words in describing the offensive portions of the pictures to which he refers. But the director was a trifle less fastidious, if anything, in his selection of comic situations.

The writer of the letter is evidently the proprietor of a neighborhood theatre. He caters to women and children—to the home element in the community. He cannot afford to run "strong" stuff, whether it is heavy or light.

And he is at a loss to see—as this paper is—why such "monkey-house" business, under the label of comedy, should be offered for indiscriminate public consumption, *to any exhibitor.*

WITHOUT further explanation, the letter in question is here given:

"Editor, MOTION PICTURE NEWS,
"New York City.

"Sir: Searching for lice (I may, I believe, call a spade a spade, when it is pictured as one), as an element of 'comedy' in pictures, I think might be henceforth eliminated without any serious setback to motion picture art.

"I am interested in a small theatre, not modern or all we would like to have it, but we keep it spotlessly clean and thoroughly aired as our patronage is of an unusually high grade. In trying to select the best for our people I have visited other theatres and exchanges and fortunately saw two reels, which, if I hadn't been able to review, I would have put on at my house and seriously offended my clientele.

"In each reel the principals were so-called leading film humorists. In one reel the comedian, by means of an encircling neck grip, holds the victim's head and at his leisure humorously thumps the face of the imprisoned one and then begins the search.

* * *

"IN the other film, which I have in mind, the louse hunt is a feature of a wrestling match. One wrestler with his finger flicks the insect from his opponent's head. What is evidently intended by the director to be an excruciatingly funny stunt is the action of both men, who back away in mock-terror from the unleashed vermin, presumably charging towards them on the floor.

"These are but two instances and many readers will immediately recognize the films from this meagre description, which is not intended to pick out any single offending producer.

"In all cases, these two as well as others of similar character, my attitude of mental protest caused me to watch the effect upon others. Two women near me promptly withdrew their eyes from the screen and talked casually to each other—an easily-seen-through ruse to hide their embarrassment. Women also appeared ill at ease *and the effort in every case to get the laugh failed lamentably.*

(Signed) "J. F. O'C.,
"Watertown, Mass."

* * *

"THE effort in every case to get the laugh failed lamentably." That is the last word. If there were no other reason for abandoning such business, that would be more than sufficient.

The true fisherman does not care for such fish as he is compelled to tempt by baiting his hook with offal.

The Suppression of the Frank Films

CERTAIN so-called producers of motion pictures have over-reached themselves in attempts to make capital out of tragic crimes. The most recent example of this sordid activity is found in the filming of the Frank lynching in Georgia.

Not only did these scavengers utterly fail to comprehend what the attitude of the authorities toward the Frank films would be, but they also misread the minds of the exhibitors. Censors and officials in several cities have refused to permit the showing of the films. Over the protest of the exhibitors? No. The exhibitors co-operated in the suppression of the noisome stuff.

All of which shows several things to be true, not the least important of them being that all exhibitors, possessed of enlightenment, are alert to keep their business free of degrading influences. And it also shows that there is no room in the motion picture field for harpies of any sort.

Politicians Block Anti-Censor Move in Ohio

Machine Under Guidance of Governor Willis and His Henchmen Opposes Every Movement of Motion Picture Referendum League—Attorney-General Comes Out with Astonishing Statement to the Effect That Censorship Would Remain No Matter What the People Voted—Signatures Useless This Year

Special to Motion Picture News

Columbus, O., Sept. 1.

FAILURE to deposit referendum petitions at Columbus means that Ohio motion picture exhibitors have given up the attempt to force a fall election to oust the Ohio board of censorship. The reason given for the failure to file the petitions was that scores of petitions and thousands of signatures failed to reach the headquarters of the Motion Picture Referendum League in this city in time to be of service in the fight against the censorship evil.

Chairman Ben J. Sawyer, of the Motion Picture Referendum League, states that he believes he had more than the 67,000 names and petitions from more than half the counties required by the law. It is claimed that the opposition of Governor Willis and friends of the censors rendered it useless to continue the fight. Peanut politics were brought into play and every move made by the exhibitors was blocked by the political machine that is manned by Willis and his friends.

"Our defeat is due primarily to the eleventh hour statement by Attorney General Edward C. Turner that censorship would remain, no matter how the people voted," said Mr. Sawyer. "That shows the spirit animating those who opposed us. 'Let the people rule' was the pre-election slogan of Governor Willis. This is the way the Legislature lets the people rule.

"What will his friends think of the way the administration is going after all referendums, including ours? About the only time the people can rule is just before election.

"Nearly 200,000 signatures were secured for the petitions. There were 20,000 signatures in Cleveland alone, and 4,000 in Toledo, to mention only two places. Returns have come in from 57 out of the 88 counties in Ohio, but after the statement of Attorney General Turner and the disapproval of the Governor, which was made perfectly clear to his friends, more than half of them failed to reach headquarters.

Compelled to Acknowledge Defeat

"The best thing to do was to acknowledge defeat, but the censors may rest assured that future action depends largely on whether they are willing to accept our withdrawal in the chivalrous and generous spirit in which we give up the fight at this stage."

A letter addressed by Mr. Sawyer to the censors says in part:

"Yours is the victory, for after looking over petitions returned from 57 counties and observing failure in a great many to sign in two places, I deem it unwise to part with the signatures.

"Now that the battle is over, I feel that it would not show the proper spirit to take it up. Let the past bury its dead. Let us put our hands to the plow and not look back.

"In the spirit of the foregoing I would close my letter but for the fact that one or two things have a reference to the future, to which I believe that now the fight is over you will readily accept these facts:

"Your statement in the press that the National Board of Censorship and the exchange men started the referendum was an entire misstatement of fact.

"The impression you gave out that the manufacturers were spending a great deal of money in the fight was also a misstatement.

"I did not receive one penny for what service I rendered in the campaign. I wish to state that I paid my own personal expenses.

"If there had been a fund to carry on a campaign we could have secured 200,000 signatures.

"The people can make and unmake constitutions, but cannot override the state's statutes," concluded Mr. Sawyer.

It was realized early that Governor Willis was standing back of the censors who brought political influence to bear all over the state to counteract the efforts of the exhibitors to push through the referendum. The state censors did not dare to submit the case to the voters, for they realized that the vote would be overwhelmingly against them.

News that the exhibitors had given up the fight was received with considerable surprise in Cleveland, Cincinnati, Columbus, Toledo, Dayton and other cities. The people at large knew that more than enough petitions had been filed and that the number of names would be four times more than was required under the law. Slowness in returning the petitions to the headquarters gave the censors an unexpected victory. Paul Alwyn Platz.

Stretch of 11 Acres for Vitagraph in Hollywood

On Completion of Buildings the Plant at Santa Monica Will Be Moved to New Studio—Sheltered Location Will Prevent Interference by High Winds

Special to Motion Picture News

Los Angeles, Aug. 30.

THE Vitagraph Company has purchased an eleven-acre tract of ground in the Hollywood producing center, and active work of building a new studio will be taken up here the first of the coming week according to plans now being prepared under the direction of R. S. Sturgeon, manager of production of the coast studio of this company.

The site is one of the most picturesque in the Hollywood district, containing as it does valleys and hills, with the foothills for a background. It is understood the main stage will be located in one of the valleys where production will not be interfered with as the result of winds. Only large stages suitable for the largest sets will be built, and Studio Manager W. E. Smith is preparing plans for the laboratories that will make this one of the best-equipped studios of the west coast producing colony.

As soon as the buildings are completed the entire Vitagraph plant, now located at the Santa Monica studio, will be moved to the new studio, and rumors have it that the Vitagraph company will greatly increase its producing staff, making this one of the principal producing studios where multiple-reel productions will be made.

Superior Film Begins Production Near San Diego

Betty Harte, with Selig for Four Years and Later with Famous Players, Heads First Company—President Gordon Names Three Brands—Superior, Isis and Mirth

Special to Motion Picture News

San Diego, Cal., Aug. 30.

THE Superior Film Company, capitalized at $100,000, with G. M. Gordon as president; Ralph E. Yarger, secretary and treasurer, and Julius Frankenberg, managing director, started operations at Kensington Park, just east of this city, last week.

Betty Harte, for four years with Selig and later with the Famous Players, is the leading lady of the first company, and Juanita Hanson the star of the second company. Miss Hanson has been with the Metro, the Famous Players and the Mutual-Reliance Company.

Others in the company are Miss Reaha, a noted dancer, and Bill Ryno, character man and heavy, recently identified with D. W. Griffith. Charles G. Rosher, formerly head cameraman of the Gaumont Company, has charge of the camera and laboratory work.

Julius Frankenberg, who directs the companies, was formerly manager of the American Film Company. The productions will be released on the Producers program, under three brands, the Superior, the Iris and the Mirth.

There is a rumor that Lasky is about to establish a plant in or near San Diego.

Allen H. Wright.

CALIFORNIA M. P. COMPANY MOVES OFFICES TO STUDIO

The California Motion Picture Corporation has removed its offices from San Francisco to San Rafael in order to be close to the studio work. Representatives of the firm can always be found at San Francisco in the new Call Building, but all of the office work is now attended to from the other side of the Bay.

THREE VIEWS OF THE FEDERAL CORPORATION'S NEW STUDIO, WHERE PICTURES WILL BE MADE FOR METRO



INTERIOR OF THE STUDIO ENTRANCE TO THE PLANT ANOTHER VIEW OF THE INTERIOR

PHILADELPHIA TO SEE TRIANGLE "TWO DOLLAR" PRODUCTIONS

The Chestnut Street Opera House, Philadelphia, which had its first successful season of motion pictures last year, after running for many years as a house of the best legitimate attractions, has been chosen by the newly formed Triangle Film Corporation as the Philadelphia home of its two-dollar productions. The Triangle has leased this theatre and will conduct the house under its own management. Last year such plays as "The Spoilers," "The Christian" and "The Avenging Conscience" had long runs at the Chestnut.

The theatre has been completely overhauled and new chairs replace the old-fashioned ones heretofore used.

Mammoth Studio of Federal for Metro Pictures

Main Building, 200 by 125, with 35,000 Feet of Glass, Located in 14-Acre Plot at Rocky Glen, Pa.—Arthur James and Merritt Crawford Behind the Project

THE Metro Pictures Corporation has secured exclusive control of what might prove to be the largest motion picture studio in the world through an affiliation entered into during the present week with the Federal Feature Films Corporation of New York. This adds another to the long list of big surprises which the Metro has treated the motion picture industry.

The new studio, within four hours of New York, is located at Rocky Glen, midway between Scranton and Wilkes Barre, Pa., in the heart of the Pocono Mountain district. The scenic advantages are unrivalled and include everything except an ocean.

The Federal Feature Films Corporation by its contract with the Metro affords the Metro organization additional facilities for tremendous production. The main studio building is 200 x 125 feet, with 20,000 square feet of floor space and 35,000 square feet of glass covering its great roof and sides. The construction is of tubular steel on concrete foundations, and the main structure has room for the simultaneous operation of twenty-one stages.

The Federal Feature Films Corporation acquired the property, consisting of fourteen acres and a frontage on a lake, from Arthur Frothingham, a constructing engineer, who built the studio with a direct plan that it would eventually be used for motion picture making. The park, consisting of fourteen acres, is in the center of a thousand acre tract of gorgeous mountain scenery, with climatic conditions exceptionally advantageous for good photography.

Arthur James, who left the Mutual Film Corporation to take charge of the advertising, publicity and scenario departments of the Metro Pictures Corporation, is president of the Federal Feature Company. Merritt Crawford, formerly managing editor of MOTION PICTURE NEWS and editor of *Reel Life*, and now with the Metro, is its secretary, and Henry James, who as business and advertising manager of *Reel Life* brought that publication to financial success, and left it for the larger opportunities with the Metro, is treasurer of the Federal Feature Films Corporation.

The Federal has arranged to produce star feature pictures and has placed all of its facilities at the command of the Metro.

Pierce Attends Paramount Convention in Chicago

Special Representative of Oliver Morosco Photoplay Company Addresses Gathering of Manufacturers and Exchange Managers on "Service to Exchanges and Exhibitors"

CARL H. PIERCE, special representative of the Oliver Morosco Photoplay Company, has left New York on the Twentieth Century Limited to attend the meeting of the Paramount manufacturers and exchange managers in Chicago which is to be held September 2.

Mr. Pierce has been requested to speak on the subject of "Service to Exchanges and Exhibitors," it having been acclaimed unanimously throughout the country that the offices of the companies which he represents have given unusually efficient service in the way of assisting the exhibitors and exchange men in the presentation and exploitation of film plays.

On conclusion of the Chicago meeting it is expected that Mr. Pierce will journey to Columbus, Ohio, to see what can be done toward getting "Hypocrites" passed in Ohio. It is reported that the Ohio censors have condemned this film without ever having looked at it, in spite of its having been passed in every other state in the Union.

In this connection, just prior to departing, Mr. Pierce said: "I do not know what truth there is in this rumor, but I do feel that where public, press and even United States courts have passed upon this photoplay and have decided that it is a fit play to show, that the Ohio exhibitors should not be deprived of the profit to be derived from it. Nor should the Ohio public, in my judgment, be deprived of the benefit to be obtained through seeing it."

Mr. Pierce's successful efforts to have "John Barleycorn" passed in Pennsylvania and Ohio and his work with "Sea Wolf" in Philadelphia are indications that if it is at all possible to do anything in the Ohio situation, this will be accomplished before his return to New York.

FOX DIRECTORS HARD AT WORK ON BIG FEATURES

The new fifty-two-a-year big feature picture policy of William Fox has caused a hum of work to result in that big organization, and there is little time for the ten directors to rest. This week, Frederick Thomson, R. A. Walsh, Oscar Apfel and Frank Kugler (the latter newly appointed to the staff of directors), cast for features upon which they immediately began work. Mr. Apfel took a large company out of town and will remain away for at least three weeks to take special scenes. Mr. Walsh expects to go either to Spain or Cuba for atmosphere for some of the scenes in his new picture. Mr. Thomson will produce a feature that will be so unique and new as to startle the picture loving world. Mr. Kugler will produce another picture.

AMERICAN FILM TO DOUBLE AREA OF SANTA BARBARA PLANT

President S. S. Hutchinson has just approved plans to practically double the present area of the American Film plant at Santa Barbara. Present details contemplate what is to be the largest stage under glass in the world, and when work under construction is completed the "Flying A" studios will cover approximately seven acres.

Year's Hard Work Brings World Film to the Front

Under Guidance of Lewis J. Selznick the Corporation Has Forged Ahead with Tremendous Strides to Its Present Position in the Field—Success Due to the Practice of Catering to the Needs of the Small Exhibitor—Plans to Have Three Producing Companies as Regular Contributors to His Program

A YEAR ago last August, to be more exact during the last week of that month, the World Film Corporation released its first picture, "The Dollar Mark," featuring Robert Warwick. This was a Brady play and owing to the immense advertising value of Mr. Brady's name coupled with the established popularity of Mr. Warwick and also with the thrilling action of the picture, the successful future of World Film was assured from that date.

But the year brought many changes in the organization which is now one of the foremost feature concerns in the field. Lewis J. Selznick, the vice-president and general manager of the World Film Corporation, has unceasingly striven to perfect all branches of the concern. Throughout the year he was continually contracting with various producing organizations for which have been converted to motion pictures and released during the past year has been one of the most prominent mainstays of the feature program. Following "The Dollar Mark," came "Mother," "A Gentleman from Mississippi," "The Man of the Hour," "As Ye Sow," "The Pit," "What Happened to Jones," "The Man Who Found Himself," "Woman and Wine," "The Boss," "Little Miss Brown," "The Face in the Moonlight," "After Dark," "The Cub," "The Stolen Voice," "The Little Dutch Girl," "The Cotton King," "The Impostor" and "The Ivory Snuff Box." In these pictures such noted stars as Wilton Lackaye, Tom Wise, Emma Dunn, Robert Warwick, Alice Brady, Holbrook Blinn, Fred Mace and Jose Collins appeared.

The Shubert contributions to the program were "The Mystery of Edwin Drood," Colonial Motion Picture Corporation and Premo.

Giving a prospectus of the coming year, the second of World Film's existence, Mr. Selznick remarked: "With the initial release of the Equitable Motion Picture Corporation, which is to be "Trilby," the World Film Corporation will release two features a week. In only a short time we intend to increase our output to three a week and then—but that's getting ahead of the story.

"For the services of the exchanges of the World Film Corporation, the Equitable will tend to us thirty per cent. of the profits of each picture, they themselves receiving seventy per cent. This is unlike our policy of the year passed, in which World Film received fifty per cent. of the profits on every picture it handled. It may seem peculiar

THE WORLD FILM'S HEAD AND SOME OF THE STARS WHO HAVE SHONE IN THE YEAR'S WORLD FEATURES



their product that he might make better and enlarge the output of World Film.

He has established the various exchanges handling World Film features on a sound and business-like basis. He has chosen his managers, in fact all of his employees, because of their progressiveness and business intelligence. As Mr. Selznick said to the writer, "I would not want a man in my office who was satisfied with the salary he was receiving. I want him to ask for more, and if I know that he has increased the business of this organization he will get it."

Brady Plays in Film Drama

This attitude of Mr. Selznick's has become contagious among the other workers in the office. They have and still are striving for the lasting success of World Film, which even though it is only slightly over a year old is soon to commence releasing two features a week, one from its contributing producers and the other from the studio of the Equitable Motion Picture Corporation.

The William A. Brady quota of plays "When Broadway Was a Trail," "The Wishing Ring," "Lola," "The Marked Woman," "Wildfire," "Old Dutch," "M'Liss," "The Arrival of Perpetua," "Hearts in Exile," "The Butterfly," "The Moonstone," "The Little Dutch Girl," "Marrying Money" and "Evidence." These with such stars as Clara Kimball Young, Tom Terris, Barbara Tennant, Lillian Russell, Lew Fields, Howard Estabrook, Vivian Martin and Edwin August.

The Blaney producing company contributed, "Across the Pacific" and "The Dancer and the King." The Dyreda Art Film Corporation gave "One of Millions" and "The Daughter of the People." The Liebler features were "The Deep Purple" and "Alias Jimmy Valentine." The California Motion Picture Corporation produced several of Brete Harte's stories starring Beatriz Michelena, while Burr McIntosh's company made "Colonel Carter of Cartersville" and "My Partner." Other pictures were secured from the Frohman Amusement Corporation, United Keanograph, the Charles K. Harris Company, the

that we have made this arrangement with the Equitable, but I plan that World Film will now make more money on the thirty per cent. basis than on the fifty-fifty basis.

"This, too, may seem impracticable, but due to the perfected organization of the World Film Corporation, I am positively certain that it can be done." A ten-year contract binds the two organizations together, thus assuring World Film of the complete output from the Equitable studios."

Back to One a Month Later On

Mr. Selznick when questioned as to what would be the size of World Film's output following the three-a-week policy, replied with a smile, "After that, we plan to go back to one a month. That sounds ridiculous in the face of present trade conditions and so it is. Our one-a-month policy will not commence for some time.

"Trade conditions are bound to improve and when the exhibitor awakens to the fact that by proper advertising he may keep a picture on the screen for over a week, even

two weeks or a month, then we will give to the exhibitor a picture which is worthy of such a long showing, a picture that has been produced with the greatest care and not hurried, so that work may be commenced upon the next.

Proving Value of Second Runs

"Already I have started to educate the exhibitor to this way of thinking. In giving instructions to my salesmen for the coming year, I have told them to offer any of our features to World Film exhibitors who plan only to book them for one day, for two days at the price of one. Only in this way can I prove to them that on the second day of the picture's run will they make more money than on the first. Of course this implies only if the exhibitor extensively advertises his subject and that's another thing which exhibitors are only now beginning to realize as necessary.

"Referring to the subject of producing again," continued Mr. Selznick, "we plan to have three producing organizations in the future, regular contributors to the program. Already we have two, and the three a week policy will commence as soon as we have secured the third producing company. Furthermore these companies will all be more or less controlled by the distributing organization.

"So it is easy to see that in this manner we will reduce the expense of production to a considerable extent. We will be able to sign contracts with talent for one manufacturing concern and then if we feel so inclined transfer that star, director or whoever it may be to one of the other companies. We have already put this idea into practice by lending Clara Kimball Young and a director to the Equitable Motion Picture Corporation from the Peerless studio for appearance in the coming picture 'Trilby.'

Catered to Small Exhibitor

"World Film made its start," went on Mr. Selznick, "by catering to the small exhibitor, educating him to the big feature, as it were. The salesmen of the company were instructed to offer the features to the theatre owner at whatever price that man could afford. After we had secured the smaller houses we turned to the larger ones.

"I feel quite positive," said Mr. Selznick, "that conditions will improve so in time that exhibitors will agree to my plan of showing pictures for more than a month. My free offer for the second day's run is bringing many to that way of thinking, and I hope my statement that we will soon release three pictures a week will not seem contradictory to this plan. On the contrary, with this plan the house that runs only one picture a week may have the choice of all three, the exhibitor who changes his show twice a week can pick the two best, while the man who wants to change his show three times a week can do so. And the man who believes he must have a new show every day, I'm not worrying about for before long he won't be in existence."

SIEGEL TO HANDLE FEATURE FILMS

Abe Siegel, who recently resigned as manager of the Detroit office of the Fox Film Corporation, has opened an office at 805 Peter Smith building, where he will handle high-class feature films.

"Let Me Carry the Message, General," Is Girl's Cry

Anita King, Former Auto Racer, Now with Lasky, Motors from Los Angeles to New York with Despatches for Paramount President

Special to Motion Picture News

Los Angeles, Aug. 30.

ANITA KING, of the Lasky stock company, a driver of racing autos before appearing on the screen, who is directing a high-power Kissel-Kar from the Lasky studio in Hollywood with a message to Adolph Zukor, of the Famous Players in New York, and W. W. Hodkinson, president of the Paramount Corporation, broke the record in her run from Los Angeles to San Francisco last week.

Her start across the continent will be made from the Exposition on Labor Day, which is to be known as Kissel Car and Paramount Day at the big Exposition.

She was accompanied by Kenneth McGaffey, in charge of the Lasky publicity, who originated the plan and made arrangements for all the details of the trip.

The correct itinerary of Miss King in her dash across the continent has now been perfected and arrangements are being completed so that she will be in constant communication with either the Lasky studio in Hollywood or the offices in New York. If she fails to arrive at any given point within two hours of the time her schedule provides she shall reach there, it has been arranged with garage people to go to her aid. At all the cities where she stops in the evening she will visit theatres showing Paramount pictures and make a short impromptu talk.

September 1, from San Francisco to Sacramento, 124 miles; September 2, to Lake Tahoe, 127 miles; September 3, to Fallon, 107 3/10 miles; September 4, to Austin, 118 5/10 miles; September 5, to Ely, 157 3/10 miles; September 6, to Fish Springs, 114 2/10 miles; September 7, to Salt Lake City, 147 5/10 miles; September 8, to Green River, 180 miles; September 9, to Rawlins, 125 miles; September 10, to Laramie, 120 miles; September 11, to Cheyenne, 124 miles; September 12, to North Platte, 146 miles; September 13, to Grand Island, 163 miles; September 14, to Omaha, 165 miles; September 15, to Boone, 166 miles; September 16, to Cedar Rapids, 128 miles; September 17, to Dixon, 135 miles, and September 18, to Chicago, 104 miles.

From Chicago she will go through the following towns: Valparaiso, South Bend Elkkhart, Fort Wayne, Delphos, Lima, Dayton, Springfield, London, Columbus, Zanesville, Wheeling, Pittsburgh, Greensburg, Bedford, Chambersburg, Hanover, York, Columbia, Lancaster, Coateville, Westchester, Philadelphia, Camden, Trenton, Princeton, New Brunswick, Elizabeth and New York.

Miss King carries a sealed message from the Mayors of Los Angeles and San Francisco to John Purroy Mitchel, and from Cecil B. DeMille, director-general of the Hollywood Studio of the Jesse L. Lasky Feature Play Company to Samuel Goldfish, executive head of the company in New York. She will cross the continent alone. Not even a mechanician will accompany her.

Determined to break the 18-hour record between Los Angeles and San Francisco, she was wished god-speed and good luck by Cecil B. DeMille, the entire personnel of the big Lasky Studio and the major part of the population of Hollywood.



ANITA KING, PARAMOUNT-LASKY GIRL. ON A CALIFORNIA MOUNTAIN ROAD

McARTHUR IS ON ROAD FOR LAEMMLE FILM, OMAHA

J. J. McArthur, recently manager of the Lynn theatre at Norfolk, Neb., has sold his interests to Joseph Beckman and is now on the road for the Laemmle Film Service out of Omaha.

Associated's Release Inaugural Set for September 13

Program Will Consist of Twelve One and Two Reel Subjects and a Five Reel Feature Every Other Week—Brand Names are Santa Barbara, Navajo, Deer, Liberty, Federal, Banner, Romona, Alhambra and Empire—Many Studios, at Work on the Pictures for Several Months, Have Been Enlarged

WITH a weekly program of twelve one and two-reel pictures ready, and a five-reel feature provided for every alternate week, the Associated Film Sales Corporation announces that it will commence the release of its full program the week of September 13. Headquarters have been opened at 110 West Fortieth street, New York, from where the films for the initial releases are already being distributed to the various exchanges.

The releases will be known under the nine brand names of Santa Barbara, Navajo, Deer, Liberty, Federal, Banner, Ramona, Alhambra and Empire. The studios have been at work on their pictures for several months, and most of them have found it necessary to enlarge their plants, and add to their producing organizations.

General Manager Arthur Bard is extremely optimistic regarding the outlook. "The great interest shown by exhibitors throughout the country in Associated Service has been most gratifying," he said. "These men who have followed the motion picture industry through its various evolutionary stages can't help but be in sympathy with the policies of our company and have not been backward in expressing their approval of our methods.

"It has been demonstrated by every national organization distributing a regular program, which has withstood the test of time, that the only regular practical method of manufacturing and distributing a program is for the manufacturers and the exchanges to be closely allied in their efforts to efficiently supply the exhibitors with just the goods his patrons demand.

"In every instance in the past where a middleman has intruded himself between the manufacturer and exchange he has been invariably considered in a short time an expensive and unnecessary factor and has been eventually eliminated for the good of the service.

Effects of Close Producing Companies

"The more closely the producing companies and distributors have been associated the greater has been the success of all concerned and this fact has governed us in outlining the plans and policies for the distribution of Associated Film Sales. Not only are our manufacturers and exchanges working as one for the common good, but we have in contemplation a plan which will cement our exchanges and exhibitors more closely together than has been possible in the past."

David Keen has affiliated himself with the Associated Film Sales Corporation in an executive capacity and will give to the new regular service his time and undivided attention.

Mr. Keen was first identified with the moving picture business in 1906 with Siegmund Lubin in Philadelphia. He had an interest in the first moving picture house installed in that city, the Circle, or



ARTHUR BARD

Eighth near Race street, and has ever since been connected with the moving picture industry, having been associated in numerous enterprises both in the exhibiting and exchange lines. For years he has been recognized as one of the leading exchangemen of eastern Pennsylvania.

In March, 1914, feeling that the advancement of the industry had created an opening for an additional regular program, he met with other well-known exchange men in New York City, where an exchangemen's proposition on a strictly co-operative basis was thoroughly discussed. He called other meetings for Indianapolis and Chicago.

Among the exchange men interested in this movement were such men as E. T. Peters, of Dallas, Texas; Dan Markowitz, of Los Angeles; Joseph Hopp, of Chicago, and George Verbeck, of Buffalo, and many other important distributors from all over the country.

Mr. Keen's Activities

The result of these meetings was the formation of the Standard Polyscope Company and later the Kriterion. Mr. Keen signed the first contract for territorial rights with this concern securing the territory of eastern Pennsylvania and later acquired a half interest in the Manhattan Kriterion Exchange, of New York City.

Upon the failure of the Kriterion, Mr. Keen thoroughly analyzed the situation to determine the contributing causes, and came to the conclusion that the only practical way for a regular program to be introduced and profitably continued is to have the manufacturer and the exchange man deal directly with each other, eliminating entirely the middleman, as he could see that most of the difficulties encountered in firmly establishing a program on a permanent basis came from the middleman whose interest is more that of an agent than a necessary principal in the business.

Whenever Mr. Keen has been approached with reference to a program, he has always contended that strict co-operation between producer and exchangeman was most essential, and has not been willing to associate himself with any concern not in sympathy with this policy. He now has an opportunity to assist in developing plans based on this principle.

Moore a Fixed Pole in the Battery of Screen Comedy

Comedian Whose Mirth-Currents Have Electrified "Legitimate" and Vaudeville Audiences for Many Seasons Is Signed Permanently for Photo Drama by Lasky

VICTOR MOORE, one of the leading comedians of the legitimate and vaudeville stage for the past ten years, was the star of several seasons in George M. Cohan's comedy, "Forty-five Minutes from Broadway," has decided to forsake the legitimate stage and vaudeville for a period of years.

At a large salary he has been engaged to appear exclusively in Paramount Pictures produced by the Jesse L. Lasky Feature Play Company.

In this important engagement is seen a specific instance of the trend of affairs theatrical into new channels. Many managers of the legitimate stage have held firmly against the photoplay invasion and have refused to permit their stars to appear in photoplay productions during the life of their contract.

But the advance and transition was not to be denied until with Mr. Moore's engagement the Jesse L. Lasky Feature Play Company establishes a precedent with so important a star in holding him exclusively.

At the same time Mr. Moore's engagement is announced, plans for a series of "Chimmie Fadden" photo comedies are declared completed by the Lasky Company. Mr. Moore's first appearance on the screen was in the Paramount picture, "Snobs," produced by Lasky, followed by a picturization of E. N. Townsend's "Chimmie Fadden." By his work in this latter production Mr. Moore stamped himself at once as a comedian of exceptional talents.

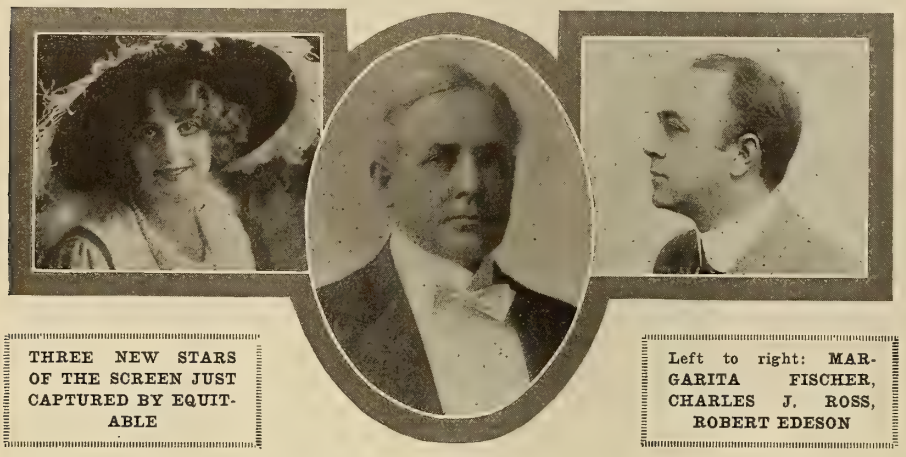
His next Paramount release will be "Chimmie Fadden Out West," second of the series of "Chimmie" comedies produced under the personal direction of Cecil B. De Mille.

Mr. Moore's future as a screen star is unusually bright. He is leaving within a few days for the Lasky studios at Hollywood, Cal., which will be the scene of his screen activities and where he will take a permanent house and reside in the future.

Margarita Fischer, "Beauty" Star, with Equitable

Harry A. Pollard, Who Directed Actress Through Her Entire Film Career, Will Continue His Supervision of Her Subjects at Wizard Studio

MARGARITA FISCHER, known in filmdom through the popularity she achieved as star of American "Beauty" films and in Mutual Master pictures, has been engaged by the Equitable Motion Pictures Corporation, and under the direction of Harry A. Pollard, who has been directing Miss Fischer throughout her entire film career, will begin work within a few days in a five reel production which will be released by the Equitable Program the latter part of November.



THREE NEW STARS OF THE SCREEN JUST CAPTURED BY EQUITABLE

Left to right: MARGARITA FISCHER, CHARLES J. ROSS, ROBERT EDESON

Miss Fischer, without the shadow of a doubt, one of the most beautiful personalities on the screen, when the Mutual Master pictures first came into being, was given the honor of being the star of the first roles. Her work in "The Quest" established her as an emotional actress of no mean calibre and so well was she received in "The Quest" that her other feature productions "The Lonesome Heart" and "The Girl from his Town" were immediately sent over the Mutual Program.

Miss Fischer began her stage career in support of Grace George, and was later chosen by T. Daniel Frawley to head his important stock company in Winnipeg, Manitoba, and so well did she succeed in numerous dramatic roles with that organization, she was selected to originate the leading role in Joseph Medill Patterson's drama "By Products."

It was during the engagement of this piece at the Studebaker theatre in Chicago that Col. M. Selig was impressed with her style of acting and appearance and immediately engaged her. She starred in several of the biggest Selig productions.

From this point Miss Fischer's progress in screen work was rapid and phenomenal. Her popularity gained with every release, and when the Mutual Corporation decided to make five reel features, Miss Fischer was the first selection and appeared in the first releases.

In preparation for her work with the Equitable Motion Pictures Corporation, Miss Fischer and her director, Mr. Pollard, have been searching the fiction markets for the past three weeks for suitable vehicles for her appearance, and it is now found in a recent dramatic success.

Harry A. Pollard, who has been directing Miss Fischer for the past three years, and is one of the most competent and efficient directors in filmdom, will have complete charge of the company in which Miss Fischer will appear.

The Fischer productions will be made by Equitable, at their Wizard studio, at 310 West Fifty-second street, where a company is now being assembled to support the famous little ingenue star.

Another important acquisition to the Equitable roster of stars is Charles J. Ross, who will make his first appearance in an important screen production under the Equitable banner to be released late in October. The vehicle selected for Mr. Ross' appearance is an adaptation into screen form of the famous dramatic production, "The Senator," which was more than popular some years ago, both in New York and on tour.

Mr. Ross recently completed a starring engagement at the Winter Garden, is resting up on his Jersey estate, Ross Fenton Farm, and will come to New York September 5, to begin preparations for his studio work. Mr. Ross will work at the Flushing studio, either under Directors Cullison or Ince, or at the Triumph studio under Director Joseph Golden.

FLORENCE ROCKWELL RECOVERS FROM RECENT ILLNESS

Florence Rockwell has recovered from her recent illness and the production of "The Purple Night," Knickerbocker Star Features, is again under way. The illness of Miss Rockwell has caused the release date of this feature to be changed from September 1 to September 15.

"The Purple Night" will mark the debut of Miss Rockwell on the moving picture screen. Since her first appearance on the stage when but a little girl, Miss Rockwell's career has brought her to the very top of the theatrical profession. Her success in the roles of Juliet and Ophelia, playing opposite Richard Mansfield and Robert Mantell, her triumph in "The Doll's House" and "The Scarlet Letter" and the reputation she established for herself in "The Round Up," "The Barrier," and "The Mills of the Gods" proves her versatility.

Mary Pickford and Barrymore 2 September Releases

Actress Will Be Seen in Screen Version of "Esmeralda," by Mrs. Burnett, and Actor Will Be Seen in "The Incorrigible Dukane"

THE Famous Players Film Company's early September contributions to the Paramount program consist of two of its most prominent stars in unusually strong and typical characterizations—Mary Pickford in a faithful photo-production of the American stage success, "Esmeralda," by Frances Hodgson Burnett, released September 6, and John Barrymore, a king of screen comedy, in an elaborate picturization of George C. Shedd's melodramatic comedy, "The Incorrigible Dukane," released September 2.

It is a conservative prediction that "Esmeralda" will increase Miss Pickford's fame and popularity, if such a thing is remotely possible. Of all the great dramatic successes of Frances Hodgson Burnett (also the author of "The Dawn of a Tomorrow," in which Mary Pickford recently attained one of the greatest screen triumphs since "Tess of the Storm Country"). "Esmeralda" is the most tender and lovable characterization she has ever created.

The strong attachment for home, "be it ever so humble," which this appealing drama extols, the simple but great love which it unfolds, and its dominant human note, have made its success on the stage endure for two generations. As a photoplay, "Esmeralda" is a faithful presentation of the beautiful and noble sentiments of the beloved play, in which Miss Pickford delineates the title character with all the sweetness and naturalness that is illustriously hers.

Whether in Esmeralda's quiet little home on the farm, or in the whirl of society life in the great metropolis, Mary Pickford is so much the mistress of every situation with which this appealing drama confronts her, that this impersonation will probably be recorded as one of her greatest character creations.

"The Incorrigible Dukane," a unique combination of drama, comedy, and romance, by George C. Shedd, provides John Barrymore, the popular stage and film favorite, with one of the most unusual characterizations he has yet impersonated on the screen.

The comedy of the subject is derived from a series of ludicrous misfortunes of which the young and incorrigible Dukane is the constant victim; the drama emanates from the thrilling manner in which the young ne'er-do-well redeemed himself, and saves the fortune and honor of his father; and the romance develops—in the usual manner of youth.

These varying elements of photoplay composition effectively prove the versatility of John Barrymore, inimitable in his comedy scenes, impressive in the dramatic situations in which he finds himself, and truly lovable as a lover.

"Fans" in Moviegame to Get $150,000 in Prizes

Universal Plans Aid for Exhibitor Through Co-operation with Thirty-five Dailies in Contest—Newspapers in Each Locality Will Publish a Picture Expected to Suggest Name of Some Screen Drama—3,000 Names of Photoplays Will Be Issued—Many Papers Will Give Away as Much as $4,000 to Successful Contestants

MEN who are working their brains on aids to the exhibitor have evolved no more original or promising plan than that of the Universal Moviegame, by which the co-operation of newspapers and exhibitors all over the country is enlisted in the work of swelling the attendance at photo-play theatres.

Announcement will be made next week by the Universal Moviegame Company, 17 West Thirty-eighth street, New York, of three of the largest newspapers in the country, which have already signed up as factors in the game, and it is expected that thirty to thirty-five newspapers in the United States and Canada will take part, distributing more than $150,000 in prizes between now and Christmas.

Simply stated, as to its appeal to exhibitor, the Moviegame is this: One newspaper in each locality will publish every day a picture, calculated to suggest the name of some photoplay. A list of three thousand names of these photoplays will be issued, and those working out the game will find among them a title to fit every picture. At the same time, a short film will be run in several theatres in the town, the subject matter of this film having to do with the title under consideration.

This is calculated to be of great assistance to the spectator in suggesting the proper name.

These films will be of about seventy-five feet in length; they will be manufactured and distributed by the Universal Film Manufacturing Company, through its various exchanges, to any exhibitor who wishes to book them, irrespective of whether he signs up for other pictures on the Universal Program.

Judges will be selected from among local citizens by each newspaper, and they will pass upon the names sent in by the "fans." The extent and number of the prizes will be at the discretion of the newspaper, and even the correct names to apply to the various pictures published will be decided by the judges. For instance: if two or more names in the list of 3,000 are considered equally applicable to any one picture, the judges will have power to decide which best fits it, and make their awards upon that basis.

In all there will be seventy-five illustrations, running for seventy-five consecutive days, and to accompany these, the Universal exchanges will issue seventy-five of the short films, at prices running even below the regular rental charges. The Moviegame Company will supply the lists of 3,000 names, and the newspapers agree to furnish the prize money, getting their reward in increased circulation, while the exhibitor's harvest comes in the throngs which will be attracted to his theatre for further aid in working out the illustrations.

On September 14, the Moviegame Company, according to B. F. Cornelius, Jr., will announce that the Philadelphia "Press," the Baltimore "News" and the Philadelphia "Evening Telegram" have signed up to carry on the game in their cities, and others are to follow immediately.

"There is nothing of the guessing contest about this," said Mr. Cornelius, "and the game has been carefully arranged to comply with all the regulations of the postal department. There is no danger of dissatisfaction, as the decisions and awards will be made in all cases by local judges, and the discretion given them in deciding between two or more names removes fear of anything except fair play. As a matter of fact, the moviegame is the Booklover's game, played so successfully in New York and other cities, applied to the movies.

"No one is obliged to go to the picture show to get his suggestions, but experience has demonstrated that everybody will, just the same. The public is easily interested in such games, and once started, a 'fan' will overlook nothing which can be of the least possible aid to him in his solutions.

"Some papers will offer rewards which total as high as $4,000 cash, and some will reach even $5,000, while in smaller localities the total will be limited to $500—this, of course, is in the hands of the newspaper, as it has to put up the money.

We are signing up newspapers and exhibitors every day, and the game will be in full swing before the end of September."

Baltimore Excited Over Beauty and Ability Contest

"Daily News" in Conjunction with Essanay Company Inaugurates Test with Permanent Position as Screen Actress for Winner—$500 Scenario Prize Is Also Offered

Special to Motion Picture News

Baltimore, Sept. 1

THE motion picture exhibitors of Baltimore, as well as the patrons of the motion picture theatres, are greatly interested just at present in a film beauty and ability contest, which is running in this city. The film made its first appearance on the screen a week or so ago and will continue until September 30.

In the meantime, thousands of votes are being cast at the various houses showing the picture for Baltimore's favorite amateur, the winner of this contest to be given a position in a real photoplay.

The beauty and ability contest was inaugurated by the Baltimore "News," and this paper is fathering the picture throughout its career. It is the result of an agreement between the Baltimore "News" and the Essanay Company for a beauty and scenario contest.

Through this arrangement the Baltimore "News" is also conducting a scenario contest for which a cash prize of five hundred dollars will be given. The scenario contest is open to the entire country. It is to be produced by the Essanay Company in one, two, three or more reels, according to the worth of the prize-winning scenario. Many of the Essanay stars will appear in this scenario, the only provision of which is that the principal scenes be laid around the Baltimore "News" office.

To give the scenario more of a Baltimore atmosphere it was decided that at least one Baltimore girl appear in the picture. To select this girl was rather a difficult problem for a mere newspaper, so it was decided to put it up to the motion picture public of this city.

Hundreds of girls made application to enter the contest. The contestants were culled to twenty-one girls. The film for the beauty and ability contest was then made. This film is about eleven hundred feet long and opens with a comedy showing the difficulty of the judges in selecting the twenty-one girls. After they have selected the latter number, they realize that it is almost a hopeless task to select the most able or prettiest from this number and gracefully retire from the position.

Following on the reel are the poses of twenty-one girls. Each girl is given thirty seconds before the camera to perform various little stunts. With each girl in the picture is a number by which she is known to the audience, and the audience vote by number. The winner of this contest will receive one hundred dollars in cash, a trip to Chicago, all expenses paid, and will appear in the winning five hundred dollar scenario to be made by the Essanay Company. Should her work show that she has sufficient ability before the camera, she will be given a permanent position in one of the Essanay stock companies.

KANSAS LEAGUE BRANCH WILL HOLD CONVENTION SEPTEMBER 20-21

Special to Motion Picture News

Kansas City, Sept. 1.

The Kansas branch of the Motion Picture Exhibitors' League of America will hold its annual convention in Pittsburg, Kan., September 20-21.

There are many things that will come up for consideration, the most important of which will be censorship as it is conducted in that state.

There are about five hundred exhibitors in the state and only about fifty-five of these are members of the league. A campaign is going to be started at this convention to get every exhibitor in the state to join the organization.

It is expected that the exhibitors who are already members of the league will get together and plan a campaign to combat the censorship law in its present form.

Crane Wilbur of "Perils of Pauline" with Horsley

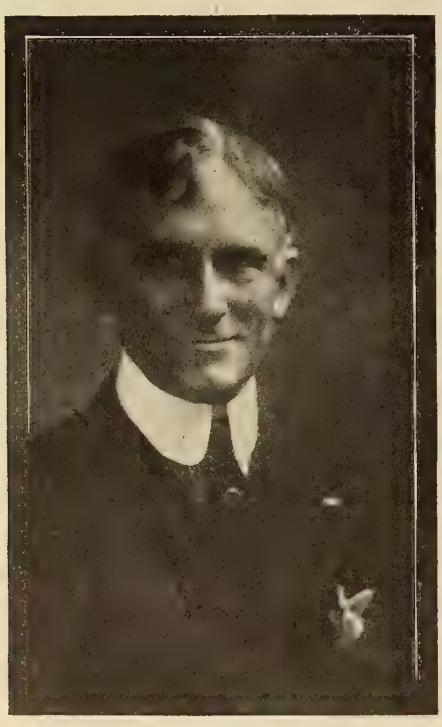
Nephew of William H. Crane and Member of Mrs. Fiske's Company Will Be Seen in "The Protest," Directed by Hunt—Goes from NYMP to New Mutual Program

DAVID HORSLEY announces the engagement for a long period of Crane Wilbur for the leading parts in the new brand of three reel features which will be released through the Mutual program, beginning September 29.

His greatest hit was made in the Pathé serial, "The Perils of Pauline," in which he assumed the leading male role, playing opposite Pearl White. His work in this serial made his name a household word the country over, and easily established him in the front ranks of the world's greatest photoplayers.

So signal had been his success that as soon as he finished his season with Pathé he was engaged by the Lubin Company to play the leading male part in "The Road of Strife," a serial which is now running. In this, too, he scored a success, adding much to his already enviable reputation.

Mr. Wilbur was born in Athens, N. Y., and comes from a family of actors. He is



JAY HUNT

a nephew of William H. Crane, and was at one time with one of his uncle's companies on a tour of the world.

He was a member of Mrs. Fiske's famous Manhattan Company, with which organization he remained for a long time.

Following his engagement with Mrs. Fiske, Mr. Wilbur played leading roles in American successes, and it was his work in these plays that brought him to the attention of motion picture producers.

Mr. Wilbur's first appearance in a David Horsley picture will be made September 29, when "The Protest," the initial release of Mr. Horsley's new brand of three reelers (the name of which will be announced later) is released. In this picture he plays the part of a young district attorney—a part in which his ability is given wide scope. Mr. Wilbur will be supported by a cast of well known players.

Jay Hunt, one of the most noted of present day motion picture directors, has been secured to direct the production of the three reel features starring Crane Wilbur. Mr. Hunt is now at work on "The Protest."



CRANE WILBUR

Mr. Hunt goes to the Horsley studios from Inceville, where for three years he was associated with Thos. Ince in the production of pictures for the New York Motion Picture Corporation.

His latest works for this company were "The Mill by the Zuyder Zee" and "His Brother's Keeper," both two reel subjects which Mr. Hunt not only directed but played the leading character parts as well.

In his early day's Mr. Hunt's dressing room associates were E. H. Sothern, Otis Skinner, Francis Wilson and John Mason, with whom he played in various productions. For a time Mr. Hunt played only with Shakespearean companies and with these enacted nearly every comedy part in the list of the Bard's plays.

He was also comedian and stage director tor E. H. Sothern during his first tour as a star, in a comedy called "Who Are They?"

Later Mr. Hunt forsook comedy roles and took up character work. After a number of seasons with different companies he became a stage manager and producer, serving among other places at the Bowdoin Square theatre and the Howard Athenaeum, Boston, Mass.

Mr. Hunt has written many dramas which have been produced, and in which companies have toured the country.

He deserted the spoken for the silent drama in June, 1910, when he became one of the staff of directors with the Vitagraph Company of America in its New York studio.

In March, 1913, he joined the New York Motion Picture Corporation, which organization he leaves to join Mr. Horsley.

FAMOUS AUSTRALIAN ACTRESS IN MOROSCO PHOTOPLAY

Lydia Yeamans-Titus, who was almost as famous for her mimicries as her musicianship, is one of the latest captures for motion pictures and is now appearing for the Oliver Morosco Photoplay Company in Charles Frohman's success, "Jane," in support of Charlotte Greenwood and Sydney Grant.

Mrs. Yeamans-Titus became famous with "Sally In Our Alley," and although singers for over 200 years have featured this classic of English ballads in their repertoires it remained for this diminutive Australian songstress to come along and so outdo them with her own interpretation that she made



LYDIA YEAMANS-TITUS (Morosco)

the celebrated love song practically her private property. "Sally In Our Alley" is never mentioned but it suggests the name of Lydia Yeamans-Titus. Her baby songs and imitations of Emma Eames, Adelina Patti and other famous stage folks, not to mention her London East End, Italian and French and "coon" types, comprise a gallery which has never been surpassed.

TOM MIX, SELIG, MADE DEPUTY SHERIFF IN NEW MEXICO

Tom Mix, the daring cowboy actor-producer of the Selig Polyscope Company, has become quite the rage in Las Vegas, N. M., where his company is now working. He has not only joined the Commercial, Elks and Fishing clubs, but has also been appointed deputy sheriff of San Miguel, the county in which Las Vegas is located.

Mix has told the sheriff that if, at any time, a bold bad man in real life gets away, his cowboy, actors are just as willing to form a pursuing posse as they are when the villian is only one of the picture variety.

Amusement Feast for Public is Quality's Hope

Balshofer Acquires Rights to "Rosemary," the Charles Frohman Success with John Drew—Marguerite Snow Will Be Seen Shortly in "A Corner in Cotton"—Production of "Richard Carvel," Requiring Eastern Settings, Made the Company Decide to Produce the Picture in Maryland—New York Studio Planned

THE busiest man on Broadway right now is Fred J. Balshofer, head of the Quality-Metro forces, who flitted into New York from Los Angeles via Chicago a few days ago with Francis X. Bushman to witness the initial showing here of Bushman's latest screen effort, "The Silent Voice." Since then Mr. Balshofer has been smashing records for getting things done, the results of which will be seen later in the Metro program.

Big things are doing in Metro, and Quality pictures are not last by any means in the onward march of the companies under President Rowland's direction. Which is one reason for the notable activity of Fred Balshofer since his arrival here.

Besides engaging Beverly Bayne, the former Essanay star, for a term of years, to be featured in stellar roles in future Quality pictures and concluding the purchase of the motion picture rights on a number of important stage productions and well known novels for which he had been dickering before coming East, Mr. Balshofer has also been examining the merits of some half a dozen studios in New York and vicinity with a view to lease or purchase.

It was this fact that led the interviewer to the Metro offices at 1465 Broadway to ask Mr. Balshofer about his plans for Quality.

"We are planning to open a New York studio for several reasons," admitted Mr. Balshofer, in response to a question. "One is, that we intend shortly to increase our production and the other that we find it impossible to obtain the requisite exteriors for many of the important pictures we are preparing to make. This does not mean that we shall cease operating our Los Angeles studio, which is one of the best equipped and one of the most efficiently organized on the coast, but only that we shall use it for Quality pictures requiring a California setting.

Determined on Studio in East

"It was 'Richard Carvel,' Winston Churchill's great novel on which we expect to begin production in late September," went on Mr. Balshofer, "which originally led Mr. Bushman and myself to determine on a studio in the East, as we found it would be quite out of the question to stage it on the coast. So we are going to produce it in Maryland, which is peculiarly rich in the colonial settings that the requirements of this famous story call for. Eve Unsell, who wrote the scenario of 'The Second in Command' and who collaborated with me in arranging the script of 'The Silent Voice,' is now busy on 'Richard Carvel.' This production will prove a sensation among Quality picture lovers when it is released in the Metro program.

"The story is too familiar to the public to touch upon here, but many of the book's most thrilling situations will be accentuated in the picture, and with Mr. Bushman in the title role it is certain to be a wonderful success. We have also definitely arranged for some unusual photographic effects, although it is rather early to speak of them yet.

"Besides 'Richard Carvel,' Quality Pictures Corporation has many other big features in process of production or now being put into scenario form. Since coming to New York I have concluded arrangements for the screen rights on two big plays of a popular novel, all three of which had a tremendous vogue in their original form. Also, I am considering the signing up of two other dramatic actresses of similar stellar magnitude to Miss Bayne with whom I may close before returning to the coast.

"There will be big developments in Quality-Metro affairs in the very near future, as may be judged from the character of the productions already announced. Miss Bayne, who supported Mr. Bushman in so many of his earlier successes, is bound to be a big addition to Quality Pictures' stellar staff. In 'Pennington's Choice,' which will be released in the Metro program in late October, she will find an unusual vehicle for the talents which have won her such wide popularity among photoplaygoers.

Plot of "Pennington's Choice"

"The story deals with a girl, who first puts her millionaire lover to the test and learns that he is a real, red-blooded man by sending him into the wilds of the great Northwest on a difficult mission. Later she poses as her own sister to try out his fidelity. The part gives Miss Bayne many opportunities to display her remarkable dramatic gifts and with Mr. Bushman in the character in which he has won his greatest screen successes, that of the romantic lover, the picture is sure to win wide popularity.

"Marguerite Snow will shortly be seen in another Quality-Metro release, 'A Corner in Cotton,' production on which has just begun, in which she will have the leading feminine role. Frank Bacon, whose character work on the speaking stage has long been famous and who made his screen debut in 'The Silent Voice' as old Spring, Franklyn Starr's faithful servant, will play the part of a Kentucky colonel in this production.

Coming Quality Productions

"The scenes in 'A Corner in Cotton' are divided between Wall Street and a Southern plantation of the type common in ante-bellum days. We have already staged a few simple sets in our Los Angeles studios, but the big scenes will all be put on here in New York or in the South.

"Among the plays which Quality has acquired title to for motion picture purposes within the last few days is 'Rosemary,' the Charles Frohman production in which John Drew is now starring on the road. It is a very pretty romance, which offers unusual possibilities for screen purposes. According to present plans it will be produced in New York, although just when I cannot yet say.

"These are only a few of the film feasts that Quality hopes to offer the public through the Metro program during the coming season."

Essanay's Stages, 350 by 175, to Cost $150,000

Ground Will Be Broken on What Will Probably Be the Largest Indoor Studio About the Middle of September—Up-to-Date Lighting System Will Be Installed

THE Essanay company has drawn plans for what probably will be the largest indoor photoplay studio in the world. Ground will be broken for the new studio about the middle of September, as soon as the gigantic temporary building, which was built for the taking of scenes in Essanay's six-act photoplay, "In the Palace of the King," by F. Marion Crawford, is torn down.

The studio will be three hundred and fifty feet in length and one hundred and seventy-five in width, making a total floor space of 61,250 square feet. Its estimated cost is $150,000.

The building will be a two-story brick structure and will be a gigantic addition to the two studios located on Argyle street, Chicago. The entire lower story will be used as a studio, while the upper floor will be utilized for the offices of directors and assistants and other officials of the company.

The offices on the second floor of the old building will be given over entirely to dressing rooms for the increasing number of actors Essanay now is engaging. The two studios now at Chicago will be continued in use for the productions of pictures, the company needing all the floor space available.

Since increasing the number of weekly releases to eleven reels, exclusive of the Chaplin comedies and the V-L-S-E multiple-reel features, Essanay has been considerably cramped for indoor studio space. The extra features has entailed the engagement of larger force of actors and directors, as well as officials.

In taking "In the Palace of the King," in which five thousasnd persons were engaged, it was necessary to put up four large tents on the Essanay grounds for dressing-room purposes. With all the costuming in this great spectacular production, even this was found inadequate. Consequently it was decided to rush work on the new building at once.

FIRST "SIDNEY DREW DAY" IS SET FOR SEPTEMBER 3

When the Vitagraph Company sent out the announcement it would set apart Friday of each week beginning October 1, to be known as "Sidney Drew Day," on which it would release a Drew comedy, the company was flooded with letters from exhibitors asking to advance the time to as early a date as possible.

In compliance with the many requests, the Vitagraph Company now announce the first "Sidney Drew Day" for Friday, September 3.

The four releases for the month of September will include "Their Night Out," "Unlucky Louey," "The Professional Diner" and "Back to the Primitive."

Malitz Makes Plain His Attitude in "World" Attack

He Issues Statement Controverting the Accusations Made by the New York Daily Against Him in the Exploitation of Official War Pictures Depicting Scenes at the Front

GUSTAVE MALITZ, of the American Correspondent Film Company, Inc., New York City, issues a denial of his alleged activities in behalf of the German government by the exhibition of war pictures supposed to favor the cause of the Central Empires, as stated in the New York "World" last month. Mr. Malitz repudiates the accusations made against him and states with emphasis his stand in the controversy. His statement follows:

"Having been requested by several newspaper men to make a statement in regard to the article which appeared in the New York 'World' of August 15, 1915, in which my name was mentioned, I wish to say:

"I was vice-president and general manager of Pathé Freres, Jersey City, and Pathé Exchange, Inc., New York City, for some time, and was compelled to give up these positions, which were controlled by French interests, on account of my German origin, in spite of having declared my United States citizenship.

"As a matter of consequence I had to look for another means of livelihood and I accepted to conduct the business of the American Correspondent Film Company, Inc., with the condition that I have full power to run this corporation in a straightforward, business-like and neutral American way.

"It is true that M. B. Claussen, the president of our corporation, has paid into the bank the sum of $22,000 as a loan to the corporation, but I personally can say that I have never seen the agreement of which the 'World' speaks. All I desired in undertaking this work was to be properly financed in order to carry on the business.

"As to the authenticity of the war pictures turned out by the American Correspondent Film Company, Inc., I always have emphasized verbally and in all my correspondence and in all my advertising that these are 'official' war pictures.

"So there is certainly no mystery about it, and I do not see that the 'World' discovered anything that I had not announced broadcast long before the 'World' helped me to advertise the fact.

"If there is anybody who doubted the genuineness and the exciting interest of our pictures on account of so many fake war pictures having previously been put on the market, I'm sure he has changed his mind by this time and believes that the right stuff is now being offered and that when I said ours are genuine official war pictures, I certainly made no misrepresentation as to their particularly authentic value.

"I call attention also to the fact that the American Correspondent Film Company, Inc., is not engaged in the manufacture of war pictures alone, but in addition is making pictures of general interest, the object being to conduct a film business in the proper legitimate manner and personally I feel that I have the same right to do this without interference as any other man who has declared his intention of upholding the principles of this Republic.

"(Signed) GUSTAVE MALITZ,
"Vice-President and General Manager,
"American Correspondence Film Company, Inc."

California's Balmy Climate Enthralls Pavlowa

Russian Dancer, Star of "The Dumb Girl of Portici," in Production at Universal West Coast Studio, Is Rapturous Over the "Italy of America"

SINCE her arrival in California a few weeks ago, Mlle. Anna Pavlowa, the famous Russian dancer and star of the Universal company's mammoth production, "The Dumb Girl of Portici," has been in most joyous mood.

While Lois Weber and Phillips Smalley, the directors of the production, were in Chicago with the company, it rained practically for an entire month, and the work of production, as a consequence, was seriously hindered.

Whether it was raining or cloudy, however, the great terpsichorean artist was always on hand at a surprisingly early hour, ready to proceed. Neither the rain nor the clouds disturbed the serenity of Mlle. Pavlowa, and her cheerful optimism never departed from her.

The weather has been perfect since Mlle. Pavlowa's arrival at the Pacific Coast studios of the Universal company, and she has fairly reveled in the sunshine. She is occupying a pretty bungalow in Hollywood.

"I have always loved the California climate," she said, "and whenever I know that your Golden State, as you call it, is to be visited by our company en tour, I look forward very eagerly to the visit. Ah! such delightfully sunny days and such balmy nights. And the flowers and the fruit! Surely California is nearly like Paradise—I am certain of it. And to think that in a few weeks more I must go away again—leave it all behind me—and return to Chicago. Ah! it is too bad. How I would like to stay and live, yes, live in your Universal City, where it is all so very interesting. This picture city truly is most wonderful, and I could be happy in it for all time.



MLLE. PAVLOWA AND M. CHRISTINE, HER BALLET MASTER, AT UNIVERSAL CITY

"How do I like the picture work? I think it is splendid. I'm only sorry I have to run away from it so soon. I hope to make more pictures after a while if 'The Dumb Girl of Portici' turns out 'O. K.,' as you Americans say; and the producers—Miss Weber, a most adorable woman, and Mr. Smalley, a real artist—tell me it will create a sensation, which makes me most happy, indeed."

It is not neecssary to record anything concerning Mlle. Pavlowa's dancing in the big production—the wonderful dancing of this famous artiste is too well known, but her acting surprised even the directors.

HOFFMAN VISITS OMAHA BRANCH

M. E. Hoffman, from the head office of the World Film Corporation in New York, was visiting Manager Goldstone of the Omaha, Neb., exchange, recently.

Eastern Film Is Latest Producing Company

Elwood F. Bostwick, Associated with Shuberts and Klaw and Erlanger, and Benjamin L. Peck, Vice-President of National Exchange Bank of Providence, R. I., Join Forces for the Production of Two 5-Reel Features a Month, Four Single Reel Comedies a Week and a Two Reel Comedy Each Week.

APPROXIMATELY four months ago Frederick S. Peck, Elwood F. Bostwick and Benjamin L. Cook organized and incorporated in Providence, R. I., the Eastern Film Corporation. At the present writing the concern has already made several short subjects, is in the course of producing several five-reel features, and is negotiating for a channel of release which will be announced shortly.

The organization, comparatively young in the ranks of motion picture companies, is backed sufficiently well both by money and talent. Mr. Peck, one of the wealthiest and most influential men in the New England States, vice-president of the National Exchange Bank of Providence, chairman of the finance committee of the state of Rhode Island and director of several corporations, is president of the Eastern Film Corporation.

Mr. Bostwick, Mr. Peck's right-hand man, general director and manager of the film company, is a man of considerable theatrical experience. He has been associated with the Shuberts as well as Klaw & Erlanger, and has also had an extensive career in the film business. Mr. Cook, vice-president of the corporation, is very well known in financial circles, being the manager of the prominent stock firm of Hornblower & Weeks.

When interviewed recently while in New York City, Mr. Bostwick had much of interest to say regarding the plans of his company. "Our program," he said, "is neither to be all features or entirely one and two-reel subjects. At present our plans are to produce two five-reel features every month, four single-reel comedies a week and a two-reel comedy each week or alternating weeks."

Ban on Slapstick

"I want it to be definitely understood," Mr. Bostwick went on to say, "that no comedy even touching on the slapstick will come from our studios. They are all to be parlor comedies and none of the tiresome rough tactics will be resorted to for the creation of humor."

When asked why he was so firm in his stand against slapstick numbers. Mr. Bostwick went on to say that he believed the better class of people more thoroughly enjoyed comedies of laughable situations containing clever light acting than the much employed slapstick methods.

Even at this early date the company has over forty reels on the shelf ready for release. Mr. Bostwick is busily weeding them out and selecting those suitable for release when a medium has been obtained.

Several features are already under preparation. The first is to be "Peaceful Valley," featuring Frederick Burton, who starred in the same production on the stage. Following this will be "Next" and "The Red Petticoat," starring Helen Lowell. Joseph C. Lincoln's story "Cap'n Eri" and "The Return of Eve" are to follow.



PRODUCING PLANT OF THE EASTERN FILM CORPORATION AT PROVIDENCE, R. I. Insert: ELWOOD F. BOSTWICK, GENERAL MANAGER AND DIRECTOR

In continuation, regarding the release of the pictures of the Eastern Film Corporation, Mr. Bostwick said: "In all probability we will place our dramatic features and two-reel comedies with one distributing concern and the one-reel comedies with another. We will not release any drama under feature length. All comedies will be known under the brand name of Pelican."

Dan Mason to Direct

The personnel of the stock company now at work for the Providence organization is composed of a galaxy of prominent stage and motion picture players. Dan Mason, formerly with Edison, will direct and appear in a series of comedies. George Bunny, brother of the late John Bunny, is to be starred in a group of comedies also.

May Abbey is another player from the ranks of the Edison company who is under contract with the concern, while Tom McElvoy, Ford Sterling's old vaudeville partner, is to appear in comedies.

George Lessey, Fred Esmelton, Hamilton Crane, Charles Pitt, Lambert Hillyer and Alan Crolius constitute the major portion of the staff of directors, all of whom are known for their competence on either screen or stage.

In closing Mr. Bostwick referred to the spaciousness and excellent location of the studio. "It is in Providence," he said, "immediately adjoining Roger Williams Park, and at present contains an outdoor stage of 300,000 square feet and interior available floor space of 190,000 square feet. At present we are having an additional 450,000 square feet and more of floor space being erected, which will shortly be finished, giving us a total working floor space of over a million square feet.

"And just a word more," Mr. Bostwick continued, "in order to give you substantial proof of the merit of our comedies, I might say that only a short time ago a prominent theatrical interest conducting a chain of theatres contracted with the Eastern Film Corporation to exhibit five of our one-reel comedies throughout its circuit. That seems to me sufficient guarantee of the merit of our comedies, but all I can say is wait and see for yourself."

PERSONS ENTHUSIASTIC OVER SELIG PRODUCTIONS

Thomas Persons, superintendent of the Selig Polyscope Company's Pacific Coast studios, has returned to Los Angeles to resume his duties after a pleasantly-spent vacation in Chicago and New York City.

Mr. Persons is enthusiastic over the outlook for productions in course of preparation at the Selig Pacific Coast studios.

"Forthcoming Selig picture plays in one, two and three reels will be away above the average," said Mr. Persons.

Second Boatful of Fox Beauties Sail for West Indies

Members of the Annette Kellermann Company Are Expected to Make the Very Mermaids Uneasy with Jealousy When They Begin Swimming in Tropical Waters

THE second installment of the Annette Kellermann picture, which is to be taken in the West Indies for William Fox, sailed away on the "Santa Marta" of the United Fruit Company's line, Wednesday. The first party sailed last week, and included Miss Kellermann, Florence Deshon, Herbert Brenon, the director, all the members of the large cast, the assistants, together with many tons of baggage, cameras, chemicals and equipment.

The first installment reached Kingston, Jamaica, Monday, and a cablegram reached New York from Mr. Brenon stating that everything was all right and everyone well.

The second crowd sailed Wednesday with banners flying and a great crowd at the wharf to see them depart. There were nearly one hundred girls in the party, chosen because of their beauty, their perfect figures and their ability to dive and swim. It was a bevy of beauty such as is rarely seen, and no beauty crowd was ever got together that could hold a candle to them. Past beauty contests faded into oblivion compared with this outfit that William Fox started on its way to the tropics.

There will be a bunch of jealous mermaids plowing the depths of the tropical seas when this company reaches its destination. Already it is said that the residents of Jamaica have heard strange sounds in the sea and have concluded that the jealousy is already raging. With the fair Annette Kellermann, surrounded by such a perfectly lovely outfit as those who are to support her, what chance will an ordinary mermaid have? No more will eons of praise and poetry by reams be sung to the mermaids of the deep. New history will have been established and a new era of mermaidic beauty will have supplanted that of old.

The departing vessel looked for all the world like a kaleidoscope. There were colors of all descriptions, and gowns of the latest and most modish cut, for this was no ordinary set of young women; they were chic and up-to-date. There were blonds with sky-blue eyes and brunettes with eyes of night. There were soft and fluffy girls, and tall and stately ones, and all who looked declared in gasps that Annette Kellermann certainly was "some picker."

Then there were chubby, pink faces stained with tears. Some of the girls laughed and seemed delighted—others looked nervous and frightened and appeared as if they wished they had not been so bold as to win out in this memorable and history-making contest. For were they not going to be away from home and mamma, say for at least six months, and many believe it will be even a longer time before this greatest picture in the world's history is completed.

When one realizes that three quarters of a million dollars (and perhaps more) will be expended in the making of this great feature, one can imagine the time it will take to complete it and stage it properly. Along with the outfit, Mr. Fox sent doctors and nurses and maids. It was an expedition supreme, regal even, in its careful adherence to detail. Nothing was left undone, and many new things were done, hitherto never thought of.

This second expedition was in charge of James McKay, first assistant to Mr. Brenon. Mr. McKay is a young man. He is boyish in his appearance, boyish as to age, but a man of years as to experience.

ROBERT EDESON SIGNS CONTRACT AS EQUITABLE STAR

Robert Edeson, first seen in motion pictures in the Lasky production of "The Call of the North" and "Where the Trail Divides," is another Equitable star, having signed contracts with that concern this week calling for a number of productions.

Mr. Edeson, who is under contract to appear in an important Broadway engagement beginning about September 21, will devote four days a week to work at the Equitable studios.

General Manager Feist, of the Equitable Motion Pictures Corporation, is endeavoring to procure a number of Stewart Edward White's books for adaptation to screen form as Mr. Edeson prefers big, out-of-door themes, is a warm friend of Mr. White's and portrays better than any other type of men the characters described by Mr. White in his virile stories of the north.

"In Back of Beyond," Mr. White's most recent fictional document, appeals strongly to Mr. Edeson, and the Equitable people are making efforts now to procure the picture rights to it.

ROSENBLUTH TAKES ASSOCIATED FOR NEW YORK

Louis Rosenbluth, of the Variety Films Corporation and the Greater New York Film Rental Company, has arranged to handle the Associated releases for Greater New York, Buffalo and Syracuse.

BEATRICE VAN MAKES INITIAL BOW FOR MUTUAL

Beatrice Van, engaged by President S. S. Hutchinson, of the American Film Company, as the feminine lead of the newly organized "Beauty" company No. 2, now releasing twice a week on the Mutual's new $8,000,000 program, makes her initial bow to Mutual audiences in "When His Dough Was Cake," released September 11.

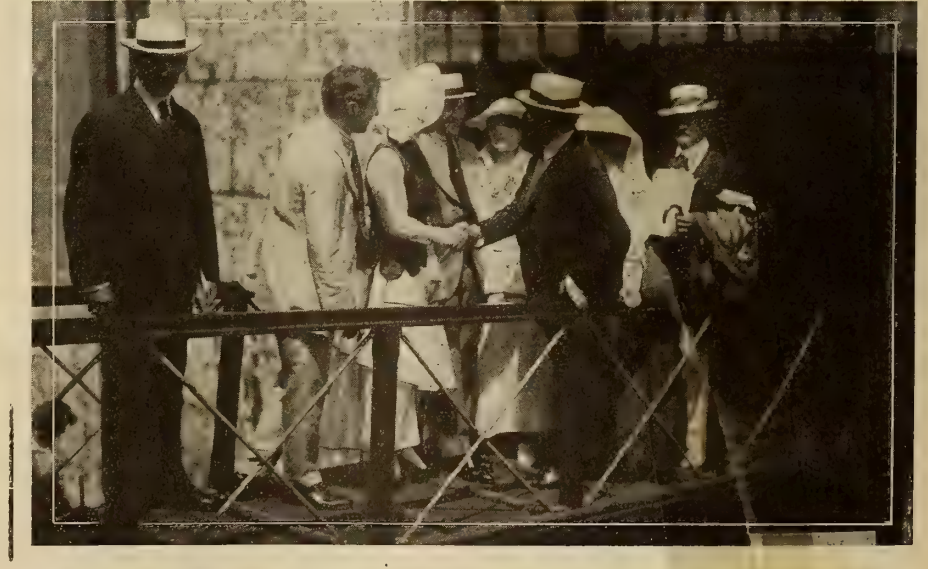
This talented young blond beauty of



BEATRICE VAN

the screen possesses exceptional ability as a film star, and enjoys the distinction of having been selected by so shrewd a judge of screen players as President Hutchinson, from a list of a score or more of well known favorites placed before him.

In following releases screened by the second Beauty company, Miss Van will continue to share honors with John Sheehan and Joseph Steppling, who appear in her support in "When His Dough Was Cake," one of the most laughable comedies ever screened. Steppling will direct the staging of the second Beauty releases as well as play in them.



WILLIAM FOX BIDDING GOODBYE TO ANNETTE KELLERMANN, HERBERT BRENON AND THEIR COMPANY AS THEY SAILED FOR JAMAICA

The UNIVERSAL presents

BROADWAY UNIVERSAL FEATURES

Wire Your Exchange for Booking

The Popular Broadway Favorite

Julia Dean



Late Star of the Great New York Success "THE LAW OF THE LAND" With Harry D. Carey In a gripping and unusual Drama of a Great Love Filmed in 6 ACTS

"JUDGE NOT" or "The Woman of MONA DIGGINGS"

Written by the Popular Author Peter B. Kyne

Universal Film Manufacturing Co.
Carl Laemmle, President
The Largest Film Manufacturing Concern in the Universe
1600 BROADWAY — — — — — NEW YORK



Another Colossal To Help Exhibitors The Highly Interesting UNIVE MOVIE

The Grand Cash Awards will literally

A truly gigantic plan backed by Best Newspapers in the U. S. With this your Theatre you can stick your feet on

Again the mighty UNIVERSAL comes to the front for Exhibitors of America with another colossal business-getting scheme to pack the crowds in all Exhibitors' Theatres. Again (as is only to be expected), the mighty UNIVERSAL is first in the field with something new for the profit of wide-awake Exhibitors. This time it is the intensely interesting, fascinating and absorbing UNIVERSAL MOVIEGAME, which will be followed with intense interest by millions of Movie patrons. The wonderful UNIVERSAL MOVIEGAME is backed by the great National Organization of the UNIVERSAL and by the biggest and best newspapers in the United States.

Here's a plan so vast in its extent, so alluring to millions of movie fans, so unique in its thought and possibilities as to be amazing. It is safe and conservative to state that in the 100,000,000 population of the U. S., fully 80,000,000 have seen, have heard of, or know about "The Movies."

Then with the biggest and best newspapers throughout the length and breadth of the land publishing pages upon pages of advertising matter on the wonderful new UNIVERSAL MOVIEGAME, it is safe to assume that millions of people will join this wonderful new craze that is destined to sweep the country like wildfire. And the particular beauty about this plan is that IT WILL SEND PEOPLE TO THOSE HOUSES THAT USE THIS PLAN IN DROVES, CROWDS, MASSES, JAMS. WHY? Because the UNIVERSAL MOVIEGAME will have no competitors. There is only ONE UNIVERSAL MOVIE-

Write instantly for full particulars

UNIVERSAL MOVIE

Universal Smash

Get The Money~

Intensely Fascinating

RSAL GAME

force the People into your Theatre



the UNIVERSAL and the Biggest and Moviegame working in your Town in your desk and laugh at competition . . .

GAME, fully protected by Government copyrights. Also, every Exhibitor who uses the UNIVERSAL MOVIEGAME will receive the tremendous benefits of the pages of advertising matter each paper in the city will publish (without one cent of advertising cost to Exhibitors).

Further—the newspapers have taken to this plan like ducks to water. They are enthused over it, which means a whale of a campaign of publicity in every single town where the UNIVERSAL MOVIEGAME is used, and it WILL appear in every town, city and hamlet in this country in which exist Exhibitors who are alive to a plan as huge as this. There will be advertising galore—mountains of it. There will be slides, posters, cards, heralds, throwaways, and other dope, and enough of it to tickle any Exhibitor alive. Those who communicate at once will be given first consideration—UNIVERSAL EXHIBITORS to be given the first opportunity. It will not be necessary to be a UNIVERSAL Exhibitor to take on the UNIVERSAL MOVIEGAME. ANY House using ANY service can make a smashing success of this mighty new scheme. There will be no waiting.

First come—first served—Universal Exhibitors given the preference. We don't care who you are or where your house is located. This plan will pack 'em in during the entire life of the plan.

This is no scheme for dead ones. ANY Exhibitor can use it. The harder he plugs the game the bigger the results. Get busy—not an hour from now, but RIGHT NOW—the minute you finish reading this ad. You'll howl if you don't get in. You HAVE the chance now—TODAY.

---plans and dope to the

GAME CO., 17 West 38th Street NEW YORK CITY

Better to read fifty advertisements than to miss the one YOU need.



The UNIVERSAL Presents

Mr. Paul Bourgeois

The Celebrated Holland Animal Trainer,
Formerly with Pathe Freres, of Paris, France

In the mightiest Wild Animal Film Comedy ever presented on the Screen

"Joe Martin Turns 'Em Loose"

Produced at the Famous UNIVERSAL CITY ZOO

WE could no more do justice to the fascination of this picture than we could tell you how far it is from here to there. It is indescribable. It isn't like any picture ever made before. You might call it a "courageous comedy." But it isn't a comedy; it's a convulsion. This picture begins where all other animal pictures leave off.

It is a ludricous mixture of wild animals turned loose on a circus crowd, and hundreds of funny scenes where movie actors and moving wild animals join in a mad chase, scramble and general rough house before a battery of cameras.

YOU will have to have your house safety valve working when you show "Joe Martin Turns 'Em Loose," or the roars of delight and the screams of terror from the movie fans will blow your roof into the next township.

You don't know, when you see this picture, whether to be afraid you're going to see a man or a woman or a howling circus mob torn to pieces by hungry lions, tigers, jaguars, leopards, bears, and wildcats, or to forget the danger (and it's there and it's real), and holler your blamed head off at the fun.

Let your patrons ask you if it's trick photography. Then ask them if they noticed the greatest living animal trainer, Paul Bourgeois, in his ridiculous old maid make up, wrestling on the floor and getting a toe-hold on a man-eating tiger? IT IS NOT TRICK PHOTOGRAPHY!

"JOE MARTIN TURNS 'EM LOOSE" ought to be named "Joe Martin Packs 'Em In" —because—if you will advertise it—use the smashing posters we have prepared for it, you will play to standing room only at every performance. It isn't often that the Universal "turns loose" to boost a two-reeler—You can judge from this advertisement that we think mighty well of "Joe Martin."

Get busy with your Exchange if you want a big comedy night. Write your nearest exchange, or

UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, President

"Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY NEW YORK

SCENARIO WRITING IS A DIFFICULT ART

Photoplay "Building" Cannot Be Taught by Correspondence or by Lessons Under a "Master," Declares J. A. Berst, Vice-President of the Selig Polyscope Company—Originality and Technique Rarely Go Hand in Hand—The More of One the Less of the Other, and Vice Versa

YOU cannot teach the art of photoplay writing by correspondence or lessons," is the assertion of J. A. Berst, vice-president and general manager of the Selig Polyscope Company. Mr. Berst granted an interview the other day on the subject of photoplay writing just after he had gone through a half hundred manuscripts, all of which were not suitable for Selig production.

Colonel William H. Selig, president of the Selig Company, and his right hand man, Mr. Berst, are authorities on the art of writing photoplays. Both have had years of experience in reading and passing upon the stories of the ambitious writers, and both are justly famed for their unfailing courtesies and for high prices paid those who meet the requirements of the Selig company with unusual ideas.

"The photoplay field was never more fertile for those having originality and appreciating the peculiar requirements of the screen," said Mr. Berst. "However, we find that originality is at a premium. The worthy ideas are few and far between. The talent for plotting does not seem to be general among the so-called free lance writers. That is one reason why the number of successful writers who have the plotting instinct, is so limited.

"Another detail that I have noticed is that few having original ideas know perfect technique, and few with the perfect technique possess original ideas. That is the reason why the larger film manufacturing companies maintain staffs of writers skilled in screen technique who whip the unusual ideas submitted by others into proper form for filming purposes.

Inspiration Is Perspiration

"Inspiration is just another name for perspiration. Many writers tell the editor of their 'inspiration' when it is hard work that counts. A careful study of the character of releases put forth by the various film companies and a careful study of the motion picture as shown on the screen with an eye to the size of the cast, the methods of using sub-titles, their number, how the characters are introduced and how the plot is developed, is worth a great deal more to the would-be author than any 'lessons' on the subject. Experience may be a dear teacher, but it is the best teacher in the art of writing picture plays.

"We find that about one story in a hundred submitted to the Selig Polyscope Company is worthy of purchase. The majority of the free lance writers endeavor to show technique when many of them should submit only the idea in a clear and brief form.

"The Selig Company is willing to pay good prices for photoplays suitable for one, two and three reel productions. Good one reel animal stories are also desired. Every person who attends the motion picture theatres has enjoyed the Selig jungle-zoo wild animal comedies and dramas in one and more reels. And yet it is a fact that few writers cater to our demand for wild animal comedies and dramas, even when it is known that the Selig Company possesses the largest privately owned collection of wild beasts and birds in the world.

"The photoplaywright who combines proper technique together with original ideas of great worth are few indeed. Authors with both technique and originality can perhaps be numbered on the fingers of your two hands. These are the writers who ask for and can command the highest prices.

"It would seem that every other man or woman in the world were trying to write photoplays. Manuscripts arrived daily at all firm company offices—they arrive in bales—and when it is considered the number of markets then it can be conjectured the vast quantities of stories written.

Those who would succeed in photoplay writing must put both time, thought and care into their efforts.

Unfinished Plant Is No Stay to Lubin Picture Making

Although Considerable Is to Be Done on the Studios at Coronado, California, Company Is Going Ahead with "Crossed Wires" and "Retribution," Under Capt. Melville's Supervision

Special to MOTION PICTURE NEWS

San Diego, Cal., Aug. 30.

ALTHOUGH there is still much to do in the way of putting on the finishing touches at the Lubin plant at Coronado, the company has been busy with two scenarios, the first to be filmed "Crossed Wires," and the second "Retribution." One scene in the latter was taken in the back country where two tons of dynamite were exploded in a gravel quarry. Another scene was taken in front of Grace Episcopal Church, in Coronado, while much of the remainder of the filming has been done on the spacious open stage at the plant.

Capt. Wilbert Melville is general manager, with Henry Kernan directing and D. L. Davis at the camera. Among the members of the company are Helen Eddy, born in New York City some eighteen years ago, who began her theatrical work with the Burbank and Belasco companies in Los Angeles, which city she claims as her home. She has been with the Lubin people for the past six months.

L. C. Shumway, a native of Salt Lake City, leading man, spent about twelve years in the legitimate. He comes of a line of theatrical people, and, as he says, comes by the profession naturally. He was with John Griffiths in "Faust," again with the Princess stock of Vancouver and North Brothers' stock in Oklahoma City. Among some of the well-known films in which he has appeared have been "When the Range Called," "Tap! Tap! Tap!" and "The Power of Prayer." He has been a member of the Lubin company for the past two years and more."

Jay Morley, juvenile leads, was born in Florida about twenty-five years ago, and has been with Lubin for two years. He spent some years with legitimate and vaudeville, and at one time was at the head of the Morley Amusement Company.

Vivian Caples, playing heavies, was with the Kalem Company before joining Lubin some six months ago. She is a native of Texas. Adelaide Brouth is character woman, Ada Gleason will do young leads, Georgie Routh heavies and Melvin Mayo character work.

Julian L. La Mothe and Mrs. Maud Thomas are scenario writers with the company. W. E. Milliken is office manager, and Earl MacMurtrie is stage manager.

Captain Melville's private yacht "Vergana" has arrived here after a voyage of thirty-eight days out from New York, via Charleston, Nassau, Panama Canal and Acapulco, Capt. L. E. Olson in command.

Lubin and Vitagraph to Add 2 Features to V-L-S-E

"The Great Ruby," of the Former Company, a Five Reel Adaptation of the Stage Success, Will Be Released September 10—Latter Concern Offers "Playing Dead"

THROUGH the V-L-S-E, the Lubin and Vitagraph companies announce that beginning with the month of September, they will increase their output of big features on the V-L-S-E program, to two productions each month.

In announcing this new order of release, the Lubin company states that in addition to Marie Dressler in "Tillie's Tomato Surprise," to be released September 20, they will offer the five-reel adaptation of the famous stage success, "The Great Ruby."

This stirring melodrama that enjoyed overwhelming success as a spoken play, will be released on September 10. It is reported to be one of the strongest subjects in point of dramatic quality, and one of the most elaborately-staged picture plays yet seen on the screen.

Featured in the principal roles are Octavia Handworth, Beatrice Morgan and George Soule Spencer, supported by an exceptionally strong cast of Lubin players.

The Vitagraph company, in addition to Robert Edeson in "Mortmain," scheduled for September 6, will present Mr. and Mrs. Sidney Drew in a five-part feature, "Playing Dead." This feature will be released on September 20.

"LURE OF THE MASK" PUBLISHED IN MOTION PICTURE EDITION

The four-reel Mutual Master Picture, "The Lure of the Mask," has proved such a distinct success on the screen that the Bobbs-Merrill Co., Indianapolis, have published a motion picture edition of this famous story by Harold MacGrath.

The book is illustrated throughout with stills taken from the photoplay. The demand for this book all over the country has been so great that dealers are wiring and writing orders in excess of the earlier expectations of the publishers.

"Screen Drama Equals Grand Opera"—Miss Farrar

Prima Donna, in New York from Lasky West Coast Studio After Posing for "Carmen," Is Convinced of New Art's Standing with Stage

AFTER a flying trip across the continent Geraldine Farrar reached New York from the studios of the Jesse L. Lasky Feature Play Company, at Hollywood, Cal., where she has been acting before the camera all summer in picturizations of "Carmen," "Maria Rosa" and a new plot based on her own life entitled, "The Temptation." "Carmen" will be the first of these exhibited publicly and will be shown throughout the United States on November 1, released through the Paramount Pictures Corporation.

The prima donna's appearance was in complete contradiction to her statement that she had never worked "so hard" in her life. She had been at the studios of the Lasky Company since the middle of June, and her acting in the several plays in which she appeared demanded, she said, acting as strenuous as a circus performer's. She looked very attractive as she stepped from the ferry at West Twenty-third street, wearing a white travelling costume and a white summer hat trimmed with a big green feather.

"Although I never had any misgivings as to my success as a photoplay actress," said Miss Farrar in an interview with newspaper men who went to Easton, Pa., and made the trip back to New York in her private car, "the results obtained, I am sure everyone in the country will agree with me, were more beautiful than I even had anticipated in my enthusiasm. Frankly, I am satisfied that the new art of the photoplay stands equal in importance with grand opera or the speaking stage.

"The only problem I ever faced in the new venture was in selecting the right studios in which to make the photoplays. Without reservation I wish to say that at the Lasky studios they are doing the best things in the world in photoplays. Well, if you don't believe it, see my pictures when they come out.

"It didn't take me long to learn. Cecil B. DeMille, Director General of the Lasky Company, is a man of wide experience on the legitimate stage. He told me precisely what could be done and I was practically without restrictions of any kind.

"And that is the difference," continued Miss Farrar, "between acting in grand opera and for the photoplays. I always have considered acting in grand opera to be the greater part of work in that profession—greater than singing. This was the opportunity for which I had long awaited—to act as I felt, without the limitation of a vocal role. 'Carmen' in pictures is full of incidents I longed to provide in the operatic version, but was unable to give to that work."

Miss Farrar was asked if she believed her appearance in motion picture theatres would lessen her popularity as an operatic and concert favorite.

"On the contrary," said she, "I will make thousands of new friends through my screen work. In grand opera I sing a season in New York; two weeks in Chicago; a week in Boston and a week in Atlanta. An artiste cannot bear to have her work so limited. In the photoplay I will be seen by millions of persons, whom I never could reach through grand opera, the concert or the talking machine. In addition to the great joy of the new work, I think I have accomplished something notable in art, because my medium that reaches so many hundreds of thousands of persons every week as the photoplay is a wonderful thing to be made a great agency for good work."

V-L-S-E Contracts Elastic for Unlimited Re-runs

If Picture Proves a Hit with His Patrons an Exhibitor May Arrange to Screen It Again Without Being Obliged to Pass It by for Another Feature

"THERE has never been a feature—a strong feature — exhibited long enough to give everybody interested an opportunity to see it. This means that the manufacturers of these strong features have probably lost several hundreds of thousands of dollars, all owing to the faulty methods of booking," says Walter W. Irwin, general manager of the V-L-S-E. "The main fault with the booking arrangements, and one that has been overcome in the V-L-S-E, is the system of renting features on cast iron yearly contracts.

"To live up to his contract, an exhibitor cannot re-book and re-run those features that score big hits. He is compelled, after showing a feature that has aroused enthusiasm and engendered a large volume of 'word-of-mouth' advertising, to let it pass on, in order to make a place for the next feature released on the program.

"No feature ever leaves the manufacturer a success; it only becomes one after it has been shown to the public, and has met with an enthusiastic reception. Therefore, the exhibitor may be justly credited with creating the success, and under the yearly contract rule, he finds himself in the unenviable position of being unable to take advantage of the success he creates.

"Five months of practical experience is better than an equal number of years of theorizing on the practicability of a new plan. At the end of the first five months of the existence of the V-L-S-E, we have proved to our entire satisfaction that the system of permitting the exhibitor to book the particular feature he wants, when he wants it, for as long a time as he wants it, without tying him up in a contract that makes it obligatory to take features he does not want, therefore, limiting the run of each feature, is the only correct policy in the booking of feature films.

"Five months ago, our four manufacturers showed they possessed the courage of their convictions by founding the V-L-S-E, the keystone policy of which is the system of open bookings. That their convictions were well founded, is shown by the hearty support received from exhibitors in every section of the country.

"Through the policy of allowing exhibitors to pick and choose their features, and re-run them as long as the public demands, exhibitors may take full advantage of the 'word-of-mouth' advertising created by the exceptional merit of the production.

"Five months ago this was a theory. Today it is a fact, and the business of the V-L-S-E will continue to be conducted along these lines."

Daniel in the Lions' Den Had Nothing on Bonavita

Noted Trainer of Bostock's Animals Shows Usual Iron Nerve in Confronting a Host of Jungle Kings in Scene for Horsley's "Rajah's Sacrifice"

WHEN David Horsley engaged Capt. Jack Bonavita months ago to prepare the Bostock animals for motion picture work he instructed the trainer to use every known artifice to bring out the greatest possibilities in the animals so that the pictures would present in that respect performances that had never before been attained.

That Captain Bonavita implicitly followed out these instructions, without regard to personal danger, is shown in "The Rajah's Sacrifice," a two-reel subject featuring the Bostock animals, and the first of the Centaur Features, which is to be released on the Mutual program.

In this picture the scenario called for the actor playing the Rajah to enter a den of lions, who were to attack and kill him. Captain Bonavita was chosen to play the part, partly because of his acting ability and partly because he was best fitted to handle the lions in such an important scene.

The scene is one of the most intense ever staged. Captain Bonavita enters the lions' den. The animals first crouch into corners, eyes agleam, teeth exposed, and roaring ominously at the intruder. As he advances to the center of the den the lions stealthily surround him. Suddenly one springs forward and with a lurch heavily strikes the Rajah, felling him to the floor.

Despite his daring chances Captain Bonavita is unafraid. His intrepidity is amazing. He is the first and only man to work with as many as twenty-eight lions at one time. At Coney Island some years ago Baltimore, one of the twenty-eight, suddenly becoming ungovernable, attacked him and before he was rescued from the arena his right arm had been torn away.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 220 West Forty-second Street, New York City

SAILOR BALLYHOOS LOCATION OF "REGENERATION" TO SIDEWALK CROWD

A very novel idea for attracting attention is reported from Adrian, Mich.

E. M. Simon of the New Family theatre in that town, secured the services of an Old Tar and placed him in the lobby of the theatre where, in the uniform of a sailor, he pretended to explain the exact location of "The Island of Regeneration."

Part of the lobby display of this Big Four feature, is a map of the mythical island, and the old sailor using the lingo of the sea, attempted to explain to the crowds, just where this wonderful island is situated, attracting wide attention, and proving a most effective ballyhoo.

PROGRAMS GOOD FOR ADMISSION

Manager Woda, of the Orpheum theatre, East Ninth street, opposite Chester avenue, Cleveland, announces that programs are worth 2½ cents apiece. If four programs, bearing different numbers, are presented they are good for one ten-cent admission. The numbers on the program are changed each week. Mr. Woda says more astonishing announcements will be made in the near future. He announces also that in addition to the special feature shown at the Orpheum each day, a drama and comedy reel will be shown. The program, which covers the entire week's bill, has this naive comment, "Coming events that cast sunshine, not shadows, before."

"FANTASIA" IS LATEST BILL

When W. Fred Bossner, manager of the Park Theatre in Boston, dressed his ushers and his orchestra in white trousers and white sport shirts as a summer novelty, his patrons congratulated him on his enterprise. But he was not through. Now he has introduced something unique in motion-picture houses, an illustrated descriptive fantasia in which the work of Charles Frank's competent orchestra and stereopticon views are cleverly combined.

A description of one of these fantasias, with which the bill at the Park is opened for one week every month, will be of interest to all those striving for better musical features in connection with the motion picture.

For instance, recently the title of the fantasia was "Through the Panama Canal." From the title it will be seen that the music is combined with news pictures and is descriptive of them. The synopsis of this fantasia was as follows:

Departure, on the Atlantic Ocean, off Colon, then in the Caribbean Sea; meeting of the battleships, introd[illegible] trumpet calls; assembly and full-dress aboard the ships; passing the eastern fort and entering the canal; the President's March is here played, while a picture of the President is shown on the screen; in the Panama Canal; passing Culebra cut and the western fortress; review of battleships of the nations, showing pictures of ships representing the United States, England, France, Germany, Italy; at Panama and in the Pacific Ocean.

Such fantasias are proving popular among the Park patrons. It is also noticeable that the Paramount Travel series has a strong hold on the ever-increasing attendance at this theatre.

KIDDIES HAVE CHANCE TO GET A "REAL LIVE PONY"

C. J. Robinson, proprietor and manager of the Home theatre at Blair, Neb., has been creating excitement among the children lately by giving away a pony. Tickets are sold, carrying a vote and a chance. The one getting the most votes and the one getting the lucky ticket win a pony.

Every kiddie in town is confidently expecting to get a pony. "I've heard of people giving away automobiles until that is tiresome," said Robinson. "Here's something that does even better with the youngsters and doesn't cost as much."

NOONDAY LUNCHES FOR HUNGRY FANS

Noonday luncheons are the latest novelty introduced by Manager Michaels of the Academy theatre, Buffalo, N. Y., which are given patrons as they pass in the door. The luncheons are included in the price of admission. Mr. Michaels has also started a fly-swatting campaign, offering free admissions to all who will bring 500 flies to the theatre. He is working in conjunction with the local health department and the Buffalo "News."

CHILDREN'S MATINEES POPULAR IN PHILADELPHIA

The children's matinees at the Stanley, Philadelphia, have proved an unqualified success. Such plays as "Cinderella," "Rip Van Winkle," "Little Lord Fauntleroy," "Fantasma," and others of like calibre, have formed the main attractions.

The regular performances of the Stanley have made record breaking history in photo play houses during a summer season.

SEVEN ICE CREAM FREEZERS COOL FILM FANS

The Grand theatre, Bellefontaine, Ohio, has been having a baby contest. One night seven freezers of ice cream were distributed, while twenty Bellefontaine merchants contributed a prize apiece, so that twenty holders of tickets were repaid for their attendance. Prices were not raised, and Bellefontaine film fans have been swarming into the theatre.



LOBBY IN STRAND THEATRE, ATLANTA, GA., PLAYING FOX FEATURES EXCLUSIVELY

AMONG THE EXCHANGES

EXCHANGES ARE DRAWN TO PLEASANT STREET SECTION IN BOSTON

WHILE the plan for a central exchange building in Boston is under official inspection, attention is now being called sharply to the fact that those motion picture interests which are now located in other sections of the city are beginning to draw nearer the Pleasant street section, where the majority of the film men have their swivel chairs and boxes of cigars for prospective contract signers.

And this tendency is noted despite the fact that the Pleasant street section is as unpleasant a place to get to as any about Boston. It's not exactly built on the cow-path style which has helped to make Boston famous, but to get to it the exhibitor must travel a circuitous route that no self-respecting cow would attempt. From nearly every section of the city a trip to this motion picture district either requires transferring on the trolleys or walking across gaps in the route on the feet.

At present there are three bits of news regarding the film mecca of the Hub and its enlargement: First of all, the Kleine-Edison people have found a nice nest next to Harry Campbell's Fox retreat on Piedmont street, which is a tributary of Pleasant. At No. 14 the new picture combination after September 1 (at least that is the date when it is hoped the offices will be ready) will transfer its headquarters from 597 Washington street, the present Kleine offices.

The Universal New England exchange is also concerned in the immigration news. Contrary to the plans they announced through the "News" some time ago, they have now decided to move into a two-story garage they have acquired on the corner of Church and Piedmont streets, just opposite the site where Balsdon of the Big Four exhibits his advertising cut-outs and pennants to the admiring visitor.

The building has glass fronts up to the roof. Alterations are now in progress and the company expects to leave its Boylston street home, where it has been located for two years, about the first of December.

The company has a lease on the present quarters which still has three years to run, but the change is imperative now, because more room is needed for the business.

The new home will give 10,000 feet of floor space; the present one gives 4,000. There will be twenty fireproof vaults. The exchange was first located in Boston at 228 Tremont street.

J. A. Eslow, manager, speaks enthusiastically of the present business conditions in regard to Universal in New England and of the outlook for the future. He is particularly pleased with the reception given to "The Diamond from the Sky." He says it is being shown in 125 houses, adding, "And I'm not kidding you; that's a fact. The serial picture has not yet burned out in New England."

R. D. Marson, of the Kleine attractions office, however, got ahead of both the Kleine-Edison and Universal interests, and is already housed in neat offices at 129 and 131 Pleasant street, under the rooms occupied by the Motion Picture Operators' Union. Here, with T. A. Fuller as his manager, Mr. Marson sells motion picture apparatus. Already the concern has disposed of several of the new 6-B Powers projection machines.

Two of these went to the Washington street Olympia in Boston, two to Haverhill and four to Webster. Mr. Fuller has been in the business for a long time. He has been in the Keith service, getting as far away from New York as New Jersey.

TWO DOLLAR HOUSE FOR CLEVELAND?

Representatives of the Triangle Film Company, who are credited with the intention of a downtown theatre for $2 motion picture plays, have visited Cleveland. It is reported that the Triangle Film Company is arranging to open an office in Cleveland for the exclusive booking of their films.

SEPTEMBER SEES IMPORTANT CHANGES IN CRESCENT CITY TERRITORY

Not only are exchanges in New Orleans healthy and active at the present writing, but September saw a number of important changes in a few of them—changes which show that this Southern territory is going right to the fore. A canvass of the principal exchanges operating in the Crescent City reveals the fact that at all of them extra forces are working; dull times and "war" talk is conspicuous by its absence.

The newest comer in the field, the Kleine-Edison Company, have opened an office here, through the recent visit of B. F. Simpson and Howard Gale. It is stated that the former will be manager, and the probable location will be the Nola building, 411 Carondelet street, in the same building with Karl Bugbee, Southern Metro Picture Corporation manager, and A. Jules Benedic, correspondent for Motion Picture News.

Mr. Bugbee only recently returned from a trip through Northern Louisiana, where he states he was successful in planting Metro features. He says the exhibitors in that territory are active in picking up anything that looks live.

N. P. Eberley, cashier for the New Orleans office of the Mutual Film Corporation, 340 Carondelet, has been appointed manager, effective late in August, succeeding J. C. Butner, who was transferred to Boston. One of Mr. Eberley's first announcements, an interesting one, is that the Mutual will move about October 1 to 816 Perdido street, where it will have two whole floors.

The General Film Company has completed the task of removing all their belongings to their new three-story building, at Baronne and Perdido streets, which has been labelled one of the largest and finest exchange headquarters South. Every inch of the new building was prepared especially with the needs of a film exchange in mind.

The Peerless Feature Film Company, recently formed by Paul L. Ford and Elmer Smith, is reporting good business on "The Escape" and "The Avenging Conscience." Mr. Ford says that these films, which are only a forerunner of a number of others to follow, are booking fast.

The United Program Film Service of Louisiana, at 834 Common street, is holding its own, its management reports.

Maurice F. Barr, manager of the World Film Corporation, says that at no time in the New Orleans' exchange history has its business been up to the notch it is at present.

Much the same kind of report was obtained at the Pathe Exchange. Here Raoul Junet, who has been only a short time with the company, is to become manager about September 1. Mr. Junet formerly was with the New York and Chicago offices of Pathe. S. B. Sampson, the present manager, will be transferred to a Northern office of Pathe.

The Pathe Exchange also has the "moving" spirit. They are moving to 836 Common street, directly above World Film offices. The advantages of this new location lie in the fact that it is in "exchange row," and nearer the center of the city.

ROTH IN BOSTON MUTUAL OFFICE

Joe Roth, formerly with the Paramount and also formerly manager of the Park theatre in Boston, is now handling Mutual Masterpieces, taking the place of George Hickey, who has left the Boston office of the Mutual to take charge of the Triangle offices in Buffalo, N. Y.

TOBIAS IS BACK WITH MUTUAL FOR WESTERN BRANCH

Fourteen bookings on "The Diamond from the Sky," the American's picturized novel, is the record for the week made by Maurice F. Tobias, who has just returned to the managership of the Mutual Film Corporation's Western film branch, formerly known as The Western Exchange.

Mr. Tobias has had a highly interesting career, and an eventful one. He was born in New York in 1876 and was reared in



MAURICE F. TOBIAS

Milwaukee, Wis. He attended the University of Wisconsin. At the outbreak of the Spanish-American war he enlisted and served until peace was declared. Returning to the states he went into the building trade and superintended the construction of several large structures.

In 1907 he entered the employ of the William Fox enterprises. Next he went to George Kleine, going thence to the Actograph branch of the General Film Company. When J. C. Graham, now assistant to the president of the Mutual, took charge of The Western Film Exchange, Mr. Tobias was engaged to cover the up-state territory, and in view of his record was given the task of opening the Boston office of the Mutual Film Corporation.

As a reward for his efforts there he was made manager of The Western Film Exchange, remaining there almost two years. Then he became district manager of Warner's Features, Inc., and W. L. Sherry, knowing Mr. Tobias as a business getter induced him to exploit Famous Players in New York state.

"MOVIE CLUB" IS FORMED IN KANSAS CITY

The employes of the different exchanges in Kansas City have formed the Movie Club.

The objects of the organization as set forth by the officers are to co-operate with the exchanges for the betterment of the business, and above all to give the exhibitors and the customers of the exchanges, for which they work, the best service that it is possible to obtain.

Two meetings have been held. Twenty-six members are in as charter members, and it is expected that before the next meeting, which will be held the early part of September, fifty members will have joined.

The following officers have been elected: L. B. Douglas, Mutual Film Corporation, president; W. C. Potter, Universal Film and Supply Company, vice-president; J. D. Thatcher, Picture Playhouse Film Company, secretary, and W. G. Parsons, World Film Corporation, treasurer.

RESIGNATIONS AND CHANGES IN ST. LOUIS OFFICES

M. J. Dunn, cashier of the Pathé exchange at 3210 Locust street, St. Louis, is acting as manager since A. S. Abeles, who was in charge of the exchange, was recalled to the home office in New York on August 21. Mr. Dunn reports good advance bookings on the Gold Rooster films throughout the territory supplied by the St. Louis office. H. P. Wolfberg has been appointed manager of the General Film Exchange at 3610 Olive street, St. Louis, upon the resignation of Frank Tabler.

I. Leon Klasky, formerly connected with the Fox Film Corporation and later with the Pathé offices in St. Louis as traveling representative, has been assigned as manager of the World Film offices in Chicago. Mr. Klasky leaves many friends in motion picture circles in St. Louis.

Alfred Buck, manager of the Picture Playhouse Corporation, 3415 Olive street, St. Louis, turned in his resignation on August 25, and was succeeded by Simon Libros, second assistant general manager, who will remain in temporary charge until a permanent head of the local office is appointed. Mr. Libros comes to St. Louis from the Kansas territory, and expresses himself emphatically on the censorship question. He says the danger is growing, and unless the manufacturers take decisive action there will eventually be censors in every state, city and county.

PROMOTIONS IN LAEMMLE OMAHA OFFICES

A. J. JACKSON, formerly bookkeeper of the Laemmle Film Service at Omaha, Neb., has been promoted to the office of auditor and general correspondent.

MILLER SUCCEEDS BANDY IN MUTUAL, INDIANAPOLIS

M. M. Miller, who has been assistant manager of the Indianapolis office of the Mutual Film Corporation for the last three years, has been appointed manager, succeeding H. A. Bandy, who has been appointed manager of the Ohio and Michigan district of the Triangle Film Corporation, with headquarters at Cleveland, Ohio. Mr. Bandy has been manager of the Indianapolis Mutual office for about a year and a half, coming from Baltimore to Indianapolis.

Mr. Miller announced that Norman Dixon, who had charged of "Neptune's Daughter" in Indiana, and Arthur T. Smith, formerly with the General Film Company at New York, have been appointed traveling representatives for the Mutual in Indiana and Kentucky, with headquarters at the Indianapolis office.

REMY TO MANAGE TRIANGLE OFFICE AT DALLAS

Plans were completed last week for the opening of an office at Dallas, Texas, by the Triangle Film Corporation, with L. B. Remy as local manager. Triangle films will be distributed in Dallas territory on and after September 15. Mr. Remy has just returned from New York, where the plans for the new moving picture combination were formulated.

JUDELL GOES TO CHICAGO

B. N. Judell, formerly manager of the Mutual Film Corporation Exchange in Minneapolis, has been transferred to Chicago to manage their exchange at 5 South Wabash avenue. The transfer was the result of Ralph Bradford's resignation, which he tendered in order to take charge of the Triangle Film Exchange in Minneapolis.

GOES TO BIG ATTRACTION FILMS

H. S. Mandelbaum, formerly connected with the World Film Corporation, has become manager of the Big Attraction Film Company, with offices in the Columbia building, Cleveland.



WORLD FILM'S DIVISION MANAGERS. Left to right: JOSEPH KLEIN (SOUTHERN), W. W. DUNN (CENTRAL WESTERN), H. C. DUNN (ASS'T GEN'L MANAGER), W. E. KNOTTS (PACIFIC COAST), DENHAM PALMER (CENTRAL EASTERN), G. J. SCHAEFER (EASTERN).

GOLDEN GATE EXCHANGE ADDS STANDARD PROGRAM

The Golden Gate Film Exchange, Inc., Sol L. Lesser, president, will handle the Standard program in the San Francisco territory, commencing early in September. This firm already handles the Metro productions, the Edison-Kleine releases, besides a great number of feature productions, such as "Cabiria," "The Clansman," "The Christian" and "The Spoilers," and has an efficient organization ready to place the Standard program on a good footing from the beginning.

M. Calmy, for some time Denver manager for the Golden Gate Film Exchange, and for the past year connected with the local office as booker and special representative, has taken over the Western rights to "The Mix-Up" and has already made a large number of bookings. It is probable that later on he will secure other feature films.

Morris L. Markowitz, manager of the California Film Exchange, Inc., is on a trip to Denver, Colo., where he is to meet officials of the Universal Film Manufacturing Company for a business conference. He will be absent from the San Francisco office for about two weeks.

EMMICK RESIGNS AS MANAGER OF LOS ANGELES EXCHANGE

E. H. Emmick, who for the past three years has been manager of the Los Angeles branch of the Golden Gate Film Exchange and All-Star Feature Distributors, this week resigned his position. E. D. Tate, who has been affiliated with the Sol L. Lesser interest for the past four years, the greater portion of the time being spent in charge of the exchange at Seattle, Wash., has been selected to succeed Mr. Emmick, and arrived here this week. Mr. Emmick has been in the film exchange business in Los Angeles for the past seven years, and is one of the best known men in California and adjoining states. He has been very successful for the exchange and has a host of friends among the exhibitors and exchangemen and is president of the Los Angeles Film Exchange Men's Board of Trade.

TRIANGLE TO OPEN EXCHANGE AT SAN FRANCISCO

M. C. Simmons, who represents the Triangle Film Corporation, has been in San Francisco for the past week looking for suitable quarters for a film exchange and will probably select a site on Golden Gate avenue, although other locations are also under consideration. It is planned to open this exchange at an early date.

LYTLE APPOINTS TRAVELING MEN

Manager Lytle, of the Indianapolis Pathé Exchange, has announced the appointment of two traveling men who will travel out of the Indianapolis office. O. P. Fauchier, formerly with the United Film Renting Company, will cover southeastern Indiana and A. A. Plough, formerly with the Kriterion Film Exchange, will cover southwestern Indiana.

GROWTH OF TRIANGLE'S BUSINESS IN NEW ENGLAND DEMANDS OFFICE BUILDING

THAT the Pleasant street district of Boston is due to flutter more with the films than ever is true, for the Triangle is going down there to find an office. No decision has yet been made as to the site, although two at least have been considered. One of these is at the corner of Shawmut avenue and Pleasant street, the other is at 123-125 Pleasant street, the lot extending back to 91-93 Carver street. Triangle officials have also inspected one of the two new buildings to be erected at Ferdinand and Isabella streets in the same section.

The Triangle's affairs in Boston are being managed by W. H. Bradley, formerly manager of the Mutual exchange in that city. Talking with the News representative, Mr. Bradley saw nothing but glowing success ahead of the Triangle in New England. He receives constant inquiries regarding the Triangle service and expects to find no trouble whatever in planting the films of the Big Three in that section. At present Mr. Bradley has an office in the Kimball building. Because of the stringent rules for fire prevention, he is unable to carry films on hand at that office, and until the Triangle locates permanently he will make his distribution through New England from New York.

So far the Triangle has not secured a theatre in Boston. They took one look at the Boston Opera house and passed it up; the house is too much out of the way and too big. They also considered for awhile the old Cort theatre, now the Park Square, under the Selwyn management. But that house they also considered in a bad location for their purposes. What the Triangle would like to get is the Tremont, where "The Birth of a Nation" made a big place for Mr. Griffith in the minds of the Boston playgoing public by scoring the longest run of any theatrical attraction which ever was on the Boston stage. The Colonial, too, is considered as a desirable house for the Triangle. The only unengaged theatre in the city is the National on Columbus avenue, and this is not in the sort of district which would coincide with the high-class Triangle product.

Mr. Bradley is widely known in the trade in this section, having made a good name for himself with the Mutual, coming to this city two years ago last June. Previous to that time he was connected with the Mutual office in Washington, D. C. He entered the picture game in 1906 with Miles Brothers, of New York. Then he opened the first independent buying exchange in Washington.

"NEAL OF THE NAVY" ALREADY BOOKED BY HALF OF PHILADELPHIA'S LARGEST HOUSES

G. H. ATWOOD, manager of the Pathé office, Philadelphia, has just returned from a stay of three weeks at Lake Maranacook, Maine. Mr. Atwood reports a tremendous volume of business on the new Pathé serial, "Neal of the Navy." Already fifty per cent. of the largest city houses are booked on this feature. All Pathé features are showing a boom in this market, especially since the new twenty-four sheet stands have been posted all around town. Exhibitors appreciate this advertising help from the local exchange. Thirty of these large, artistic posters for "Neal of the Navy" have been placed on the billboards in close proximity to the best picture theatres, and there they will remain one month, so that he who runs may read.

The Metro office says they have really had no dull season, even through old Sol's most fervent rays. The Francis Bushman releases are immensely popular, notably "The Second in Command."

The Chadlee Supply Company having added the handling of films to its other activities has become the Chadlee Film and Supply Company, and will soon seek larger quarters. This firm, composed of L. S. Palotou and D. Starkman have three salesmen handling their releases, which comprise such photo plays as "After the Ball," "The House of Bondage" and "Time Lock Seven-Seventy-Six." The Chadlee control the territory of eastern Pennsylvania, southern New Jersey, Delaware, Maryland, District of Columbia and Virginia, on the above features.

The Eastern Booking Offices, Eugene Marcus, president, has secured the Eastern Pennsylvania and Southern Jersey rights to the Cort production, "The Melting Pot." It is now definitely known that the new Arcadia theatre, which was recently opened will give the first showing of this production in Philadelphia.

KLEIN NEW SOUTHERN DIVISION HEAD FOR WORLD AT NEW ORLEANS

Joseph E. Klein, of the Chicago branch of World Film Corporation, is the new Southern Division manager for World. He arrived in New Orleans August 25, and at once assumed the duties of his new office. He will make his headquarters jointly with Maurice F. Barr, manager of the New Orleans branch, 834 Common street.

Mr. Klein takes the place of E. Auger, who left the service of World a few weeks ago.

METRO OPENS OFFICE IN DES MOINES

Metro opened another office this week at 920 Walnut street, Des Moines, Iowa. J. S. Skirboll, general manager for the Middle West for Metro, formally opened it for business on Thursday, August 26, with Cressnon E. Smith in charge as manager.

The new office will carry the entire list of Metro feature releases and will supply the territory included in Iowa and Nebraska.

FILM NEWS FROM FOREIGN PARTS

Special to Motion Picture News

Paris, Aug. 23.

THAT American film manufacturers are overlooking a golden harvest in Europe is a fact made evident to me by a trip I recently took through the South of France, Italy and Switzerland. Traveling abroad just now is most difficult, I was told, but one has to go through it to believe it. Anxious to see for myself how this war has affected the film trade in Italy and Switzerland I decided to take a trip through these countries, but I soon found that traveling now was as easy as taking a trip to the moon.

Going to Italy by the south of France route I stopped at Marseilles and found that this French city looks much more Indian than French. Thousands of Indian soldiers can be seen working in the streets. As most of the Frenchmen have gone to the front, this place looks anything but French. The kinemas are doing very well, there are more than fifty, some of them very large ones, like the Palais de Crystal with a seating capacity of over 3,000.

Few American Films Shown

I have had a chat with one of the largest film renters and inquired of him why so very few English and American films are to be seen at the kinemas in big cities like Marseilles, Bordeaux, Lyons and Nice, all of them having so many kinema theatres. He explained that no English or American film producers are directly represented in the south of France and that no firm is willing to send their show copies unless they buy them before seeing them, and as this is quite impossible for them to do they get a very few of them sent from Paris. At Nice I got aboard a direct train to Genoa and was told that it would take me six hours to get there, but as one has to spend two or three hours at the French frontier before you get the permission to pass and as many again at the Italian one before you are granted a permission to go into Italy it took me more than fourteen hours to get to Genoa.

Genoa is certainly one of the liveliest cities in Italy and what is more all the town looks like one big kinema theatre. In one street—the Via XX Septembre—which is about a mile in length, there are more than thirty kinemas or real palaces. I say palaces, as indeed they are most elaborate palaces. Their anterooms are certainly nicer and more comfortable than a good many of our Parisian theatres. I have been to a good many of them and here, too, I found no others but French and Italian films. I just saw one American Kay Bee.

It is absolutely impossible to note any signs of war in Genoa. The people of Genoa don't seem to know it is in existence. They have two things to attend to—business and amusements. All the kinemas are giving shows from morning until midnight, and they are always crowded.

From there I went on to Milan, the real business capital of Italy. The film business of this city is all in the hands of Mr. Delgrosso, who also manages the Italian Eclair Company and Mr. Corti and Mr. Bravelli. The Trans-Atlantic Film Company is represented in this town by an Italian lady.

Need American Films Badly Now

Mr. Corti received me most cordially, when I again asked why there are so very few American films to be seen in Italy. He gave me the reason as follows: "It is a very great pity that the American producers, who can do such great things, seldom try to please our taste. We don't understand most of their society dramas and very seldom laugh at their comics."

He also complained of not being able to get any sample copies unless he buys them. A very unwise policy, as many hundreds of films could be sold but for this difficulty.

"Now, as we are not going to buy nor show any more German films," Mr. Corti went on, "we shall certainly want a great many more American films, but American producers ought to send over reliable people to study what we want over here. They also ought to open agencies in Italy where the film trade is enormous and a big business could be done."

They also complain of never getting any English nor American trade journals. Business in this city is most satisfactory. Milan has some of the finest kinema theaters I have seen, as, for instance, the Diana Palace with a capacity of many thousand people. It is surrounded by a beautiful garden, restaurant, cafe and even a casino where people lose their money. The Cinema Centrale and Italia are certainly the finest of their kind.

War Pictures at Lucerne

From there I went to Switzerland. At Lucerne I looked in at the Apollo and here for the first time I witnessed a big battle between the English and the great Kaiser's Fleets. Of course, most of the English men of war are sent to the bottom of the sea. This great film bears the mark of the Deutsche Bioscope Gesellschaft in Berlin. I was therefore not surprised, but another one edited by the Svensk Biographen Company shows two French towns, Nancy and Verdun, occupied by the Germans. Such films are exhibited in a neutral country like Switzerland to audiences consisting of English, French, American and German visitors. Here is another country where American films are greatly appreciated, but very seldom to be seen. Why is no agency to be found anywhere?

I am informed that two of the greatest film producing companies in Germany and Denmark have joined hands, that the German firm is sending actors and actresses to Denmark with the object of producing films in that country, and such films may be a feature of the next season in London, Paris and Rome.

The Chatelet, one of the biggest theatres in Paris, has now gone in for pictures. Three shows daily are given and the manager seems to be satisfied with the results obtained the first week.

Madame Sarah Bernhardt has made her first appearance on a public stage since the amputation of her leg. The theatre at Bordeaux was crowded from top to bottom, and our great tragedienne had a most enthusiastic reception. Despite her long experience she showed some pardonable nervousness. She is now in Paris and will soon start filming Jane Dore for the Universal in New York.

The War As It Affects Trade Feeling

The proprietor of our Italian contemporary, "Film," published in Naples, is offering one hundred francs to every operator in his country who will refuse to turn a German film should the manager intend to show any.

It was evident something happened which disturbed our renters last Monday and Tuesday at the general projection rooms of the trade. I saw many of our renters engaged in hot discussion of great interest. After some difficulty I learned that they objected to the choice an American film company in Paris has just made in appointing a new agent. "We don't want any Austro-Boche, naturalized or not," is what I heard from many of them.

I have had an opportunity to see a good film which is to be released soon. It is a very good adaptation of Montmartre, a piece which made a very big success at the Vaudeville Theatre during many months.

Gustav Kaczka.

BANNING OF "HYPOCRITES" IN ENGLAND A SENSATION

London, Aug. 23.

THE Essanay Film Company has intimated to its British patrons that they are now devoting their energies to the production of long and important films, featuring famous players in stories by leading authors, which will make it necessary for them to change their policy. They state that it will be impossible to place these films on open market, nor will the short films which they will continue to issue be sufficient in number for open market release. In future, therefore, the whole of their films will be released for exhibitors direct. Developments are being watched with interest.

SCENES FROM "THE MONEY MASTER," FEATURING FRANK SHERIDAN, COMING KLEINE-EDISON OFFERING



PAUL McALLISTER AND FANIA MARINOFF ALSO HAVE IMPORTANT PARTS IN THIS MULTIPLE REEL PRODUCTION

Something like a sensation has been caused by banning by the British Board of Film Censors, of the Bosworth film "Hypocrites." The ground on which the censor exercised his prerogative is said to be because a nude figure was shown in course of the play. It seems a great pity that a film possessing so many qualities and matter of pictorial excellence and technique, and costing such a large sum to produce, should not see the light of day. Generally speaking, censorship in England is on a most unsatisfactory basis. Not being under official auspices, local authorities do not generally accept censors' certificates as an indication that the film is in every respect desirable.

Aggravating situations very frequently arise and the sooner that censorship receives official recognition the better.

E. T. Davis, of the Western Import Company, has just returned from America after a six weeks' absence. He has brought back with him the film "The Birth of a Nation."

Recent British Productions

Among the leading British productions of the week are: "Strategy" (B. and C., 2,330 feet).—The story deals with the exploitations of an organized band of thieves and how they achieve a big jewel robbery. The sensational tone of the story is enhanced by good mechanical effects.

"The Silence of Dean Maitland."—This three reel drama is produced by the Fraser company of Australia. Emotional in tone and strong in incident this well-known film adaptation will probably rank among the first quality dramas.

"Pimple Comedies" (Neptune Company).—Pimple's burlesque of "The Still Alarm" (700 feet)—one of Fred Evans' best. "Mademoiselle Pimple" (720 feet)—Side-splitting adventures in the achievement of success as an actor. "Pimple, the Boy Scout" (740 feet)—An irresistible comedy dealing with the vicissitudes of a vigilant and enthusiastic boy scout.

UNDER COMPENSATION LAW

In a ruling by the State Industrial Commission on August 21 it was held that the regular employees of moving picture shows, vaudeville and other theatres come within the provisions of the new workmen's compensation law, which becomes effective September 1.

Equitable to Drive Salary Buzzards from "Extras"

Company Plans Employment Agency for Relief of Supernumeraries, Victims of These Birds of Prey in Extortionate "Commissions," Ranging from 50 to 75 Per Cent

EVEN at its best the life of the average "extra" man or woman, depending for livelihood on the crumbs which fall from the studio table, cannot be said to be particularly joyous, but their life is going to be a happier one if the plans outlined by Arthur H. Speigel and Isidore Bernstein, of the Equitable Motion Pictures Corporation, mature, as outlined at a meeting of that concern held last Monday at their offices, 126 West 46th street.

By reason of close investigation Mr. Bernstein discovered that of the three dollars paid the average extra worker at the Flushing studio, rarely, if ever, do the extras retain more than one-half, and many times they were fortunate if they got over one-third of their earnings when the irresponsible agent got through with them.

It has been definitely discovered that numerous agents supplying extra help of all kinds to the various studios in and about New York have been making it a practice to extort from the extra people from fifty to seventy-five per cent. of their earnings and to frighten the extras into paying this percentage of their earnings under threat of no more work.

At a meeting held at the Equitable offices last Monday, at which the entire directorate and staff and heads of the departments were present, it was decided to open a central employment agency under the direct control of the Equitable corporation for the engaging of all extras and supernumeraries used by the five producing companies now working under Equitable control.

The office is to be under the charge of a responsible dramatic agent on a salary basis and to pay net, without deducting any commissions, the same figures to which extras are accustomed and which are standard today throughout the industry.

Directing General Isidore Bernstein of the Equitable corporation submitted affidavits from Elizabeth Howard, Edna Mertens, Milton Stockbridge, Ethel Schmid and George Rothman, wherein they accused a well-known supplier of extra help of having extorted from them more than fifty per cent. of their daily earnings.

The New York "Times" editorialized Monday on the step of the Equitable Motion Pictures Corporation, while the New York "Call" and the National Board of Censorship have written President Speigel signifying their intentions to work in co-operation with the Equitable's agency.

The crusade against these extortionists will be taken up from a legal standpoint, as the attorneys for the Equitable Motion Pictures Corporation are now in touch with the commissioner of licenses, and such agents as exact more than the legal fee of five per cent. will be prosecuted.

Invitations have been sent out by General Manager Feist to the heads of all big concerns with studios in and about New York requesting that they be present at the next meeting, and if possible arrange a general employment agency to be contributed to by the various producing concerns for the benefit of the extra help.

Arthur H. Speigel has been elected permanent chairman. J. W. Binder of the National Board of Censorship and represenative of the new Board of Trade, will be installed as permanent secretary.

The Equitable Motion Pictures Corporation will donate the use of several offices for the enterprise.

RICHARD GARRICK JOINS GAUMONT FORCES

The Gaumont Company, now releasing exclusively through the Mutual Film Corporation, recently announced that they had secured the services of Richard Garrick, whose name has long been connected with some of the most important manufacturing companies in the country.

Mr. Garrick has been placed in charge of the second Rialto Star Feature Company organized by the Gaumont Company, and is now engaged in the producing of "The House with Nobody in It."

This is a three-reel drama with an all-star cast for release in the regular Mutual program of September 22.

Mr. Garrick comes to the Gaumont Company direct from the Humanology Company, where he was engaged in the producing of the Ella Wheeler Wilcox series of dramas. Garrick earned a flattering record while with the Balboa, Selig and Universal companies.

"The House with Nobody in It" is the first of the dramas to be produced by the second Rialto Company.

Looking Ahead With The Producers

CHARLOTTE WALKER IN DRAMA OF LOST IDENTITY, BLANCHE SWEET AS FEMININE JEKYL AND HYDE

Blanche Sweet, the idol of motion picture theatregoers, is to appear in a dual role in her next Paramount production, in the Lasky release on September 13, of the famous Edward Locke drama, "The Case of Becky," one of David Belasco's greatest dramatic productions. In this photodrama Blanche Sweet is a feminine Dr. Jekyl and Mr. Hyde. As the sweet, pretty girl, Dorothy, she is loved by everyone and makes many friends, but when her other self appears, as Becky, she is a mean, disagreeable creature.



(Left) CHARLOTTE WALKER IN "OUT OF DARKNESS"; (Right) JAMES NEILL, BLANCHE SWEET AND CARLYLE BLACKWELL IN "THE CASE OF BECKY"

Dorothy, a sweet, refined, pretty girl, has been brought up to appear in public with Balzamo, a hypnotist, who claims to be her guardian and who finds in Dorothy a wonderful medium for the display of his power. By constantly subjecting her to the hypnotic influences he has weakened Dorothy's will power and the dual personality which lurks in every one has become so strong that it insists upon manifesting itself to the world as another personage in the bodily form of Dorothy. This person calls itself Becky and is fully cognizant of Dorothy, whom she hates, whereas Dorothy is not so truly aware of Becky—she does not remember all that Becky has said and done. Becky runs away from Balzamo and has many experiences earning her living. She always obtains a position through the sweetness and amiability of Dorothy and loses it through the ugliness and malice of Becky.

Becky finally visits a sanitarium and there a young doctor who has wonderful hypnotic power falls in love with her. He recognized the dual personality and finally manages to kill the malicious Becky.

Supporting Miss Sweet are the well-known stars, Carlyle Blackwell, Theodore Roberts and James Neill.

Charlotte Walker, the celebrated theatrical star, will make her second appearance in a Paramount picture before the photodramatic audiences in the thrilling drama of lost identity, "Out of Darkness," by Hector Turnbull, on September 9, produced by the Jesse L. Lasky Feature Play Company.

In "Out of Darkness" Miss Walker is seen as Helen Scott, wealthy young heiress and owner of the famous Scott Canneries. Helen, however, is so interested in society that she leaves the handling of the business affairs of the canneries' various branches to her hard-fisted uncle.

Harvey Brooks, the resident manager of the Tampa, Fla., branch of the canneries, has hundreds of girls in his employ and they are all paid the insignificant sum of thirty cents a day for thirteen hours' labor. He has pleaded in vain with Helen Scott and her uncle to do something to better the working conditions. During the height of the social season Helen goes to Palm Beach to attend the yacht races. While sailing her sloop, one foggy night it is run down and sunk by a large fruit schooner belonging to the Scott Cannery Company. She is picked out of the water with a badly cut head and is carried to Tampa by the captain of the schooner.

When Helen recovers consciousness she is unable to remember any of the past incidents of her life and the wife of the schooner captain with the assistance of the daughter secure work for Helen in the cannery. The wealthy heiress falls in love with young Brooks and he is in love with her. She breaks down his hatred of the former Helen Scott and helps him to better the labor conditions.

In the cast supporting Miss Walker are such well-known artists as Thomas Meighan, remembered for his splendid work in "Kindling" and "The Fighting Hope," clever Marjorie Daw and other members of the Lasky all-star stock company.

PATHE TO FILM NATION'S HISTORIC PLACES

Pathé is to cover the United States from coast to coast for a series to be called "Seeing America First." Miss Helen Greene, a young lady who has figured in the society columns of the metropolitan newspapers, has been engaged as "Polly Pathé," and she will be chaperoned on her long tour by Frances Fisher Byers, a newspaper woman of long experience, who will attend to local publicity while on the tour.

All places of real historic and scenic interest in each state in the union will be visited by these ladies, together with a Pathé cameraman, who will film the best of everything. It is estimated that the itinerary will cover some 40,000 miles and methods of transportation will include railroad trains, trolley cars, automobiles, muleback, carriages, sailing vessels and steamboats. The trip will require some six to eight months for completion.

Arrangements have been made in practically every state whereby the most prominent citizens, from the Governor down through Mayors and City Chambers of Commerce to local school boards, will welcome "Polly Pathé" and grant every assistance.

AUGUST TO PRODUCE "THE CITY"

"The City," the well-known drama which is to be produced as a motion picture by Edwin August for the F. Ray Comstock Photoplays Company, will be cast this week. Mr. August has made the statement that he prefers to handle motion picture stars rather than players from the legitimate stage in the pictures which he will produce for the Comstock Company, and that he will choose an all star cast of well-known screen favorites for "The City."

Mr. August will be at the Kinemacolor offices at 1600 Broadway this week, and asks that motion picture stars who would like to try for the picture see him there. "The City" will be released through the World Film.

OTIS HARLAN WILL BE SEEN IN HOYT COMEDY

The filming of Hoyt's "A Stranger in New York" has nearly been completed at the Chicago studio of the Selig company. T. N. Heffron is the producer in charge, and Otis Harlan, well-known American comedian, will make his second bow in motion pictures in this Hoyt comedy. Grace Darmond also figures largely in the fun-making. "A Milk White Flag," one of Hoyt's best plays, will soon be put in production at the Selig studios.

A QUARTET OF SCENES FROM SOME OF THE CURRENT AND COMING UNIVERSAL RELEASES



"A LITTLE BROTHER OF THE RICH" (Broadway Universal Feature, Released September 6)

"MISJUDGED" (Aug. 31)

"AGNES KEMPLER'S SACRIFICE" (Sept. 12)

GAUMONT WILL PRODUCE COMIC CARTOON SERIES

Gaumont Company's cameramen throughout the United States are busy photographing the beauty spots and interesting parts of the country for their travel series to be known as "Seeing America First." This interesting and instructive series will be released as a split reel, the other subject to be the famous newspaper comic cartoon series entitled "Keeping Up with the Joneses" by the well-known cartoonist, Arthur R. Momand, who signs his sketches under the name of "Pop." This series is now running in the New York Globe and more than 150 of the best known dailies in the United States and Canada.

These cartoons will be animated for screen production by Harry Palmer, who originated "The Babbling Bess Series" for the New York World and many other famous comic cartoons for papers throughout the United States.

This split reel series will be released every week on the Mutual regular program, beginning Monday, September 13, and thereafter on every Tuesday.

MOREY CAST FOR "MAKING OF GEOFFRY MANNING"

Harry Morey, one of the leading players in the Vitagraph Stock Company, known both to the exhibitor and public for his work in such successes as "A Million Bid," "The Wreck," "413," "Shadows of the Past," "My Official Wife," "The Price of Folly" and "The Enemies," and numerous other Vitagraph productions, is now working in a very strong dramatic picturization entitled "The Making Over of Geoffry Manning," in which he plays the title role.

The picture will be in four parts and is being produced under the direction of Harry Davenport. This feature will be known as a Vitagraph Blue Ribbon feature.

NINTH "LONESOME LUKE" SUBJECT NEARS COMPLETION

The Rolin Film Company, producing one-reel comedies for Pathé, are now completing the ninth subject of the "Lonesome Luke" series, entitled "His New Occupation." Harold C. Lloyd plays the name part, Gene Marsh the opposite lead, and the direction is by Hal Roach.

BRADY SUCCESS PROVIDES VEHICLE FOR HOLBROOK BLINN

Director Frank H. Crane has started work on his next picture for the World Film Corporation, which will be an adaptation of "The Family Cupboard," the William A. Brady play which was one of the recent dramatic successes. Holbrook Blinn will play the part of Frank Nelson in the stage version of which was created by William Morris. The combination of Frank Crane as director and Holbrook as star, should provide the public with an intensely dramatic and artistic film.

KNICKERBOCKER CHANGES TITLE OF SEPT. 15 RELEASE

Knickerbocker Star Features have changed the title of their September 15 release. Their announcement of Florence Rockwell's appearance in "Her Secret" came simultaneous with an advertisement of George Kleine's announcing another picture with the same title. As the Kleine offering bearing the nearest release date and their posters were already in print, Knickerbocker changed the title of their feature to "The Purple Night."

TRIANGLE TO SUBSTITUTE "THE IRON STRAIN" FOR "THE COWARD" AT KNICKERBOCKER OPENING



DUSTIN FARNUM AND ENID MARKEY IN A SCENE FROM "THE IRON STRAIN" (Triangle)

At the suggestion of Thomas H. Ince, the Triangle Film Corporation has decided to substitute Dustin Farnum in "The Iron Strain" for Frank Keenan in "The Coward" as one of the features for the Triangle opening at the Knickerbocker theatre, New York, on September 18.

Mr. Ince gives his reasons in a letter from the Western studios:

"'The Iron Strain' is a bigger and more forceful production. It is built about a theme that is distinctive, and rarely, if ever, used before. It also has a very important woman's part. Its Alaskan settings are not to be seen on the stage every day; its primitive caveman type of leading man is unique, and the whole action is swifter and more compelling than 'The Coward.'"

William Furst, the Triangle Musical Director, who formerly directed most of the leading Frohman and Belasco productions, is now on his way back from the Pacific Coast where he personally supervised the music for the first plays of the Triangle season at the Knickerbocker theatre. For the Douglas Fairbanks play of "The Lamb" and the Dustin Farnum play of "The Iron Strain," Mr. Furst has arranged for music as elaborate in character as that which accompanies "The Birth of a Nation." Clever thematic music has been composed by Louis Gottschalk for Keystone comedies.

In and Out of Los Angeles Studios

By J. C. Jessen

Special to Motion Picture News

Los Angeles, Aug. 30.

THE first Lou Tellegen subject, "The Explorer," has been finished by the Lasky company and shipped East, the first of this week's production of "The Red Mirage" was taken up under the direction of George Melford. Dorothy Davenport will play opposite Mr. Tellegen in this production.

The filming of "The Chorus Lady" featuring Cleo Ridgeley, from an adaptation of the comedy of the same name by Margaret Turnbull was begun this week at the Lasky studio. Marjorie Daw, the protege of Geraldine Farrar, will also play a prominent part in this subject.

William C. deMille, of the Lasky scenario department, this week departed for New York for a short vaction.

A new director is to be selected for direction of the fourth Lasky company to take the place of J. P. McGowan, who went to the Universal. No announcement has been received at the Western studio as to who the new director will be.

Jesse L. Lasky is expected at the studio within the next few days, and at this time the complete announcement regarding the new studio will be made. Plans for this new plant are now being prepared by Wilford Bucklin and R. H. Paul.

Making Pictures in Tropical Zone

Making pictures in the tropical zone during the hottest weather now has no terrors for the Quality pictures company engaged in filming "A Corner in Cotton" by Francis X. Bushman, and which features Margaret Snow. The players have just returned from spending a week at Calexico in the Imperial Valley, where they found the temperature almost daily rose to one hundred and twenty-eight degrees. Exterior cotton field scenes were made while on this trip, and this week scenes in the New York Cotton Exchange are being made at the studio. A very elaborate replica of the New York Cotton Exchange has been built on the stage. This is sixty by seventy-two feet and has a practical balcony with offices off of this.

Louie Gottschalk, composer of the music for the fairy tale comic operas "Wizard of Oz," "Tik Tok Man of Oz" and others, and musical director of the original "Merry Widow" production, and Harry James, well known composer and orchestra leader now with the "So Long Letty" comedy with music, have been engaged by Thomas H. Ince to prepare incidental music for all productions. Mr. Gottschalk's first experience in motion pictures was with the Oz film company, in which he was interested financially, and for which company he prepared incidental music for their several productions.

The Essanay company is just finishing the filming of "Shanghaied," which is a comedy of the sea, the length of which has not been definitely determined. This is produced under the direction of Jesse J. Robbins with a cast headed by Charles Chaplin and Edna Purviance. Director Robbins and Cameraman Harry Ensign have worked up a lot of funny stuff in close-up scenes by the aid of a self-rocking ship built on the stage. Many of the exteriors of this production will be made at San Clement Island off the coast at Santa Monica. For the exterior scenes a big tramp steamer was leased and used several days. The scenery of this island is very picturesque and is heralded as an island around which Stevenson could write another story similar to Treasure Island.



LOUISE GLAUM ("THE IRON STRAIN")
(Triangle Film)

Charles Chaplin has received word from London of having won a popularity contest in which his nearest competitor was three hundred thousand votes behind.

Balboa to Produce New Serial

The great popularity of the recent serial produced by the Balboa company and released by Pathé entitled "Who Pays?" has caused the management to arrange for a second series, which may in all probability be called "Who Is Guilty?" It is planned that this series shall be along the line of the "Who Pays?" in that it will pertain to the vital questions of life. There will be twelve in the series, and it is a present plan to make each of three reels. The scenario and plots for these are being prepared by Will M. Ritchey, the editor at the Balboa, who wrote the plots and scenarios for the "Who Pays?" E. D. Horkheimer, secretary and treasurer at the Balboa, practically completed arrangements for the new series before his return from New York during the past week.

The Balboa company has been advised of the booking of the "Neal of the Navy" series by all of the Marcus Loew thetres in New York City for first run. This is one of the very important circuits of the Eastern metropolis, and certainly bespeaks the merit of this serial, which features Lillian Lorraine and William Courtleigh, Jr.

The film version of "The Message from Reno" is nearing completion at the Balboa studio. This is being made under the direction of Sherwood Macdonald and features Ruth Roland and Andrew Arbuckle with a big cast.

PROMINADE GALLERY AND NEW STAGE AT UNIVERSAL CITY



(Left) PROMENADE BUILT ABOVE DRESSING ROOMS FOR ACCOMMODATION OF VISITORS; (Right) NEW STEEL STAGE FOR NESTOR COMEDY COMPANY

Fully half of the mammoth Balboa stage was required this week for a big set representing a theatre, which included the box office, foyer and auditorium, with a stage as a background. This will be used in a five-reel production now being filmed under the direction of Henry King. The elegant setting was made by Stage Manager Wyse and assistants.

"City" Built for "Neal of the Navy"

Business Manager Norman Manning has built a "city" on Signal Hill in the



ROLLIN S. STURGEON, PRODUCTION MANAGER, VITAGRAPH SANTA MONICA STUDIO

center of the Balboa eleven-acre plot in the foothill district back of Long Beach which will serve for many of the scenes in the closing episodes of the "Neal of the Navy" series. In the end all of the eight pretentious looking structures will be dynamited. Makato Imokuchi, a Japanese actor with considerable studio experience and late with Selig, has been engaged by General Manager H. M. Horkheimer for work in Balboa productions.

The Balboa company has just leased the quarter square vacant lot, the fourth corner of Sixth and Alamitos streets, Long Beach, to be used for their producing plant. The most recent acquisition will be used for exterior built-up sets, street scenes and the like. This gives additional facilities for larger sets and at the same time does not crowd their stages. The capacity of the plant is now fifteen thousand feet of negative film per week.

Juveniles in Reliance Drama

The Francis Powers Reliance Company is making a two-part theatrical photoplay with a cast composed of Billie West, Charles West, Frank Bennett, Harry Moody and Wilbur Higby. This is of the nature of a comedy drama wherein an unfortunate theatrical troupe on the rocks of financial destruction is brought to a semi-prosperous condition by the manufacture of a real press story that is given widespread publicity by the small town paper.

"The Doll House Mystery" is a Reliance of two reels in which the former members of the Majestic juvenile company take part. The story is of a dramatic nature and deals with the losing of bonds by children moving them, and brings about the arrest and conviction of an ex-convict. This subject is being made by C. M. and S. A. Franklin, with Carmen DeRue, George Stone and Violet Radcliffe, Margaret Marsh, Ben Lewis, Jack Hull and Charles Gorman in the principal parts.

The one-reel Komic of the week is "The Jinks of Jenx," written by W. E. Keife and produced by Edward Dillon. All of the usual Komic players, including Fay Fincher, Frank Drien and Max Davidson appear in this. In the absence of the gum-chewing stenographer, Ann Slater and Pearl Elmor are playing the humor parts.

An attempt may be made to reorganize the Photoplayers, Inc., a club composed of men engaged in the motion picture industry in Southern California. This work is in the hands of Fred Mace, who was the original organizer and the first



DIRECTOR W. C. CABANNE, DOUGLAS FAIRBANKS AND SEENA OWEN DISCUSSING SCENES IN "THE MAN AND THE TEST" (Griffith-Triangle)

president of the club, and who is now with the Keystone company. Mr. Mace has sent out circular letters and taking a straw vote on whether or not the majority of the people of the industry desire a revival of this organization.

Keystone Girl Gives Party

The Gus Edwards company, entour in vaudeville presenting "The Song Review of 1915," while playing an engagement at the Orpheum in Los Angeles was entertained by Miss Mabel Normand at a film party at the Keystone studio one morning, following which a luncheon was served by the Keystone girl.

Cracksmen successfully gained entrance to the film vault of the National Film Corporation in Hollywood one night during the past week by sawing off the knob and dynamiting the door, but were rewarded for their efforts with less than a dollar. The box contains a small amount of change used at the studio for petty cash transactions which is nightly deposited in this vault, together with films and records of the company, and it is believed the deposit of this caused the cracksmen to think a large amount of money was stored there.

Owing to the new Kriterion program setting back their release date from September 1 to September 15, the four companies making one, two and three-reel subjects for release on the Kriterion have been given a vacation until September 1. This will also afford the laboratory department opportunity to catch up with its work, and make it possible to enlarge and increase the capacity of the laboratory. Plans for the additions are now being made by Tom Ingman in charge.

Spedon Sees a Desert

R. S. Sturgeon, manager of production at the Vitagraph company, is home from a trip of one hundred and fifty miles on the Mojava desert, where he went in search of scenes for "The Yellow Streak," a production of two reels.. In the party accompanying him were George Holt, George Conklin, Jack Mower and Sam Spedon. The latter, who has been here from the Eastern studio, departed the early part of this week to resume his duties there. While here Mr. Spedon made many friends and became familiar with conditions on the West coast which will greatly aid him in his future efforts.

"Cal Marvin's Wife" is the title of the first picture in which Mary Anderson, who recently came to the Vitagraph studio from New York, will be featured. She is supported by William Duncan, Anne Shafer, Otto Lederer, Carleton



ETHEL TEARE (Kalem)

Weatherby and others of the stock company. The direction is in charge of Ulysses Davis. A feature of this will be a bevy of dancing soubrettes who do a turn before the camera. Special music for this is being prepared by George Conklin, of the Vitagraph stock company.

Among the new faces at the Griffith studio are Francis Macdonald and Walter Belasco, both of whom were recently with the Universal.

A QUARTETTE OF SCENES FROM AUGUST RELEASES TO BE SEEN ON THE MUTUAL PROGRAM



THE LITTLE CUPIDS
(Majestic—Aug. 24)

"A YANKEE FROM THE WEST"
(Majestic—Aug. 19)

"THE FATAL HOUR"
(Majestic—Aug. 22)

"THE FATAL FINGERPRINTS"
(Komic—Aug. 15)

During the past week a ship was leased by the Balboa company for scenes in the "Neal of the Navy" series, and the company was at sea for several days staging a mutiny. Two big forces of men were used in this, and the battle was a very violent one. At one time the Jackies became in earnest and dashed marlin spikes at each other. The hardest battle lasted about ten minutes, and the poor mutineer who attacked Miss Lorraine attempted to treat her gently, but was assailed with such wild-cat ferociousness that he lost his temper and it was necessary for Director Harry Harvey to separate them.

The Griffith studio is issuing a four-column publicity sheet to newspapers of all mountain and West coast states relative to Griffith fine art films. This is in charge of Bennie Ziedman, and the copy is all prepared in the boy's inimitable style.

Mary Boland at Inceville

The most recent celebrity arriving at Inceville is Mary Boland, late leading woman with John Drew, who is making her debut in the screen world in an Ince production of five parts. The part selected for Miss Boland is of a crook type. Work on this was taken up at once, following the completion of the Jane Grey and William Desmond production filmed by Scott Sidney entitled "Waifs." Bruce McRae, Broadway leading man, is also at the NYMP studio and a scenario is being prepared for his first production, in which he will play opposite Bessie Barriscale.

Monty Katterjohn, well known free lance photoplay writer, is now taking up his duties as scenario writer for Ince productions.

It is expected that Billie Burke will arrive in Los Angeles about the first of September, when she will begin her motion picture career. The first subject will have many of its scenes laid in Scotland, and Charles Giblyn, who recently affiliated with the NYMP organization as director, will be in charge of the direction. For the past week Mr. Giblyn has been busy selecting locations for this photoplay, and he has had little difficulty in finding scenes that closely resemble those to be found in Scotland. From the Ince publicity department comes the announcement that three loads of furnishing are now on the way to the coast to be used to adorn the settings of the production. Just the nature of these it is not stated.

Everything is being done to insure the comfort of Miss Burke while working at the Ince studio, and the preparation of her special dressing room and other arrangements for her comfort go speedily on. She will come to the West coast in a special car, accompanied by a retinue of servants. While in the southland, it is stated Miss Burke will make her home in a pretty bungalow on Catalina Island, and make trips to and from the studio in a mammoth launch morning and evening.

Scenes Staged in Busch Gardens

William S. Hart, House Peters, Enid Markey and a big number of NYMP players, as well as many extras, have been working in the famous Busch gardens in Pasadena for the past week making scenes for the coming Hart production, "Between Men."

Director Reginald Barker and a company including Bessie Barriscale, Frank Mills, Wedgewood Nowell and thirty others are at San Diego this week where scenes are being made at the annual Polo matches. Rights for making these pictures were secured several months ago, and it is understood the Ince company is the only one having this privilege. Bruce McRae is also a member of this company, it being his initial Ince production.

A sensational railway wreck was staged near San Bernardino under the direction of Walter Edwards for scenes in the coming Willard Mack story "The Corner." Two engines were purchased together with a number of cars, and permission was secured from the Southern Pacific Railway to stage a head-on collision. Two trains started toward each other from opposite directions, colliding at the edge of a bank overhanging a stream. The scenes taken were the most sensational ever shot by a NYMP camera.

During the week there was a noticeable change among the players, directors and workers of the NYMP studio owing to the presence of Bishop Joseph H. Johnson, of the Episcopal diocese of Los Angeles, who was present in the making of scenes showing religious services. Several hundreds of persons took part in this, and the congregation in every respect resembled that to be seen in a regular place of worship.

The interior of the lobby of the fashionable McAlpin Hotel, of New York, was reproduced at Inceville this week, featuring Orrin Johnson and being produced under the direction of Charles Swickard.

Hall Visits Producers

Trowbridge Hall, president of the National Board of Censorship, is spending several weeks in and about Los Angeles conferring with the principal producers and getting acquainted with studio conditions that they will be in a better position to act in the capacity of principal censors.

Another example of the profit to Los Angeles by the location of the film colony here, and the many efforts made by enterprising business men to get the full benefit of the presence of the film celebrities is a dinner soon to be given at the Alexandria Hotel in honor of Messrs. Mack Sennett, David W. Griffith and Thomas H. Ince, premier directors of the Triangle Film Corporation. The management of the hotel has issued invitations to an "after summer dinner and dance" to be given in honor of these gentlemen on September 4. It is billed as a social event par excellence where the motion picture celebrities will meet "our" social leaders. Players of many of the studios have been invited, together with a number of others. On the bottom of the invitation in small type is the advice regarding the cost of the elaborate dinner, all of which shows the progressiveness of the Los Angeles people to get the film people's money.

Paul Gilmore, late leading man in the A. H. Woods productions, including "The Havoc," "Capt. Alverez," "The Call of the North" and a number of other big successes, who has been with the Balboa company playing in features for Pathé release, has been engaged by D. W. Griffith for appearance in Fine Art films on the Triangle program, and began work there this week. He will ap-

pear first in "The Penitent," a five-part subject from an original story, which deals with life and conditions in a colony of religious people who sought to remain away from other sects by establishing a colony of their own. Mr. Gilmore will be under the direction of Jack Conway and supported by Sien Owen, Charles Clary, Irene Hunt, Fred A. Turner, Josephine Crowell, A. D. Sears, Harry Hann, Joseph Heneberry and Edward Warren.

Mammoth Stage Christened

The mammoth new stage at the Griffith studio, measuring seventy by one hundred and ninety feet, was christened this week in the making of a big scene representing the interior of a winter garden for the production being filmed under the direction of Paul Powell entitled "The Lily and the Rose." The audience for this numbered several hundred, and a principal feature was the dance given by Rozsika Dolly, during which she infatuates the leading man, played by Wilfred Lucas, and wins him from his sweetheart, Lillian Gish. The new stage is built a number of feet off the ground and makes it possible to photograph on this quite a little longer than on the average stage. The defusing system is perhaps forty-five feet above the stage floor, sixty-foot telephone poles being used to hold the defusing system, in all there being forty poles. This makes it possible to erect a very high setting on this stage.



THE HAND OF FRANCIS X. BUSHMAN, SHOWING THE FAMOUS AMETHYST RING

For scenes in "Jordan Is a Hard Road," adapted from the Sir Gilbert Parker's story of the same name, an entire Alaskan village is being built. This will have scores of houses and several streets. The production is in charge of Alan Dwan and Frank Campeau, the well-known heavy of the legitimate stage who plays the part of the leader of the MacMahons. Train and bank hold-ups will appear conspicuous in this subject.

"The Scarlet Band" is the title of a photoplay written by Robert M. Baker and John Emerson being filmed under the direction of John B. O'Brien. Mr. Emerson will appear in the leading part of this play, an eccentric man who delights in originating crime stories, a part similar to that taken by him in his late stage success, "The Conspiracy." Throughout this story is a pretty love interest with numerous dramatic situations. Supporting Mr. Emerson will be Bessie Love, Spottiswoode Aitken, W. E. Lawrence, Lucile Younge, Viola Barry, Fred J. Butler and Raymond Wells.

Additions to Griffith Staff

Edward Dillon, who has been filming Komic brand comedies for the Mutual program, and Jack Conway, who has been producer for Majestic and Reliance subjects for the past several months, have been added to the producing staff at the Griffith studios.

Spottiswoode Aitken, the veteran actor, who ran away from the home of his Scottish Presbyterian minister father in order that he could play Shakespeare, is the happiest man of the film colony, and with smiles bestowed upon all he announces that the new member of the Aitken family is a boy.

A mammoth tank was built at the Griffith studio for the making of two or three scenes for "The Sable Lorcha" showing a portion of the hull of a sinking boat at which action of a melodramatic nature was staged.

D. W. Griffith is still making scenes for his coming big production which has been known as "The Mother and the Law." Mr. Griffith first completed this before going East to stage his thirteen-part success, "The Birth of a Nation," but while absent from the studio thought of many changes that could be made for the betterment of the picture, and is now working on these. It is not known what size this picture will be, but is being made along the same lines as Mr. Griffith filmed "The Clansman"—just as many reels or scenes as is necessary to tell the story. Some mammoth sets have recently been used in this, and the number of people in some of the scenes reach several hundred.

Clawson Goes to Morosco

Dal Clawson, who for a number of years has been affiliated with the Weber-Smalley producing company with whatever firm they were connected, has resigned to accept the position as head of the photographic department of the Oliver Morosco Feature Play Company and Pallas Pictures, both of which work at the same studio. Mr. Clawson is considered one of the most successful cameramen of the West coast, and the many effects he has worked out for the screen have added much to the productions he has photographed. His most recent work was that of filming scenes for the Madame Anna Pavlowa subject, "The Little Dumb Girl of Portici."

H. L. (Buck) Masse, who has served in the capacity of publicity promoter aiding in the entertainment of the thousands of guests at Universal City, resigned his position this week, and will return to his first love—that of looking after advance work for a big theatrical company.

Helen Ware has arrived at the Universal studio and the actual filming of "That Lass of Lowrie's," a five-reel adaptation from a story of the same name, was taken up by Robert Z. Leonard.



DUSTIN FARNUM MAKING HAY WHILE THE SUN SHINES—HE HAS JOINED MOROSCO

"The Frame-Up" is the title given the five-part semi-political and society production in which George Fawcett will be starred. Otis Turner will be in charge of the production of this. The story deals with the charge of murder placed against a man, who, although morally guilty because he attempted to commit the murder, nevertheless was not guilty in that the party was killed by another man at the same time who shot at the same time. In one respect this may be considered a detective story, in that sleuths are employed to ferret out the real facts of the case, and in the end the elderly man is acquitted and his untrustworthy private secretary is found guilty.

Crosman at Universal City

Henrietta Crosman arrived at Universal City Saturday, and the filming of a four or five-reel Broadway feature in which she will be starred will be done under the direction of E. J. LeSaint. The scenario for this is now being prepared by L. V. Jefferson.

The Frank Keenan Broadway feature of five reels, "The Long Chance," has been completed and is now on its way to the Eastern laboratory of the Universal company.

"The Deficit" is the name given a three-part story being filmed by the Hobart Henley company, of which Leon Kent is director. This is an adaptation from a story by Peter B. Kyne dealing with the success of a proud father in causing his son to lead a worth-while life. The plan followed proved very successful and resulted in a happy culmination. Playing opposite Mr. Henley is Agnes Vernon, and the supporting cast includes Ray Hanford, Paul Machette, William Quinn and I. M. Wells.

New Laws And Court Decisions

This department is designed to keep the industry informed on all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

WASHINGTON TRUTH SOCIETY, EAGER FOR CENSORSHIP, WARS ON "QUESTIONABLE" FILMS

THE latest movement in the Capital City on censorship comes from the Washington Truth Society, which, in a recent meeting, proposed the compilation of a list of motion pictures which would be known as a "white list" and which would serve as a guidance for those attending such theatres. This will include plays which will be safe for everyone to attend without any further inquiry into their plots or production.

It appears that the chief aim of the Truth Society is directed to the "mushroom" film companies or "fly-by-night" corporations, which, with their irresponsibility toward the public good, seem to throw upon the public plays that are questionable and offending to good taste, as well as productions that are far below the standard of art and photography that the motion picture has reached at present.

The society pointed to the fact that other cities maintained local boards of censorship and the hope was expressed that such a board might be established in Washington through the mediation of the Truth Society, Anti-Defamation League of America and the Young Men's Christian Association. Furthermore, it was proposed to take up the matter of motion picture censorship with Congress when that body met in the fall.

The society took occasion to take exception to a part of a recent report of the National Board of Censorship, which ran as follows:

"The national board has never denied that infidelity and sex problem plays are legitimate subjects for the motion picture, but has insisted that they be treated with seriousness and reserve. Infidelity to marriage ties must not be treated improperly or suggestively as a comedy theme. Humorous films which emphasize loose marriage relations will be condemned. Where it is necessary to show immoral advances between the sexes these should be indicated rather than exposed in detail. Immoral advances between the sexes bound by close blood relationship will be condemned. The board insists in all cases that there be a minimum of intimate and sensual detail."

It is possible that this meeting was the outcome of the announcement of Major Pullman, chief of police, that he meant to have the Sunday law of amusements strictly enforced. This is aimed chiefly at the vaudeville houses, which have become very lax in their Sunday shows, and which, it is claimed by many, are practically the same as the week day shows. According to the Sunday law these should be more of a concert order, devoid of character costuming, etc.

FEDERAL JUDGE ORDERS SEIZURE OF FAKE CHAPLIN FILMS

United States District Judge Page Morris ordered the seizure of unauthorized and fraudulent Essanay-Chaplin films at Duluth, Minn., and issued an injunction against the use of films said to violate the Essanay copyright. Several films also were seized in Chicago.

Owing to the popularity of the Charles Chaplin films there have been several cases in which fake productions have been issued. In other cases films have been rented from the General Film Company, which distributes the Chaplin films for Essanay, and the film copied and these copies sold or rented out as the original Chaplin productions.

The Essanay company charges that the copying of these films is in violation of its copyright and that it will prosecute every case brought to its notice. This action was decided upon both to protect its own rights and to insure the public of seeing a genuine Chaplin film when advertised as an Essanay-Chaplin comedy.

Many complaints have been received by Essanay that films advertised as Chaplin's were spurious. Essanay announces that in order to protect the public it will not cease in its efforts to prosecute these film pirates until all have been driven out of the country.

COURT REFUSES BAN ON "NATION"

The injunction to prohibit the showing of "The Birth of a Nation" in Atlantic City, which was sought by Mayor Riddle has been refused by Chancellor Walker.

The reason for the request was that the great number of negroes in Atlantic City might be offended. Chancellor Walker said he saw nothing in the production which could lead to harm.

TACOMA ORDINANCE BARS "RACE HATRED" FILMS

Adopting the precedent set by the censors of other Pacific Coast cities with regard to the production "Birth of a Nation," Albert E. Joab, an attorney at Tacoma, representing the colored populace, made such a strong plea to the city council that under date of August 12 they passed the following ordinance:

"It shall be unlawful for any person, firm or corporation to publicly show or exhibit in any place in the City of Tacoma, any picture or series of pictures by any device known as a mutescope, kinetoscope, cinematograph, kinemacolor, penny arcade, a moving picture theatre, or any vaudeville act, drama, play, theatrical song or stage or platform performance or any advertisement or billboard display which is or tends to be immoral, obscene, lewd, lascicious or of any indecent character, or which portrays brutality, or which tends to incite race riot, or race hatred or that shall represent or purport to represent any hanging, lynching, burning or placing in a position of ignominy of any human being, the same being incited by race hatred."

Somewhat similar and stringent action has been taken in other cities where this picture was eventually shown, and undoubtedly one of the Tacoma exhibitors will get around the ordinance and run the picture.

FRANK FILMS UNDER THE BAN IN DENVER

The Denver municipal board of censorship, which is the only kind of censorship maintained in that city, has given notice to all motion picture theatres in Denver that the films showing the lynching of Leo M. Frank, near Marietta, Ga., would not be allowed to be shown in Denver. The Pathé Film Corporation, distributors of the film, was also notified not to release the pictures in Denver. All the engagements for the film in the Colorado city were cancelled upon these instructions.

The State of Colorado has no Board of Censorship, but the city of Denver has what is known as an Amusement Inspector, who acts as censor of motion pictures as well as all other amusements, and is paid by the city. Some agitation for a state censorship board has been under way, but as yet its popularity has not been strong enough to establish one.

BOUQUETS AND BRICKBATS

By UPSON DOWNES

"EVERY little while," as Elbert Hubbard used to say, it is the heaven-sent privilege of the motion picture dopester, real or near, as the case may be, to press his index finger to his throbbing brow and try to dope out "what will the answer be."

The seer's calling is admittedly and avowedly a precarious one. If he is wrong one time out of many everybody thinks he is all wrong. The best thing to do is to lay the premises on the table and let the others form their own conclusions.

What about the future? Has the standard of production increased to an amount commensurate with what is felt to be the increased demand for good pictures? Personal opinion says it has not. If this be treason, make the most of it.

Although feature pictures are being shown more extensively than ever before with only sporadic and scattering signs of a decrease in popularity, the average feature maker can not get as much money out of a feature now as he could a year ago. This may seem a strange anomaly, but the answer lies in the increased competition. It is now possible for an exhibitor to book a feature a day, if he so wishes, taking seven a week from established concerns on which he can rely, and still not play all the good pictures on the market. In other words the supply exceeds the possible demand. This holds good without reflecting on the fact that more and more exhibitors are beginning to book pictures for two and three days and to repeat bookings.

Time was when a manufacturer could make a feature with considerable degree of trust that he could get from $35,000 to $42,000 back by selling state rights. Now the manufacturer who spends more than $30,000 on a feature has to figure mighty close to get his money back when the cost of printing, posters, heralds, expressage and the thousand and two little things is added in.

In several ways pictures are improving. More attention is being paid to artistry. In fact many offerings are so artistic that the spectator sees dissolves, double exposure and pretty exteriors till he wonders what has become of the story.

The greatest stage stars are appearing in pictures. They were a year ago, as far as that goes.

But no great improvement has been made in technique since the close-up and cut-back came into general use. No great step forward has been made in pretentiousness in the past few months.

In fact the attitude of more than one feature company is that it can hold out till its competitors quit. Persons who figure that way forget that if one company quits another will take its place. The name of "motion picture" is still synonymous with "Eldorado" in many lay minds. It seems possible still to dig up outside bank rolls for new companies. The companies who figure on competition decreasing by the defection of business rivals may be mistaken.

This is all intended as a warning note on the strength of the belief that the standard of motion picture production has not kept pace with the other developments of the industry during the past year.

Also don't forget that the time is only a few months away when the line of demarkation will be sharply drawn between the stars of the screen and the stars of the stage. Many theatrical managers are stipulating that their stars cannot appear in pictures. Motion picture folk are retaliating by stipulating that their stars cannot appear on the stage, as witness the contracts recently signed by William Farnum and Victor Moore.

Tom Ince is the author of this week's best joke.

Fred Balshofer, general manager and all that, of Quality Pictures Corporation, telegraphed Raymond West, one of Ince's producing staff, from the Metro New York offices, making him an offer and asking for an immediate reply.

West must have turned the telegram over to Tom Ince for Balshofer received this reply:

"If you can not get West maybe some other of my directors will do. I have your future interests at heart. Love and kisses. Tom Ince."

And it is well known that Ince and Balshofer are not on kissing terms.

Horace G. Plimpton, for many years general manager of negative production for Thomas A. Edison, will soon be active again. He is the head of Plimpton Epic Features, Inc., with offices in the Longacre building, New York City. Directors of the company are: Percival K. Frowert, of the international company which bears his name; M. Parish-Watson, of the London firm of Gorer; Sidney Dillon Ripley, of Hempstead, L. I., and Charles A. de Lima, a playwright with a residence in Paris and Florence, Italy, where many of the pictures will be staged. The company is incorporated for $100,000.

The days of lax business management and exorbitant commissions to agents for the "extra people" of the business may soon be ended. Representatives of the Equitable, Metro, Paramount, World Film, and the National Board of Censorship met recently in the Equitable offices and rough-drafted plans for forming a co-operative agency to handle "extra people." Arthur H. Spiegel, of Equitable, is chairman and J. W. Binder, of the National Censorship Board, is secretary. Offices will be opened at 126 West Forty-sixth street.

Now that the days of re-issues are here it is only fair to call to mind the fact that William E. Wing is the author of two of the Griffith re-issues, "Death's Marathon" and "By Man's Law."

William H. West, for years a member of the Kalem Glendale stock company, died Saturday night, August 29, of heart disease. Mr. West, before he went into pictures, enjoyed great popularity on the comic opera stage. He was one of the most trusted men at the Kalem studio. Throughout his career he was respected both as an actor and a man.

Jesse J. Goldburg, formerly secretary and general manager of the Life Photo Film company, has disposed of his stock holdings to Bernard Loewenthal and severed his connections with Life Photo and the Commercial Motion Pictures company entirely.

Pearl White, Pathé star, is to vacation a bit soon. She is going back to the old home, Springfield, Mo., to visit her parents, Mr. and Mrs. E. G. White. The Fireman's band will turn out and everybody will be down at the station to meet her, for Pearl is regarded as Springfield's most famous daughter.

Campbell MacCullogh has been appointed national publicity manager of the Triangle Film corporation. He will make his headquarters with Henry McMahon, the general press representative, in the Longacre building, New York City. Fourteen years ago MacCullogh and McMahon worked together on New York newspapers. Since that time MacCullogh has been general press representative for the Lieblers and on the editorial staff of the Century magazine.

An addition to the orchestra of the Strand theatre, New York City, is a victrola. During the Famous Players picture, "The Heart of Jennifer," this week, a scene came on the screen with a victrola playing. Carl Edouarde, then orchestra leader, stopped the orchestra and turned on the victrola. The trick got several rounds of applause.

Frank Kugler, cameraman at the studios of the Fox Film Corporation, has been made a director and will shortly begin the production of a special Christmas subject, which he expects to make notable by the introduction of clever trick photography.

Mr. Kugler is one of the few crank-turners honored in so signal a manner and his promotion is the result of peculiar qualities befitting him for the new position.

IN AND OUT OF TOWN

Carl Anderson, back from England, is now Paramount office manager.

Marjorie Ellison, who has been with Edison for two years, is on a vacation trip to the Panama-Pacific exposition.

William A. Parsons, president of the National Film corporation, is en route to New York via San Francisco and Chicago. He will spend at least a week in New York.

George Kann, private secretary to Carl Laemmle, is at Universal City.

J. Shelly Hamilton, dramatic critic for "Everybody's Magazine," and a member of the National Board of Censors, and W. A. Barrett, another censor, are in Los Angeles, studio visiting.

Sam Spedon, of the Vitagraph, has returned from an extended sojourn on the West Coast.

Winfield R. Sheepan, general manager for Fox, is on a flying Western trip.

CHANGES OF THE WEEK

C. B. (Pop) Hoadley, scenario writer for lo these many years, is with Selig.

Muriel Ostriche, leading woman and ingenue, is with Equitable, leaving Vitagraph.

Arthur MacHue, well known press agent, is now with the B. S. Moss Motion Picture Corporation which will soon release "The Salamander," probably to be followed by "One Day."

Leona Hutton, formerly of the New York Motion Picture Corporation forces, and Margaret Gibson, formerly of Vitagraph, go to the Horsley forces.

J. P. McGowan, who made "The Hazards of Helen" for Kalem, is now directing at Universal City.

Hayward Mack, actor, late of New York, is working at Universal City under the direction of Murdock MacQuarrie.

Charles Mortimer Peck, late of Balboa, is now a free lance scenario writer.

Dorothy Bernard has just signed a three years' exclusive contract to appear only in William Fox pictures.

Charles Emerson Cook has been engaged by the Vitagraph Company to conduct an extensive publicity campaign for J. Stuart Blackton's sensational new feature film, "The Battle Cry of Peace," which will soon have a Broadway showing. Charles Richman is the featured star.

Marcel H. Morhange, who has had long experience as a picture producer, has become assistant to R. A. Walsh, of the Fox directors staff.

Thomas O'Brien, for several years assistant to R. A. Walsh, has been made co-director to Frank Kugler, of the Fox staff.

Theda Bara, who has been ill with a cold for a week past, is now able to appear at the Fox studios again.

Doubting Thomases See Universal Put on Stunt

Los Angeles Newspaper Men Invited to Witness Filming of an Installment of "Broken Coin," and Discover That "It Ain't All Trick Photography, by Heck"

FRANCIS FORD and Grace Cunard, stars in "The Broken Coin," Universal serial, recently showed the members of the National Editorial Association, doubting newspaper men, that the use of dummies and trick photography in moving pictures is not quite so prevalent as they believed it to be.

Some of the dare-devil scenes in the fifteenth installment of "The Broken Coin" were started at the time the newspaper men were holding their convention at Universal City.



THE AUTO CRASHING THROUGH THE GATES IN "BROKEN COIN" SCENE

Mr. Ford lined them up just outside the range of the camera lens to witness Grace Cunard's thrilling ride in an automobile through a heavy toll gate which her pursuers smash into splinters.

Grace Cunard, as Kitty Grey, is fleeing for her life. She dashes down the road at breakneck speed, with Eddie Polo (Roleaux) following close behind in another machine. Both pass through a toll gate. As the second machine roars through the open gateway, Polo signals to the watchman to swing the gate shut on his pursuers.

Just as the gate swings to, the cars containing the soldiers from the Balkan kingdom of Grahoffen, who are following, smash into it. Bending low to avoid the flying timbers, the occupants of the car shield their heads as the car rips through the gates.

The glass rainshield of the first car is smashed into broken bits which fly back upon the car's occupants, splinters from the gate are hurled high in the air, both front lamps on the car are twisted and smashed, the radiator is jammed together into a twisted heap, while both tires burst with a loud explosion and the car wobbles on for fifty feet beyond the range of the camera lens until it comes to a stop. There the hood is found to be ripped down the middle and both the supporting struts on each side wrecked beyond repair.

The newspaper men gave the wrecked car a wide berth as it roared past them and shouted their approval.

One of the newspaper men, a representative of a Los Angeles newspaper, was especially enthusiastic at the daring of the actors, and the following paragraph is clipped from his account of the "stunt":

"There was no hesitation. Bending low to avoid the flying timbers, the driver headed the car straight for the barricade. There was the sound of violent impact, the rending and creaking of timbers as they were torn from their places and hurled high into the air.

"Then through the wreckage sprang the car like some giant circus rider leaping through a paper hoop. Fenders were battered out of shape; the radiator leaked a stream, both lights were gone and the front wheels, broken beyond repair, wobbled away with the car in alarming fashion."

Evidently the scene made its impression upon the representatives of the press for Mr. Ford was warmly congratulated upon the thrill he had afforded them. For the benefit of the press men the scene was hurriedly developed and printed, and that evening was run off in the Universal's projection theatre.

COL. SELIG TO VISIT STUDIOS AT LOS ANGELES

Special to MOTION PICTURE NEWS

Los Angeles, Aug. 30.

Col. W. H. Selig, president of the Selig Polyscope Company, is expected to arrive in Los Angeles within the next few days for a stay of several weeks at the two studios and zoo and personally supervise a number of important improvements which will greatly affect the productions.

With the announcement of the coming of Col. Selig the rumor to the effect that Thomas Persons, for seventeen years connected with the Selig company and for the past three years general manager of the West coast producing plants, has resigned to accept a position as general manager of a large Eastern plant is by persons in authority stated to be authentic.

Mr. Persons went to Chicago several days ago and during his absence James McGee, who has been manager of the Selig Edendale studio, has been in charge of all studios, and production has continued along the regular lines.

"THE GREEN CLOAK," KLEINE, IS FINISHED

Finishing touches were added last week to George Kleine's "The Green Cloak," featuring Irene Fenwick. Not since "Vendetta" has George Kleine presented a screen play so essentially dramatic in story and treatment.

"The Green Cloak" is founded on Owen Davis' stage play of that name and has given Miss Fenwick a rare opportunity to display her talents in a role which verges on the tragic. "The Green Cloak" will be released through the Kleine-Edison Feature Service November 3.

LILLIAN TUCKER EXCELS IN PORTRAYING ENGLISH TYPES

When Lillian Tucker went on the stage she wanted to have an opportunity to act and sing. She was willing to take what she could to get a start, and that was how she happened to appear in "The Yankee Prince" with George Cohan.

It was when she left Broadway for a



LILLIAN TUCKER

time to play with Oliver Morosco in California that she had her first English role. Her intelligence and general appearance made her exceptionally good in the part, and she was cast for that type of character often afterwards.

Miss Tucker's first screen appearance will be in "Evidence," the English play by Margaret and L. Durother McPherson, which was produced by the Shuberts at the Lyric theatre last season, New York, and has just been completed as a piccture for the F. Ray Comstock company to be released through the World Film. In it she played the beautiful and charming Lady Una. She has more recently been cast for a similar part in "The Mummy and the Humming Bird," with Charles Cherry.

CLIPPER AND MUSTANG SUBJECTS SOON TO BE RELEASED

The American Film Company at Santa Barbara is making rapid strides in the production of pictures which will be given the public under the Clipper and Mustang brands. The first Clipper release—a three-reel feature picture entitled "The Great Question," with an all-star cast, headed by Harold Lockwood and May Allison under the direction of Thomas Ricketts, will appear Saturday, September 18.

From that time on, a Clipper three-reel feature picture will be released every three weeks.

The Mustang brand of Western feature pictures will star Anna Little and Art Acord. The first picture, entitled "A Man Afraid of His Wardrobe," is now in course of production. These pictures are to be film adaptations of the famous "Buck Parvin" stories by Charles E. Van Loan. Through an arrangement made by President S. S. Hutchinson, of the American Film Company, Mr. Van Loan will live in Santa Barbara to superintend the production of his well-known stories, and himself write the titles, captions and inserts for the films.

RICHARD CARLE TO GAMBOL FOR PATHE IN "MARY'S LAMB"

Richard Carle, who has been secured to star in the forthcoming Pathé Gold Rooster Play, "Mary's Lamb," produced by Donald Mackenzie, is easily one of the foremost figures on the American stage today. He was born in Somerville, Mass., making his first stage appearance with James F. Powers and Peter F. Dailey in "A Straight Tip." He made his first marked success in "The Lady Slavey." As a legitimate actor Mr. Carle won much notice as the carpenter in Zangwill's "Children of the Ghetto." He made a hit on the London stage in "The Casino Girl," and retains his popularity in England to this day. Returning to this country he starred in his own musical



RICHARD CARLE (Pathé)

comedies, "The Mayor of Tokio," and "The Tenderfoot." In November, 1907, he appeared in his own comedy, "Mary's Lamb," which is now fast being put into motion pictures.

To show Mr. Carle's ability it is only necessary to say that for the last ten years he has been at the head of his own companies as star, and is the author of no fewer than ten musical comedies, all of them decided successes.

PICKFORD SELECTS YOUNGSTERS AS FUTURE SCREEN STARS

Mary Pickford, star of the Famous Players Film Company, who was last Wednesday extended the unusual distinction of being the Guest of Honor of the City of Asbury Park at a Silver Jubilee Baby Parade—the first actress in all the twenty-five years during which Asbury Park has annually celebrated a Baby Parade to receive this signal honor, a preference shared in past years by President Wilson, Ex-President Theodore Roosevelt and other national celebrities—was tendered the greatest ovation with which the famous seaside resort has ever welcomed a visitor.



MARY PICKFORD, MAYOR HETRICK AND MRS. PICKFORD AT THE BABY PARADE

A significant feature of the parade was the numerous impersonations of Miss Pickford's various creations by the children, principal among which were "Tess of the Storm Country," "Hearts Adrift," "Such a Little Queen" and "Mistress Nell." Another interesting aspect of the event was the fact that Miss Pickford has obtained the addresses of three of the youngsters who appeared in the parade, and in whom she detected screen possibilities. As the children in question passed the reviewing stand, the star pointed them out to Adolph Zukor, president of the Famous Players Film Company, who, with Mrs. Zukor and Miss Pickford's mother, accompanied her to Asbury Park, and who later secured the names and addresses of the children from the carnival officials. It is planned by Mr. Zukor and Mary Pickford to give these children an early opportunity to appear with her on the screen. The fortunate youngsters selected for this unusual notice are Jean Linn Hart, of Brooklyn, who appeared in the parade in the float called "The Barrel of Love"; Marjorie H. Conover, of Bayonne, who appeared in a revolving frame called "The Moving Picture"; and Adele Demming, of Asbury Park.

42 DOUBLE-EXPOSURE SCENES IN "THE SECRET SIN"

The production of "The Secret Sin" by the Lasky company, in which Blanche Sweet plays the double role, and is supported by Tom Meighn and an all-star Lasky cast, is nearing completion. A remarkable feature of this subject will be the great number of double exposure scenes, there being in all forty-two in the five reels.

SELIG STUDIOS BUSY AT WORK ON NEW SUBJECTS

Special to Motion Picture News

Los Angeles, Aug. 30.

"Sweet Elysium," an adaptation from a short story by Charles Major, is being filmed in five reels by Colin Campbell at the Selig Mission zoo. Edith Johnson is featured in this, playing the leading role, supported by Kathlyn Williams as her mother, Tyrone Power, Frank Clark and Wheeler Oakman.

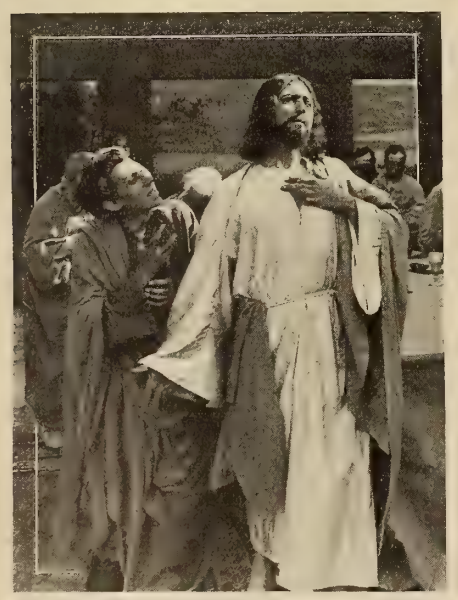
Harry Mestayer is being featured in "The Bridge of Time," being produced by Frank Beal for Selig release, as an eccentric man who worships his ancestry, and although he falls in love with his stenographer, his pride will not permit him to marry her until, during illness, he believes himself to be one of his ancestors of the Elizabethan period, and as such marries a girl far beneath his rank. In this picture Mr. Mestayer is supported by Engene Bresser, Virginia Kirby, Guy Oliver, Harry Devere and Bertram Grasby.

A one-reel animal comedy entitled "When California Was Young" is being produced at the Selig zoo. It is a story of a young trapper and in this all California animals, including bears and mountain lions, will be used. The cast includes Fritzi Brunette, C. B. Murphy and Lillian Hayward.

NAT GOODWIN AND BOSWORTH IN FRENCH TRAGEDY

"And my own child called me Judas!"

"Business Is Business," Octave Mirbeau's famous French tragedy in which Nat C. Goodwin appears as the star for the Universal, closes with the death of Isidore Lechat (Nat Goodwin), who has attempted to bargain off his child to an impecunious



HOBART BOSWORTH AS CHRIST IN "BUSINESS IS BUSINESS"

nobleman. Germaine, his daughter, soon to be a mother by the man she loves and who afterward marries her, upbraids her father for bringing the morals of the mart into his household.

Crushed by the death of his favorite son, his wife's desertion, his mistress' accidental death and his own desolation of spirit, Lechat sinks back into his chair clutching at his failing heart, as a vision of Christ and Judas at the Last Supper near the Garden of Gethsemane appears before him.

The part of Christ in this short "flash" is enacted by Hobart Bosworth, whose spiritual face ideally fits him for a humble delineation of the role of The Man of Galilee, as tradition has preserved His memory in sculpture and painting. Mr. Bosworth has appeared in several pictures in the same role and was only too delighted to contribute his remarkably fine bit of acting to the Goodwin masterpiece. In "The Scarlet Sin," another Universal Broadway feature, Mr. Bosworth is also seen as Christ.

FRANK WHITSON MAKES INITIAL APPEARANCE FOR MUTUAL

Frank Whitson, long a popular star on the speaking stage with which he was prominently connected for fourteen years and who recently joined the Gaumont studios, makes his initial appearance as a Mutual star in "The House with Nobody In It," second of the three-reel Rialto Star Features to be released in the regular Mutual program. Mr. Whitson entered screen work for the first time about eight months ago. His first work in pictures was



FRANK WHITSON

in "The Battle of the Ballots," produced by the Star Film Company, of Columbus, Ohio. He also played the heavy lead in B. A. Rolfe's latest picture "When a Woman Loses," as well as playing in Lubin and Universal productions.

Mr. Whitson's stage career began with the Murray Hill Stock Company, in New York, followed later by a year with the Dearborn Stock Company of Chicago. Then followed two seasons with the Kelcey Shannon Company and a year with the Sporting Life Company. During the past few years Mr. Whitson has been playing and directing vaudeville sketches, among them being "The Cotton King," with Miss Fannie Hunt as the star, "The Dramatic Sketch," "The Frame Up," and many others of note. At the Gaumont studios Mr. Whitson will play under the direction of Richard Garrick, noted Gaumont director.

RIOT OF WILD ANIMALS STAGED FOR REX COMEDY

Not since the angel with the flaming sword drove Adam and Eve and all the wild animals in the Garden of Paradise out of Eden has such a wild riot among four-legged creatures occurred as that in "When Joe Martin Turns 'Em Loose," a Rex (Universal) two-reel wild animal comedy which is to be released on September 16.



PAUL BOURGEOIS AND ONE OF HIS PETS

In this comedy thriller Paul Bourgeois demonstrates beyond all cavil his ability in the handling of wild animals before the camera. In many of the scenes of "When Joe Martin Turns 'Em Loose" Mr. Bourgeois beats a tiger into a rage and then wrestles with him on the floor. Many of the stunts in the comedy thriller are positively hair raising. Lions, leopards, elephants, camels, tigers, panthers and ourang outangs run loose. Actors and actresses pelt them with bust statuettes and boxes.

Rex De Rosselli, who collaborates with Mr. Bourgeois in making the picture, deserves much credit for his work in handling the lions. Despite the fact that he was well aware of his danger, Mr. Rosselli torments them until they vent their rage by biting two by four scantlings in two and then Mr. Bourgeois calmly calls for "camera!"

Mr. Bourgeois has created a new high standard in wild animal cinematography for "When Joe Martin Turns 'Em Loose." Mr. Bourgeois has handled animals and worked in pictures with them for Pathé Freres in Paris and in New York, with the Vitagraph company, Selig company and has also released his own pictures from the Paul Bourgeois, Inc., studios.

WORLD FILM TO PRESENT WARWICK AS GENTLEMANLY VILLAIN

World Flm will shortly present Robert Warwick in a Capellani production called "The Flash of an Emerald." Robert Warwick plays a character which is officially described as a "social vulture," preying on his friends and diverting suspicion by his "gentlemanly graciousness." At the end of the play when Lucien Waldeck is revealed as the thief of the emerald, he commits suicide.

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"I find your NEWS all O. K."
Milwaukee Feature Film Ex.,
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Starland Theatre,
Grant Heth, Mgr., Indianapolis, Ind.

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Metro Completes English Market Arrangements

Cohen Arranges with Ruffles' Exclusives, Ltd., to Handle Entire Output of Company's Program in the United Kingdom—Metro Exchanges in Operation in All Film Centers

THE British market for American films has never been in such a flourishing condition, in spite of the war, according to Harry J. Cohen, who has just returned from England, whither he went to complete Metro's selling arrangements in the United Kingdom. Through Ruffles' Exclusive, Ltd., Mr. Cohen arranged for the handling of the entire Metro program in Great Britain, and Metro exchanges are already in full operation in every important film center in England, Ireland, Scotland and Wales.

"The fact that Ruffles Exclusives contracted for the entire list of Metro releases," said Mr. Cohen, "besides being a distinct tribute to the quality of the productions, is also a pretty fair indication of conditions in the industry in Great Britain. As a matter of fact, if you didn't see a lot of khaki-clad soldiers around the streets, it would be difficult to believe that England was engaged in a battle for her existence. Business is much as usual and there is absolutely no war scare in London, all reports to the contrary notwithstanding.

"In my opinion the British market for American films was never so flourishing. This is due partly to the fact that very few Continental films are being produced and partly to the warm fraternal feeling that exists between Great Britain and the United States. American films have a chance to get a foothold in Great Britain now, which nothing can ever break.

"While I was in London a rumor came into general circulation that the American film market was controlled by Germans, and had this opinion gained any ground it would have resulted in greatly decreasing the popularity of American pictures. In fact, there was talk of eliminating certain American manufacturers because it was said they had sold English firms films of German origin. Fortunately I was able to show conclusively how absolutely ridiculous was the idea that American manufacturers should buy foreign films for a foreign market, when their own productions were so well received.

"As a matter of fact American pictures are very popular with the British public, perhaps more so than British productions are here. This is due to the fact that there are so few British manufacturers, but those who do make films suitable for the American photoplaygoer find an immediate and welcome market.

"The posters used by the British picture houses were a pleasant surprise to me. While it is true that some time ago English posters were not up to the American standard, they are now as good or better, often showing much higher artistic class than the general run of American paper. In this connection I might say that the directors of Ruffles' Exclusives, Ltd., were in turn agreeably surprised at the Metro posters, which were notably superior in workmanship to the paper usually sent over with features.

"The British exhibitor does more billboard advertising than his American cousin, although he divides it differently. For instance, an exhibitor will use fifty twenty-four sheets in a week, but twenty-five of them will advertise his program for Monday, Tuesday and Wednesday, and twenty-five that of Thursday, Friday and Saturday, as against a change of bill one, two or three times weekly or daily here.

"The programs and prices are much the same on both sides of the water, most theatres showing from six to eight reels—a feature, a comedy and a scenic—for from threepence to a shilling. The seating facilities, however, are divided differently. What Americans regard as the best seats—those back of the first dozen rows in the orchestra—in England are the cheapest, while those nearest the screen are the most expensive.

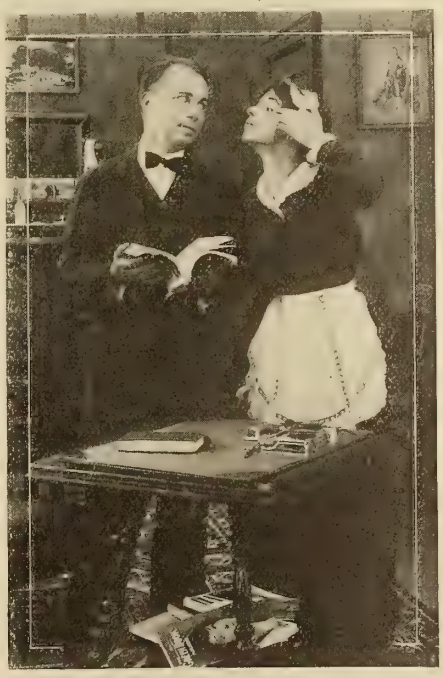
"British motion picture men are quite as up-to-date as we are. They understand and know feature pictures and are quick to see whether there is money in a given production or not. They are our equals, also, in recognizing the value of publicity. I was distinctly surprised at the efficiency of the publicity department of the Ruffles' Exclusives, Ltd., and the wide field they covered.

George Spurin, head of this branch of the concern's activities, is said to be one of the highest paid publicity men in England, his salary in our money being over $12,000 a year.

"Altogether my trip was a revelation to me, for I could hardly believe that Great Britain was engaged in the most terrible war in history, if it hadn't been for the numerous soldiers in the streets and the fact that the lights were kept down to a minimum at night. Outside of this, one would think that business was quite 'as usual,' as the Britons are so fond of averring."

Henderson Is Well Known to Broadway Audiences; With Mrs. Fiske and Also Made Hit in Comedy

Jack Henderson, who recently deserted the legitimate stage long enough to appear in "The Manservant," one of Kalem's three-act "Broadway Favorites" productions, has had a remarkable record of successful engagements in Broadway productions. One of his friends recently asserted that the star has never been without an engagement for as long as a day since making his first appearance. Give heed, oh ye less fortunate performers!



JACK HENDERSON IN "THE MANSERVANT"

It was while studying law that the new Kalem leading man was induced to play a bit in "Miranda of the Balcony," in which Mrs. Fiske was being featured. The work appealed so strongly to him that when Mrs. Fiske subsequently played in "Divorcons" and "Tess of the D'Urbevilles," Mr. Henderson was in the regular cast.

An engagement with Fay Temple, in "The Runaways," which scored at the Casino theatre, New York, followed. From this production, Mr. Henderson went to "The Tourists," which was presented at the Majestic, now the Park theatre. "The Girl Question," at Wallack's; "Three Twins," at the Herald thetre, and "The Candy Shop," at the Knickerbocker theatre, followed. In the latter production Mr. Henderson succeeded Jack Barrymore in the leading role.

Valeska Suratt saw the young player in "The Candy Shop," and decided that he was just the leading man she wanted for her vaudeville vehicle, "The Belle of the Boulevard." After a highly successful season in "Big Time," Mr. Henderson was engaged to appear with Lew Fields in "The Summer Widowers," at the Broadway theatre.

His next engagement lasted three years, the vehicle being the musical comedy success "The Pink Lady." Mr. Henderson played in this production both in this country and abroad.

Mr. Henderson appears as a millionaire in "The Manservant," which will be released in regular service Monday, September 13.

VITAGRAPH FOLDER FOR POSTER IS ATTRACTIVE

The Vitagraph company has issued an attractive piece of publicity with its excellent feature "The Chalice of Courage." A sheet of stiff paper contains in the center descriptions of salient points in the production, while reproductions of the various sizes of posters in color add to its attractiveness.

The sheet is folded and the cover decorated with the Vitagraph Blue Ribbon Feature emblem. It's an artistic form of publicity and should prove successful.

EULALIE JENSEN MISTRESS OF EMOTIONAL PORTRAYAL

Eulalie Jensen, who will be seen on the V-L-S-E program in the four-part tragic drama, "The Wheels of Justice," is thorough mistress of the emotional technique peculiar to motion picture character portrayals.

Miss Jensen in the various roles in which



EULALIE JENSEN

she has been seen on the screen gives a perfect presentation of the internal conflict of emotions that all artists agree is most difficult of registration on the film.

In "The Wheels of Justice" Miss Jensen plays the role of the adventuress, who, although married, entertains a violent infatuation for another man, and throughout the entire play she is called upon to depict all the varying moods of a woman in love, in trouble, and in desperate straits, and in all the various phases of love, jealousy and despair, her acting is such as to proclaim her one of the screen's most finished artists.

"BLOOM CENTER" SERIES SHOWS RURAL LIFE AS IT IS

Miss Maibelle Heikes Justice, the well-known authoress, who wrote a number of "The Chronicles of Bloom Center" series of comedy photoplays released by the Selig Polyscope Company, has been happy in her conception of true rural American character. Many of the characters which disport throughout the twelve two-reel comedies were surely drawn from real life.

For example, here is the old maid, Miss Selina Tubbs, who is secretly in love with the Village Postmaster; there is Percy Pinkham, in love with Margaret Tate, editress of "The Weekly Bugle," the county-seat newspaper; there is Johnny West, the fat boy "journalist," who is also correspondent for the city newspapers; there is Constable Plum, guardian of the peace and guardian of everything else; Mrs. Plum, who continually keeps an eye upon her doughty husband, and all the rest of the characters true to the great middle western United States.

"The Chronicles of Bloom Center" will be released soon and will undoubtedly inaugurate a new era in film comedy. There isn't a "chase" in the entire series. Each picture play has a distinct plot, but the same characters and the same environment is continued throughout the entire "Chronicles of Bloom Center."

SHERIDAN, "AMERICAN COQUELIN," WITH KLEINE

One of the most important and interesting of recent screen acquisitions is Frank Sheridan, who makes his premier film appearance in George Kleine's "The Money Master."

Described by the dean of American critics, William Winter, as "The American Coquelin," Mr. Sheridan brings to "The Money Master" a rare personality, and an intuitive knowledge of the camera not always found in the upper realms of theatrical stardom.

Those who are familiar personally with Mr. Sheridan know him to be possessed of the attributes of the average physical giant.

Many of those who witnessed "The Boss," in which Holbrook Blinn starred, will remember Mr. Sheridan in the role of the rough but kindly, God-fearing arch-



FRANK SHERIDAN

bishop. Another of the characters created by Mr. Sheridan was that of Larry McCarty in "The Unwritten Law."

Mr. Sheridan surpassed, however, the popularity of any of these characters in his portrayal of the trainer in "Wildfire," when he appeared in the support of Lillian Russell a few years ago in her Coast to Coast tour. Last season Mr. Sheridan was the suave, aesthetic John Brandt, in the all-star cast of "Fine Feathers."

"WHERE THE ROAD DIVIDED" NEW TWO-ACT LUBIN DRAMA

"Where the Road Divided," a new Lubin drama in two acts, is the story of a mountain girl who is tempted to take the wrong road, but who, through love, reclaimed herself and goes in the path which leads to happiness.

The play is an unusual one, and is acted by Louise Huff, Edgar Jones, Earl Metcalfe and George Gowan.

EDGAR LEWIS SIGNS WITH LUBIN

Lubin of Philadelphia announces the engagement of Edgar Lewis to supervise the direction of feature films. Mr. Lewis, undoubtedly is a master mind among producers, and scarcely needs an introduction to the millions familiar with photoplays.

Mr. Lewis has produced "The Plunderer," "The New Governor," "Samson," "The Thief," "The Gilded Fool," "The Littlest Rebel," "The Bondsman," among his recent activities.

Just which play Mr. Lewis will produce first has not yet been decided, but it will be a master film to be released through the V-L-S-E.



EDGAR LEWIS

Mr. Lewis's connection with Lubin's marks the engagement of the fourth new director in as many weeks, the others being Jack Pratt, who filmed "Shore Acres," "The Garden of Lies," and other plays, and who is now directing Louis Reeves Harison's war play, "The Rights of Man"; Allen Farnham, formerly artistic director for the Kalem Company, and occupying the same position with Lubin and Edward McKim, Lubin's new comedy director.

"ARMIES" SAVE UNIVERSAL CITY FROM DESTRUCTION

Special to Motion Picture News

Los Angeles, Aug. 30.

Universal City was threatened with destruction by fire last week when the dry weeds and shrubs on the side of one of the foothills was set afire by an exploding hand grenade thrown by one of the members of the "Broken Coin" armies. At a moment's notice both armies, which at the time were engaged in a hand to hand struggle, forgot their differences and went after the enemy—the fire. All the cowboys and many of the actors and directors rushed to the scene with wet blankets and other paraphernalia and fought the blaze which crept toward the front stage and administration buildings.

MARTIN WILL DEVOTE ALL HIS TIME TO RIALTO FEATURES

John S. Martin, a man of wide experience in the motion picture industry, who recently joined forces with the Gaumont Company, will, it was recently announced, devote practically all of his time in the producing of the Rialto Star Features and the Broadway Star Comedies, two of the new Gaumont productions to be released exclusively through the Mutual program.

Mr. Martin entered the motion picture business in a rather auspicious manner about seven or eight years ago, when he packed a number of films under his arm and started out on an independent tour of the United States, booking as well as advertising the pictures. Shortly after completing this journey he became affiliated with J. C. Graham, at present assistant to John R. Freuler, president of the Mutual Film Corporation.

Of late Mr. Martin had been employed as traveling exchange manager for the United Film Service, covering most of the territory lying between the two oceans.

On his return from his last Western trip, Mr. Martin was retained by the Gaumont Company and is at present busily engaged in his new work. Mr. Martin will be in constant touch with a number of prominent Broadway stars and will spare neither time nor effort in securing the best available talent for the Rialto Star features and the other Gaumont productions which are to play so conspicuous a part in the Mutual regular program.

CLOTH SIGNS BANNED BY MICHIGAN FIRE MARSHAL

After September 1 motion picture theatre owners and managers in Michigan must remove all cloth signs from in front of their houses, as these signs are barred by the recent rules and regulations by Fire Marshal John T. Winship, who has served notice on all theatre owners that cloth signs will not be tolerated after September 1. The only signs which will be permitted will be paper ones, and they must be enclosed in glass frames. "Where human lives are at stake," said Mr. Winship, "I refuse to discuss the regulations from a dollar and cents standpoint. The regulations will be enforced." This was after the commissioner had been interviewed by a number of Michigan exhibitors who endeavored to have the regulations modified.

OVEY PERFORMS DARING DEEDS IN "THE KNOCK-OUT"

Director Fahrney had George Ovey, his principal comedian, undertake a few daring deeds in "The Knock-out," a one reel Cub Comedy released Friday, September 17, on the Mutual program, which certainly required iron nerve to perform and undoubtedly caused some qualms in the comedian's mind when the scenario was read to him.

In the story of "The Knock-out" Ovey, playing the part of Jerry, a neglected swain, attempts by divers means to remove his more fortunate rival, and his most annoyed obstacle from the path that leads to the realization of his object—a pretty girl's hand. The rival, however, is on the alert and in retaliation for one of Jerry's efforts pushes the pestiferous comedian into the street. An auto whizzes by over his prone form. As he attempts to arise and the speeding machine knocks him down directly into the path of another car, which passes over without harming him. The machines pass by in a maze of whirling outlines and Jerry has the time of his life trying to escape unhurt. He eventually reaches the sidewalk, but not until after he has gone through a scene that in the finished pictures proves a capital bit of comedy.

BONNELL SECURES CALIFORNIA RIGHTS TO "FALL OF PRZEMSYL"

Harry Bonnell, director of publicity for the Western States Vaudeville Association of San Francisco, has secured the California State rights for the five-reel European war film, "The Fall of Przemsyl," a late release by the American Correspondents Film Company of New York City.

The attraction will be booked out of the offices of the W. S. V. A., the actual State right purchasers, and the public launching will be under the personal direction of Mr. Bonnell, who is negotiating for the territorial rights of other Far Western States and also for the Hawaiian Islands.

PELDER JOINS KRITERION

John Pelder, formerly sales manager for Thomas A. Edison, Inc., and sales manager for Pathé Freres, has joined the new Kriterian Sales Corporation, and will make a two weeks' tour of Eastern cities to close contracts with exchanges for handling products of the Kriterion, under the management of Newman and Sonneborn.

Mr. Pelder left Tuesday night for Philadelphia and Pittsburgh, and will possibly visit St. Louis and other points in the Middle West.

LEAGUE PRESIDENT MAKES PLEA

President Herrington of the Motion picture Exhibitors League of America has issued an appeal to managers of motion picture theatres throughout the country to refrain from showing pictures depicting lynching scenes in the Leo Frank case.

His telegram, recently sent to Motion Picture News, sounds a note in the right direction. If pictures of this character are put on the screen the friends of censorship will, as indicated in Mr. Herrington's message have a strong argument against the contention of exhibitors that film regulation by anybody except the theatregoing public is unnecessary. The telegram is as follows:

Motion Picture News,
220 West Forty-second street, N. Y.

To exhibitors of the United States and Canada: As president of the Motion Picture Exhibitors League of America I appeal to you to refuse to show any pictures or scenes depicting the Leo Frank lynching. Let us show the people that censorship is unnecessary. Take no chances of degrading the business.

FRED. J. HERRINGTON.

V-L-S-E TRADE MARK IS DISTINCTIVE

The trade mark selected to brand V-L-S-E productions finally decided upon by the Big Four, is like the policies and features of the four affiliated companies—decidedly distinctive.

The new trade mark, which will soon be seen on the screens of the entire nation, and later when the European differences have been settled on the screens of the entire world, consists of a number of intricate parts representing the separate individualities, aims and ambitions of the four companies, yet all welded into a concrete unit, forming a perfect circle representing the V-L-S-E as a whole.



THE NEW V-L-S-E TRADE MARK

In its entirety, the new trade mark is simplicity itself, yet by the unique arrangement of alternate white and black quarter circles, it is a trade mark that at once indelibly impresses itself on the mind and for that reason it will quickly familiarize itself, and in a short space of time will be recognized as the mark that brands the big picture play productions by the Big Four.

The new trade mark was designed and drawn by Charles J. Giegerich, publicity director of the V-L-S-E.

HOSPITAL FUND FOR AID OF SCREEN PLAYERS

A MOVEMENT is on foot in the film trade to create a Motion Picture Hospital fund, the chief object of which will be to secure proper medical treatment for those connected with the industry who may be incapacitated through illness or injury.

While it is a fact that in practically all cases where a player is injured in the course of his work he is taken care of by his company, it has been pointed out that many times players, and especially employees working for small salaries, are taken ill and have insufficient means to obtain prompt hospital attention.

During the past week the subject has aroused attention in the trade centering around New York City, following a letter sent out suggesting that contributions be forwarded to representatives of the "Moving Picture World," the "Dramatic Mirror," MOTION PICTURE NEWS and the "Morning Telegraph." The responses have been sufficient in number to indicate that in the project there is a substantial interest. A meeting of the temporary committee was held on August 31 at the Screen Club.

MOSS WILL PRODUCE "ONE DAY," SEQUEL TO "THREE WEEKS"

B. S. Moss, president of the Moss Motion Picture Corporation, sponsor of "The Salamander," a picturization of Owen Johnson's novel, which in play form was produced at the Harris theatre, New York, announces he has also secured the screen rights for "One Day," a sequel to "Three Weeks," Elinor Glyn's well-known story. It is the intention of the B. S. Moss Corporation to engage a prominent legitimate star for the role of Opal. They are also negotiating with a former dramatic critic of wide literary experience to make the screen adaptation.

"The Salamander" is approaching completion under the guidance of Arthur Donaldson as director, and a definite release date will be set within the next two weeks.

Discussing the plans of the Moss Corporation, President Moss said:

"On the completion of 'The Salamander' we will place in rehearsal a gripping, thrilling photoplay of particular moment, dealing in an unusual manner with politics. A prominent legitimate star will enact the lead in this production. Last but not least, it is the intention of the B. S. Moss Motion Picture Corporation to conduct a coast to coast advertising campaign in behalf of the many features we intend giving production to within the very near future."

DUSTIN FARNUM GOES TO COAST FOR PALLAS ENGAGEMENT

Dustin Farnum, who is under a long time contract to make pictures exclusively for Pallas Pictures, left Sunday noon for the Pallas Studio at Los Angeles to be gone for several months.

His first picture for Pallas will be Booth Tarkington's "Gentleman from Indiana," which Mr. Farnum hopes to make even more successful than "Captain Courtesy," which has won such universal commendation not only from exhibitors in the United States but from foreign buyers who unanimously have agreed that this picture represents one of the greatest film triumphs. Mr. Farnum's second picture will probably be "Davy Crockett." His third, according to his present plans will be "The Call of the Cumberlands," a graphic, heart gripping story from the pen of Charles Neville Buck, published serially in Munsey's Magazine and later issued in book form by W. J. Watt & Co., who report for it an extensive sale.

When Mr. Farnum left New York he carried with him several works by prominent authors, which he intends to review, with the idea of making the coming Pallas Pictures releases a fitting accompaniment of the pictures which are to be released the coming year upon the Paramount Program.

LOS ANGELES SCREAM CLUB SOON TO BE REORGANIZED

Special to Motion Picture News

Los Angeles, Aug. 30.

The organization jestingly named the Scream Club and composed of studio publicity men and trade paper representatives, formed early this year, is to be reorganized at a dinner and meeting to be held in the near future at one of the downtown Los Angeles cafes. The purpose of this organization is a by-weekly get-together-and-acquainted meeting for the benefit of all concerned. The prime movers in the reorganization of the joke club are Kenneth McGaffey, Lasky's; Kenneth O'Hara, NYMP studio; Bennie Ziedman, Griffith's studio; C. W. Pope, Clarke Irvine, Richard Willis, and J. C. Jessen, of Motion Picture News.

Pathé Launches 14,000-Mile "Seeing America" Tour

Polly Pathe in Real Life Grace Wheeler Green, and Mrs. Frances Fisher Byers Leave New York with Cameraman on Extended Motion Picture Trip

POLLY PATHÉ, accompanied by Mrs. Frances Fisher Byers, special correspondent for Pathé-Freres, are leaving New York this week on an extended tour of the United States, visiting all the large cities of the country, and taking pictures of historic and other places of interest. An expert camera man accompanies them, and will take about 150,000 feet of film, which will be released about December 15. The film will be called "Seeing America First." Pathé-Freres have the hearty co-operation of the chambers of commerce of all the principal cities for this tour, and have received hundreds of letters from prominent citizens, officials and heads of large organizations, extending the freedom of their cities to the two Pathé visitors. The travelers will cover 14,000 miles according to their present itinerary, taking in all important locations from coast to coast, going as far north as Canada, and down to the Mexican border, where they will have an escort from the regular army. Arrangements have been made to interview the Governors of all the States and other high officials.

Polly Pathé in private life is Miss Grace Wheeler Green, daughter of Mrs. Franklin Green and the late Franklin Green, the noted architect. Miss Green is well known in society since her debut three years ago, both in New York, as well as in Paris, London and Brussels. She was educated in Brussels where her parents maintained a residence for several seasons.

Mrs. Frances Fisher Byers is one of the best known newspaper women in the country, and is also well known in New York and New Jersey society. She comes from distinguished newspaper ancestry. Her great uncles, James and Erastus Brooks, founded the New York "Mail and Express," now the "Evening Mail." Her grandfather, Frederick Brooks, was one of the pioneer newspaper editors of California. Mrs. Byers has been on the staff of the "New York Herald" and the "Philadelphia Record." She has also been press agent for Mrs. O. H. P. Belmont, Ellen Terry and other notables.

She is a member of the Pen and Brush Club, of which Miss Ida Tarbell is president.

HAINES, EQUITABLE STAR, HAS LONG STAGE RECORD

Robert T. Haines, the actor, is making his debut in moving pictures in "Human Cargoes," a five-reel photodrama of political life, written by Walter McNamara, which the author is producing for the Equitable Motion Pictures Corporation at their studio at Flushing, L. I. In this play he appears in the role of "Bill Madden."

Mr. Haines has been for years one of the foremost actors of America. After



ROBERT T. HAINES

graduating from the University of Missouri he made his stage debut in 1891 with Robert Downing. With Thomas W. Keane in repertoire and with James O'Neill in "The Count of Monte Cristo," the young man repeated the good impression he had made. In rapid succession he achieved successes in leading roles with Walker Whiteside in "Darkest Russia," and then in "The Cherry Pickers," "In the Palace of the King" (in which he played Don Juan with Viola Allen), and in leading roles with Mrs. Fiske, with whom he was associated for two years. In "The Darling of the Gods" at first he shared the honors with Blanche Bates, but later was starred in it on the road. Next he starred in "Once Upon a Time" and "The Coward," the latter by George Broadhurst. This was followed by a long engagement as leading man for Robert Mantell.

WILSON WILL SEE "OLD GLORY"

"Guarding Old Glory," F. O. Nielsen's patriotic picture, is to be shown to President Wilson probably in the next few days, W. H. Rudolph, Mr. Nielsen's Eastern representative having received word from Secretary Tumulty to that effect. The President is the only official of importance who has not seen this picture.

A request has also been made by the Ladies' Auxiliary of the Navy League, which, by the way, already numbers 15,000, to have the picture shown to them at their forthcoming meeting in Washington.

Mr. Rudolph reports that he expects to close out the entire Eastern and Southern territory within the next week.

"A LITTLE BROTHER OF THE RICH"

(Broadway Universal Feature—Five Reels)

REVIEWED BY PETER MILNE

THERE are two stories of more or less distinct courses in Joseph Medill Paterson's "A Little Brother of the Rich," both of which equally share the attention of the audience. The one relates in a pleasing style the reformation of a brilliant actor who at first is a miserable slave of drink; the other portrays in quite fearless terms the life of the "idle rich," a definition evidently synonymous with profligate, in this instance.

Although the role of Henry Leamington, the actor, in which part Hobart Bosworth appears, creates attentive sympathy in every stage of the picture, the title character of Paul Potter, rendered by Hobart Henley, is really the center of attraction. Potter, fresh from college, where he has been idolized as the



THE BEGINNING OF LEAMINGTON'S REFORMATION

greatest football player of the day, discards his old sweetheart and thoughtlessly rushes on to fulfill his ambitions. He marries a notorious woman, with a past considerably well cluttered with husbands and lovers.

Tiring of her company, Potter goes back to his former sweetheart, now a noted actress playing with Leamington, whom she has completely reformed. She accepts his attentions, believing that she still loves him, but when he suggests that they lead an existence a la Boheme, she renounces him and turns back to Leamington just in time to save him from reverting to his former existence.

As a whole the picture is effective. The contrasts are strong; on one side is the licentious life of the "idle rich," on the other the sweet life led by the actress and her commendably successful efforts directed to save Leamington from his almost unconquerable curse.

Despite a few unrealities, such as college men pictorially designated by sport shirts, glaring blazers and a considerable amount of rum, Universal exhibitors cannot afford to miss the picture, for as a dramatic number it well measures up to the standardized merits of the program.

Jane Novak as the actress and Maude George as Potter's wife give effective and contrasting performances in their respective roles. Otis Turner and Mr. Bosworth collaborated in the adaptation, while Mr. Turner directed the work.

The scene in which the express train demolishes the automobile lends a real thrill to the picture, while the midnight lawn fete is a characteristic scene from the offering's representation of the life indulged in by the "idle rich."

"A YANKEE FROM THE WEST"

(Majestic-Mutual Masterpicture—Four Reels)

REVIEWED BY HARVEY F. THEW

THE signal beauty of Signe Auen and the orthochromatic qualities of photographic film are responsible for the results obtained in this picture. That they are a potent combination is evident from the fact that a very acceptable picture has been made out of a hackneyed story, filled with the same old characters which our fathers and mothers loved. When it comes to that, there is no reason why we shouldn't wink at them too.

But Signe Auen—our fathers and mothers haven't seen her yet. As a Scandinavian beauty, fresh from the northland, she fills the part to perfection. As the fettered, uncomplaining slave she is demure and ingenuous, and she portrays the keen Scandinavian intelligence and ability to rise from unfavorable surroundings admirably. The raw film shows its value in the charming outdoor scenes, and the general excellence of the photography throughout, which adds greatly to the value of the picture.

Perhaps one reason why the plot is hackneyed is that it was originally written by Opie Read—and that means some years back. Gunhild (Signe Auen) idealizes young "Hell-in-the-Mud" and even holds faith in him when he is accused of a hold-up, and his partner in crime tells her the circumstances. He goes away, and later meets the girl.

The partner in the hold-up also appears and tries to force the girl to flee with him, but "Hell-in-the-Mud" trains up for a fight, and knocks him out. He then returns to the railroad the money stolen years before, and the railroad head turns it over to the girl as "a present to the wife of an honest man." Miss Auen is supported in the cast by Wallace Reid, Tom Wilson, Josephine Crowell, Chris Lynton, Bill Brown, Al. W. Filson and George Seigmann.

"THE PHANTOM HAPPINESS"

(Lubin—Three Reels)

REVIEWED BY IRENE PAGE SOLOMON

A PECULIAR form of the triangle eternal this. George Terwilliger has made an unusual situation in having the wife offer money to her rival to buy back her husband's love.

In real life the situation is reversed. If any money enters into such transactions, it is the injured party who sues the guilty one for alienation of affections.

But average audiences are not so critical of inconsistencies pro-



ALICE'S CARD PARTY IN FULL SWING

vided the picture is interesting enough and the acting is good enough. This is both, in addition to being well directed.

Earl Metcalfe is the husband, Ormi Hawley and Rosetta Brice the women and William Turner the lawyer.

Joseph Kaufman did the directing. The chacacters played the attractive Ormi and the clever Rosetta are likewise reversed from the usual order of their work, for Rosetta is the injured wife, Ormi the seductive siren.

Don the husband, an author, finds himself attracted to Mary because she is the living image of his latest heroine. At this important psychological moment, Alice must needs inherit a fortune and start to splurge. The social climb irritates the author to the point of seeking solace from Mary. She fans the flame of his ardor and he and Alice are on the verge of a separation.

Alice, repentant and lonely, seeks her lawyer. He advises her to offer a large sum of money to Mary provided the latter will leave Don alone and persuade him to return to Alice. Don overhears the interview, sees his wife's grief and the reaction sets in. Telling Alice their happiness is only a phantom, he leaves her in spite of protests and returns to his "ain fireside."

"THE HEART OF JENNIFER"

(Famous Players-Paramount—Five Reels)

REVIEWED BY PETER MILNE

THIS picture commences with the lightest conceivable sort of romance, but with each successive scene its action becomes tenser, its situations carry greater dramatic force until at the termination nothing short of tragedy has been attained. One may speak truthfully in saying that the story embraces the entire category of human emotions, from light laughter to tearful sympathy. None have been ommitted in this vivid portrait sketched by Edith Barnard Delano, so to her credit lies the success of the picture.

Miss Delano has selected her principal male character from that class of heroic personalities who believe all that they hear. Another hero than Jim Murray would have knocked his wife's deprecator down, but not so Jim. On the mere words of the villain he bases a firm conviction that his wife has erred in her younger days and his awakening comes only after heated turmoil.

But although Jim disbelieves in his wife he protects her even when he suspects her of murdering Weldon. And then it developes his sister had done the killing and had then taken her own life, and so at last Jim realizes that Weldon was the person to be doubted, for Weldon was a villain from every angle.

Hazel Dawn, carrying the role of Jennifer, who becomes the wife of Jim, is charming in every stage of the story. She is good in her playful romance with Jim, and later when she sorrowfully accepts the scorn of her husband, leaving her exoneration to time and Jim's better judgment, she is entirely capable of her part.

Irene Howley as Agnes Murray won the hearts of the Strand audience from first to last. Her capricious manners in the early



JENNIFER CONFRONTS HER GUILTY FRIEND

phases of the picture excited much merriment, while her sad predicament in subsequent scenes drew equally on the sympathies.

James Kirkwood gives a finished performance as Jim. He is a worthy opposite to Miss Dawn and brings out the required characteristics of his part with pronounced skill. Mr. Kirkwood directed the picture and has done well in this respect also. Harry Brown as Weldon and Russell Bassett as Jennifer's father complete the named cast.

The most intense situations of the play come when Agnes contemplates the murder of Weldon. Agnes refuses to tell her brother her trouble despite his entreaties. Added to this there is the tension created by the separation of Jennifer and Jim. These truly are excellent samples of worthy construction.

"THE CALL OF THE DANCE"

(Kalem-General—Four Reels)

REVIEWED BY HARVEY F. THEW

THIS "Broadway Favorites" film was built especially to carry Yancsi Dolly, and viewed from this standpoint it is a distinct success. The dancer has pretty much her own way throughout the story, and she is always pleasant to look at. However, her part calls for a lot of emotional work, and as an emotional actress Yancsi Dolly dances beautifully; even in the tensest scenes she is as light on her feet as any balloon, and when rescued for the third time from a band of professional abductors, she hails her freedom with a flick of the foot possible to no one except a Dolly.

And yet, those who conceived the idea of featuring Yancsi in such a film, have sown well, for overlooking the fact that a dancer cannot be made into a serious actress, it is a great thing to be able to see her dance on the screen.

Only the favored part of the country has seen her in real life, and the balance will—probably—hail the chance to see her in pictures. The story will not grip many persons who have passed out of their teens. Miss Dolly is a child of the slums, with a leaning toward dancing. She is abducted and rescued, and finally is a great success on the stage.

The young district attorney who has become interested in her, finally locates her, and at the same time discovers that his uncle is the head of the vice-trust which he has been pursuing for months. Before an understanding is reached three men have been killed in the dancer's presence and there have been numerous fights and automobile chases. Guy Coombs is excellent as the district attorney. The scenes of stage life are remarkably true to nature.

"TO CHERISH AND PROTECT"

(Vitagraph Blue Ribbon Feature—Four Reels)

REVIEWED BY PETER MILNE

THIS subject which held the screen at the Vitagraph theatre during the week of August 22 comes from the pen of William Vaughan Petit. It is a strong melodrama that due to its unconventional theme and intense situations will be received agreeably.

Under the direction of William Humphrey the many dramatic possibilities of the story have been brought out with clearness and power. The scenes are effective and the appropriate light effects which are now expected from all Vitagraph productions are not lacking in this.

The story hinges on the corrupt business methods of three brokers in partnership. Finding themselves totally without funds, they borrow money on a customer's bonds, but this is also lost. As a result two of the members, Poole and Bream, decide that the three draw lots to see who shall commit suicide, thus enabling the firm to exist on the dead man's life insurance. Crane is loath to accept this proposition but the other two who plan to "fix" the game on Crane force him to accept. Crane of course is elected to kill himself.



THE APPEAL

Instead he changes identities with a drowned man. Poole and Bream marries Crane's supposed widow. Then comes the return of Crane and the revealing of the two partners as villains. The death of Bream paves a way for a happy reconciliation between Crane and his wife.

Harry T. Morey as Crane gives a strong performance in this role, while Henry Northrup as Poole is a despicable villain and Gladden James a pitiable weak-willed partner in his crime. Estelle Mardo plays Mrs. Crane and Bobby Connelly gives a delightfully touching performance as the son. The scene in which Crane changes clothes with the drowned man could be made clearer by a subtitle.

"THE IMPOSTOR"

(World Film—Five Reels)

REVIEWED BY PETER MILNE

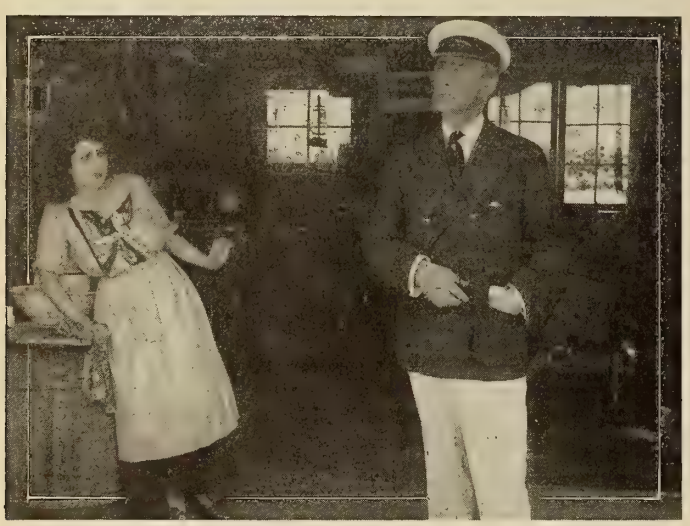
THIS William A. Brady feature stars no less a glittering personality than Josie Collins. The much talked about heroine of the "Passing Shows" and several other more or less well known musical comedies, effects not her entrance until the opening scene of the third reel flickers across the screen. But then there is no gainsaying the ability of the supporting cast headed by Alec Francis, and the presence of Miss Collins is beyond a doubt a box office asset hardly to be underestimated.

The story is of English source, being adapted from a play by Douglas Murray. As presented under the direction of Albert Capellani, the picture carries sufficient interest to rank it with the desirable numbers. The scene in which the old man draws his will in less than an instant is perhaps incredulous, but against this the good incidents of direction are arrayed in a mass that completely buries its insignificance.

The double exposures employed in those scenes in which Mr. Francis appears as twin brothers are so cleverly executed that the lay mind will hardly be able to fathom the fact that this part of the film has been exposed twice. Then, too, the scenes laid on the Atlantic seaboard are noticeable for their realism and faithfulness to detail. The camera work under the direction of Lucien Androit is consistent in its clarity.

Mr. Francis does exceptionally good work in his dual role. As old Sir Anthony, the harsh millionaire factory owner, he does some great bits of character work, while in exact contrast to this part, his interpretation of the carefree Blink is satisfying to see.

Josie Collins as "The Tearer," the faithful friend of Blink, is



THE IMPOSTOR'S RESEMBLANCE TO HIS BROTHER IS PERFECT

entirely capable of the part. Gouger, Blink's pal, is well played by Leslie Stowe. Summer Gard, E. M. Kimball and Dorothy Fairchild register effectively in supporting parts.

The interesting introduction employs about half of the five reels. Then Blink takes the place of his dead brother and rights all the wrongs committed by the Knight. He re-establishes the son in the family, makes things generally easy for the employees, in fact performs good deeds right and left, deeds that entirely satisfy the spectator.

"'NEATH CALVARY'S SHADOW"

(Selig Diamond Special—Three Reels)

REVIEWED BY HARVEY F. THEW

THIS story owes a heavy debt, in fact its very life, to coincidence. Had not the various principals gone West at different times and settled in the same town, there could never have been the denouement which clears up everything, and sets everybody right before the spectatorts, if not before the world. The piece, however, is well cast and the settings and photography help to lift it a little above the commonplace.

A young clergyman finds a baby left on his doorstep soon after his sister has disappeared. As he is unable to explain the little one's origin, his fiancee breaks with him, and he is compelled to resign his parish. He goes to Nevada, where he falls in love with another girl, and her father wires East for information regarding him. Learning the situation, the marriage is forbidden.

Another man, Gordon, seeks the hand of the girl, but she loves the clergyman. About the same time a dancer, La Favorita, accuses Gordon of wronging her, and confronted with the pair, the clergyman recognizes his missing sister in the dancer. The parentage of the child is explained, and the marriage permitted.

The cast includes Virginia Kirtley, Wheeler Oakman, Fritzi Brunette, Marion Warner, Frank Mayo, and Georgia Oliver.

"THE MAJESTY OF THE LAW"

(Bosworth-Paramount—Five Reels)

REVIEWED BY PETER MILNE

"THE Majesty of the Law," by Julia Crawford Ivers, is a simple and direct story, yet withal it maintains a high standard of interest during the entire time it occupies the screen. It is purely narrative, which, in unfolding, develops several moments of suspense.

George Fawcett, who appears as old Judge Kent, will cap-



THE MAGISTRATE PASSES JUDGMENT ON HIS OWN SON

ture the hearts of all as soon as he is seen outside his court house patronizing three newsboys, so that none will be offended. Presiding in court Judge Kent is a stern and exacting administrator of the law, but in his private life he is captivatingly kind-hearted and generous, continually dispensing his bounty among the families dependent upon those he has sentenced to prison. Mr. Fawcett interprets this benevolent character with consummate skill.

William Desmond as the Judge's son, Charles Ruggles as the thoughtless Evans and Myrtle Stedman as Virginia Calhoun render support of meritorious calibre to Mr. Fawcett.

Twice is old Kent called upon to pass judgment on his son; once he believes him guilty of stealing, and again all things point to him as an embezzler. But in both instances the younger Kent is sacrificing his honor to shield another; first the brother of his sweetheart and afterwards to protect the young man who secured him a position.

Confessions coming from the real culprits definitely clear matters in favor of the young man and a happy reunion with his fiancee and father brings the attractive story to a close.

While "The Majesty of the Law" discloses nothing extraordinary, it is in every respect, including camera work and setting, a picture fully worthy to occupy its reserved position on the Paramount program.

KLEINE'S "THE SENTIMENTAL LADY" IN PRODUCTION

GEORGE KLEINE'S film version of Owen Davis' "The Sentimental Lady," featuring Irene Fenwick, now in course of work, will contain, as usual, a supporting cast of finished artists.

Richie Ling, Ben L. Taggart, Jack Devereaux, John Davidson, Frank Belcher, Thomas McGrath, Lila Barclay, Anna Reader and Della Connor are names long familiar to theatre-goers.

"THE IRISH IN AMERICA"

(Lubin—Three Reels)

REVIEWED BY IRENE PAGE SOLOMON

THE best of the three Irish plays produced by Sidney Olcott for Lubin. The beauty of the scenery of the Emerald Isle is well brought out. The types are well portrayed and the atmosphere is well preserved. The scenes of the boats bringing the emigrants over the bounding deep are beautifully rendered. The scenes of the landing of emigrants at Ellis Island are quite interesting and instructive as well.



PEGGY FINDS DAN

But when it comes to the adventures of Dan and Peggy in America when each arrives separately, they are not so convincing. Dan gets along too wonderfully well in a short time for a greenhorn both in New York and out West.

As for Peggy she evades the immigration authorities as no one ever has or will. Then she travels not only from County Kerry in her old shawl and no hat, but goes all across the United States in the same garb. The latter seems impossible, once a girl has met other American girls as Peggy is shown to do.

Dan, loving Peggy, is too poverty stricken to marry her, so he sells his last cow and turns to America. A letter of introduction to a prosperous Irishman gets him a good job and in no time he has captured some noted burglars and gets a big reward. Westward ho! is now his watchword. Here he is welcomed with open arms by the miners and almost at once strikes pay dirt.

Peggy, losing her aunt, scrapes enough money to also seek the new land. Not being able to land under the immigration laws, she is smuggled through in a basket of laundry. Dan's address is found and Peggy finds him across the continent without trouble. He is still true, so they are married at once. Valentine Grant, Laurene Santley, Arthur Donaldson, Charles McConnell support Sidney Olcott.

"MIND OVER MOTOR"

(Essanay—Two Reels)

REVIEWED BY T. S. MEAD

ESSANAY has again succeeded in transfering to the screen all the spontaneous humor and human interest that abounds in Mary Roberts Rhinehart's "Tish" stories, as they appear in the "Saturday Evening Post."

The same cast that so ably enacted "The Came on Thunder Cloud," the first offering of this series, do equally good work in "Mind Over Motor," which will be released on September 11—Camille D'Arcy as Tish, Marian Skinner and Louise Crolius as Aggie and Lizzie, her maiden lady friends, and Edmund F. Cobb and Eugene Acker. A most pleasing addition to this cast is June Keith, who in the role of Bettina displays her natural vivacity and attractiveness to good advantage.

The settings, laid in the small towns and mountain regions of Tennessee, are most appropriate, particularly the grand stand and race track scene of the county fair grounds on which the amusing automobile race is staged.

Tish has pressed into service her nephew's two-passenger runabout to carry herself, accompanied by Lizzie and Aggie, to the home of Belinda. Belinda's mother has asked Tish to champerone her vivacious daughter during the family's absence and try to suppress the love affair that has grown up between Belinda and Jasper, a neighboring suitor.

At the end of the journey Tish is arrested for speeding and is rescued from the riot that follows by a suave but crooked automobile race promoter. He wins Tish's gratitude and induces her to back a bogus automobile race. In vain do Aggie and Lizzie expostulate, and equally futile are Tish's nephew's attempts to dissuade her from investing her fortune.

Finally, however, Tish is convinced that she is a victim of a conspiracy and sets out to do some double crossing herself. She puts sand into the gasoline tanks of all the cars except the one to be driven by Jasper, Belinda's sweetheart. One by one the cars drop out and Jasper is about to come out victorious when he is disabled. Tish replaces him in the driver's seat and finishes the race, although she has to push the machine across the tape at the end.

"THE WHIRLPOOL"

(Essanay—Three Reels)

REVIEWED BY HARVEY F. THEW

EXCELLENT opportunities are afforded to a capable company in this story and they take advantage of them in a gratifying manner. Supplemented with elaborate settings and the best of photography, the whole is a most satisfactory production.

Nell Craig, as Mrs. Howard, the young wife of the district attorney, is neglected through her husband's press of business, and is beset by an unscrupulous young artist who does his best to compromise her. Realizing that things have gone to far, she tells him she will not see him again, but he telephones that unless she calls at his studio he will kill himself. A friend of the district attorney hears the conversation, and realizing the trap which the artist has set, hurries to the studio.

As he arrives he hears a shot, and finds Mrs. Howard trembling in an ante-room. She flees, and in order to shield her, he refuses to explain, and is arrested. He is saved at the last moment by a woman who appears and confesses the murder, explaining that the artist had wronged her. Assisting Nell Craig in the cast are John Cossar, Warda Howard, Herbert Heyes and John Thorn.

"THE WILD CAT"

(Lubin—Two Reels)

REVIEWED BY IRENE PAGE SOLOMON

THE wild cat here is a poor little girl on whom her parents have imposed a silly name and a still more silly form of dress. When the father's plans to inherit his uncle's money are proved futile in spite of the child's name of "Vanity" at uncle's



"VANITY" IN ALL HER FINERY

sarcastic request, the father goes crazy and Vanity has to keep up her exaggerated frills and furbelows for his sake.

Three men come into her life. John teases her, causing her to act like a little wild cat. Dick soothes her and gives her good advice. Carr tempts her and tries to lead her astray. In despair the poor girl knows not what to do. She desperately proposes to Dick, but he is too startled to respond in kind. When John starts



A FEW OF THE MORE GRIPPING SCENES IN CHAPTER NINETEEN OF THE NORTH AMERICAN SERIAL, "THE DIAMOND FROM THE SKY"

again to tease, Vanity as a last resort turns to Carr. Dick rescues her before it is too late, finding that he loves her after all.

The plot while rather unusual, has elements of interest, especially in the contrasting character studies.

P. M. Powell produced the scenario of Mac E. Jones, and the leads are taken by Lucille Younge, George Routh, Leola McLean, Gordon Murray, Robert Gray, W. E. Parsons and H. Wells.

"A CONTINENTAL GIRL"

(Continental Photo Play Corporation—Five Reels)

REVIEWED BY IRENE PAGE SOLOMON

WITH a clean full story of love, romance and patriotism, capable actors, fine direction, clear photography, and many thrills for the spectator—this first picture of the Continental should win much popularity. Outside of a few minor defects which only the hypercritical would cavil at, the picture deserves much praise.

As Joseph Adelman not only wrote the original play, but also adapted it for the screen, and then directed his own work, he naturally put the right spirit into the production.

Great attention has been paid to detail; all the historical characters are correctly visualized. All the sets are good replicas of colonial interiors; all the furnishings are real antiques, and not gingerbread imitations. Even the exteriors are of houses one hundred or more years old. Hence the true atmosphere of the time of the play—those stirring days when America gained her independence—is well preserved.

May Ward, although new to the screen, has already won fame on the vaudeville stage. With her blonde curls, pleasant smile, petite figure, she makes an attractive Flossie Burgett, the heroine of the story.

Although the part does not require any great depth of emotion, Miss Ward fully meets the demands of her character. Incidentally she is called upon to do many strenuous stunts, the climax of which is the climb to the top of a forty foot pole with a flag in her hand, and right gallantly does she perform her task.

Elys Lotus as Aunt Dorothy, Misses Scott, Davis, Baresford as the friends do capable work.

William Sorell as Flossie's lover lacks ardor in his love making, but perhaps in those days dignity was more in keeping with the time. He is good in his soldierly parts.

The part of Deerfoot, the Indian, is well portrayed by Jack Murray, who although not of Indian blood, makes a specialty of character studies of the noble red man.

William H. Cone, well known on the stage, gives a good character study of Jasper, the old trapper.

Olaf Skavlan as the Tory, Captain Staunton, is creditable. The same may be said of George Harcourt and George Brugger in their respective parts of Mr. Burgett and Major Cameron.

The story tells how Flossie Burgett loved by two soldiers naturally plights her troth to the American. Thereupon the Tory becomes the enemy not only of her sweetheart, but of her family. A duel fought between the two men only fans to deeper flame the animostity of Staunton, who was worsted.

The villain tries to persecute the girl, he meets his just deserts at the hand of Deerfoot, who kills him with a rifle after receiving his own death wound. The leap of the captain from a high cliff and his death in the water are filled with excitement.

After the war is over and the United States born, all ends happily on Christmas Day with several pairs of lovers made happy.

The armies at the Battle of Saratoga is a scene deserving mention, particularly when the soldiers are scaling the cliffs. The Declaration of Independence is shown with its original setting and the signers true to life. The whole film is filled with beautiful views of water and woodland.

"THE MAN TRAIL"

(Essanay—Six Reels)

REVIEWED BY PETER MILNE

"THE MAN TRAIL" as adapted from the novel by Henry Oyen and produced by E. H. Calvert is essentially a picturized novel. The love element is present, as is to be expected, but in this case romance has been placed as secondary to the novel proper which pictures two men, one fighting in the cause of right and the other in the cause of wrong. In this story Mr. Oyen laid this fierce struggle in a lumber camp, a setting ideally suited to successfully carry this sort of action.

Mr. Calvert has managed to convincingly convey the atmosphere of the lumber camp to the witness. The extras are brawny and grizzled, the various houses in the lumber camp are realistic and the habits of the men seem true to life, but Mr. Calvert's pictured forests look peculiarly thin and weak. But after all, this is only one consideration and the stirring action combined with the remaining realistic effects do away with its importance.

Punctuating the progress of the action at various intervals throughout the six reels fist fights of the most virile quality appear. Richard Travers as John, the young man who fights on the side of Right is usually to be found in the midst of them. For a final fight a bar-room is totally wrecked by two factions of lumberjacks and subsequently it is burned. The fire scenes in all probability were taken at night and are very good.

John after all his troubles, comes out on top, and "Bull" Bart (Thomas McLarnie) meets his death in a street gun fight, of such a sort that is associated with "The Virginian." And John wins the heart of his uncle's adopted daughter (June Keith). It is a very simple story considered as a whole, but its counterplots and thrilling situations make it exceedingly interesting most all of the time.

Some scenes lying in the first two reels and a few in the others would undoubtedly benefit by a carefully swung pair of shears. Padding is not necessary in this story, and in five reels "The Man Trail" would receive a hearty reception. However, it is good in its present state, but the improvements might easily be made.

John's uncle, "Wolf" is played well by Ernest Maupain and Old Nels, a sympathetic character, is equally as well interpreted by Arthur W. Bates. Others are John Lorenz, Betty Scott, Jack Meredith, Hugh Thompson, Sam Cramer and John Cossar.

GLIMPSES OF SOME OF THE CURRENT RELEASES FROM THE PATHE EXCHANGE, INC.



"NEAL OF THE NAVY" (Episode 3) "VIA WIRELESS" "NEAL OF THE NAVY" (Episode 3)

"IN TRUST"

(American—Two Reels)

REVIEWED BY T. S. MEAD

THIS picture is artistically produced in the wild mountain regions of the West, and portrays a red-blooded story containing plenty of hard riding and hard fighting. The cast, which contains Vivian Rich and Charles Bartlett as the principals, assisted by Jack Richardson as the "heavy," does excellent work.

A young Western girl is captured by a band of cattle rustlers and carried off to their shack in the mountains. Here the outlaws draw cards to see who shall own the girl. A young stranger wins in the draw, but is forced to whip the



A CRUCIAL MOMENT

entire crowd single-handed before he can depart with his prize.

When he has the helpless girl in his power his manhood conquers the baser instincts and he gives her a loaded pistol with which to protect herself from him. That night while the outlaw is supposedly asleep, the girl steals to his side with the intention of shooting him. She thinks better of it and returns to her bed of boughs.

The next day they escape from a posse which is out in search of them and become lost in the wilderness. Entirely exhausted, they arrive at the girl's house and she protects the outlaw from the sheriff while he escapes.

"THE UNSUSPECTED ISLES"

(Rialto-Mutual—Three Reels)

REVIEWED BY HARVEY F. THEW

A RATHER intense drama, built along conventional lines, is this vehicle for the exploitation of Fania Marinoff, and a more or less capable supporting company. Considerable ingenuity and care has been used in the selection of the locations, and an acceptable whole is the result.

An American tourist entices a native princess from her people on a South Sea Island, and brings her to New York, where she dances in cafes and becomes the pet of Ned Astor and his gilded companions.

She is rescued from this life by an old sea captain, aboard whose ship she left the island, and is hidden in a New England village. Later she returns to her old home, to find that a rival has attempted to win the affections of her native lover. The rival repents, and the two girls plot revenge on the American who betrayed the princess. The ending is especially dramatic and the situations are well handled.

The cast in detail is: The Princess Castelene, Fania Marinoff; Lisa, her native lover, T. Morse Koupal; Claud Dixon, a New York clubman, John Reinhard; Lores, Castelene's rival, Flavia Arcaro; Ned Astor, a young millionaire, Sydney Mason; Grace Dunning, Helen Ronan; Uncle Ezra, keeper of the light, James Levering; Captain Gilroy, Phin W. Nares.

Miss Marinoff's dancing is an entertaining interlude in the dramatic action. John Reinhard lends able support as the dissolute clubman. The other members of the company are worthy of proportionate mention in their various roles.

Most of the settings are good in atmospheric quality.

"NEAL OF THE NAVY"

(Panama-Pathé—Third Episode)

REVIEWED BY HARVEY F. THEW

THE manner in which the interest is sustained thus far in this serial is promising. This chapter is entitled "The Failure," and is concerned with Neal's attempt to gain appointment to Annapolis. Much of the detail of the examination is slurred over in careless fashion, but this is necessary because there is so much else to be told. No trouble is spared in making the thrilling incidents as thrilling as possible, and the director is impressed with the fact that in such a serial none of the qualities of the action must be lost.

Neal takes the examination for the appointment, and his paper is the best among a large number submitted. Joe Welcher, his foster brother, however, is also a candidate, and in order to discredit Neal he slips a stolen set of the examination questions into his rival's pocket. They are found, and Neal is barred. Undismayed, the boy determines to join the navy anyhow, and enlists as an ordinary seaman, with the hope of working up to a "mustang" commission.

Lillian Lorraine, as Annette, is pleasant to look at, but thrown upon her own resources, as one is before the camera, she shows a surprising lack of histrionic ability. This is more than recompensed by the work of William Courtleigh, Jr., as Neal.

HELEN RELYEA NOT APPALLED BY FRIDAY THE THIRTEENTH

HELEN RELYEA, who formerly was prominent on the legitimate stage, was elected a member of the Vitagraph Stock Company on Friday, August 13. Miss Relyea considers it the luckiest day of her life, and is looking forward to making as big a success in motion pictures as she is on the speaking stage.

PRUDENTIAL FILM BEGINS CONSTRUCTION OF EXTENSIVE PLANT AT WORCESTER

Special to Motion Picture News

Boston, Sept. 1.

The Prudential Film Corporation has begun construction of its plant at the corner of Main and Stearns streets, in Worcester, Mass. There are 37,000 square feet of land in the plot, and on this site the company will build an administration building, open air stage, glass winter studio, scene docks and dressing rooms.

Edward B. Kinsila, photoplay studios architect, who is working on the plans for the proposed film city at College Point, L. I., visited Worcester this week and pronounced the site ideal for the company's purposes. The administration building, facing Main street, will be of Tudor style architecture and will be fronted by an ornamental fountain; the walls will be brick.

The main studio will be constructed entirely of glass, with a skeleton steel framework. In the rear of the studio facing an open court will be two glass doors, constructed so that their removal will necessitate but a few minutes' work. One side of the studio thus thrown open will give natural backgrounds to pictures calling for outdoor effects. Room will be left in the outer court for an artificial pond. The open air stage, will be 110 by 100 feet. The dressing rooms, scene docks and laboratories will be of brick with steel framework.

NORMA TALMADGE STAR IN NATIONAL FEATURE, "THE LEPER"

Special to Motion Picture News

Los Angeles, August 30.

At the National Film Corporation studio this week the production of the third feature was taken up under the direction of Bruce Mitchell. This will consist of six reels, and is entitled "The Leper." The story and scenario were written by Mr. Mitchell and Norma Talmadge, who will be featured in the production. It pertains to an eminent surgeon who contracted leprosy while working in the New York slums, who when forced to go to the leper colony is abandoned by his wife, who becomes infatuated for a time with another man of the "parlor snake" variety played by Alan Forrest. The story is to be published in book form and will soon be on the market. Scenes for this production were made in New York and Chicago. At the former city many were taken in the ghetto.

FILM PRODUCERS WILL BE READY TO RELEASE IN OCTOBER

Special to Motion Picture News

Los Angeles, Aug. 30.

OFFICERS of the Film Producers, Inc., are rapidly completing their arrangements and getting everything in readiness for their first release, which will be made some time in October, the organization of the company having been delayed because of matters pertaining to the character of the organization and peculiar conditions of the incorporation franchise.

The contract with Duehem Brothers, of San Francisco, for the making of all prints has been signed, and work of building the laboratory will be taken up immediately.

James A. White, with offices in the Longacre Building, New York City, who for ten years was associated with the Edison Company, and is now New York representative of the British Film Company, has been appointed Eastern representative for the Film Producers, and will take care of details in that territory

ALLEN TAKES "OLD GLORY" FOR SOUTHERN SEABOARD

J. B. ALLEN, vice-president of the Southern Film Corporation of Jacksonville, Florida, made a hurried trip from Jacksonville, and closed with W. H. Rudolph for F. O. Nielsen's Peace and Preparedness picture, "Guarding Old Glory," for North Carolina, South Carolina, Georgia, Florida, Alabama, Mississippi, Kentucky and Tennessee. The picture will receive its premier in the South Jacksonville, Florida, on Labor Day, under the auspices of the leading newspapers and prominent citizens of the town and the Navy League, after which it will be seen in the larger cities of the South.

The Southern Film Corporation is also handling "The German Side of the War" and "Little Sunset." Mr. Allen reports that he opened "The German Side of the War" pictures at the Victoria theatre in Charleston, South Carolina, last week, and played in one day to more than 4,000 people.

ONE-REEL FEATURES BY OCTOBER 22 IS KALEM PLAN

ACTING upon the result of its canvass of exhibitors, in which they expressed a preference for short pictures, rather than long features, the Kalem company will inaugurate a new policy and bring out a new series of films next month. William Wright, of Kalem, in making the announcement this week, said that beginning October 22 the two-reel picture released on alternate Fridays will be discontinued, and on every Friday an episode of "The Ventures of Marguerite" will be released.

"'The Ventures of Marguerite' will really be a one-reel feature," said Mr. Wright. "There will be a series of episodes, but all will be detached, and each will be a complete picture in itself. The picture will feature Marguerite Courtot, who has been selected, not alone for her beauty and ability, but because, to our minds, she typifies the young American girl who is to be the heroine of these pictures.

"Marguerite is to be the orphaned daughter of an extremely wealthy man, who gives her time and money to righting the wrongs she finds on every hand. Her various ventures lead her into unique adventures, but she maintains the character of the fresh, full-blooded, athletic American girl all the way through. Each venture will be a complete story in itself, and it will be our aim to make these single-reelers as snappy, entertaining and compact as a story can be made. We expect to tell as much in 1,000 feet of film in the way of a story as is contained in the average three- and even four-reel feature."

FAMOUS MODISTE SHOP IS BACKGROUND FOR KLEINE SUBJECT

FERLE HELLER'S internationally known modiste shop in Fifth avenue was last week used for a series of unique scenes in a forthcoming Kleine-Grandin subject, entitled "The Fashion Shop." All of madame's pretty manikins and many of her most beautiful sample gowns acted as a fitting background for the work of dainty Ethel Grandin.

Madame gave more than her consent. She personally assisted in the selection of gowns and permitted electricians to string a row of Allison-Hathaway lamps throughout the establishment.

"The Fashion Shop" will be released by George Kleine through the General Film Company in October.

FROHMAN AMUSEMENT WILL RELEASE THROUGH PATHE EXCHANGES

PATHÉ announces that the Frohman Amusement Corporation will, in the future, release its pictures through Pathé. This new alliance will be of great interest to the trade, and give even greater strength to the Pathé program.

The great resources of the Frohman Amusement Corporation in the way of valuable plays is too well known to require comment, and Gold Rooster play releases from them may be expected in the near future.

WARREN COMPLETES "DIVORCED," WITH HILDA SPONG, FOR EQUITABLE

EDWARD WARREN has completed for the Equitable company at the Crystal studios a five reel subject entitled "Divorced," featuring Hilda Spong, supported by a strong cast.

Mr. Warren recently produced several comedies featuring Margot Williams, whose hit in "Experience" is still remembered. He was for two years general director for Blache, now producing for the Metro program.

WINNIPEG CENSORS IN RABID ACTIVITY AGAIN

Special to Motion Picture News

Winnipeg, Can., Aug. 25.

From 133 reels, the ever-active board of Manitoba censors chopped out 299 pieces of film last month. The following reasons they assigned for their actions:

Threatening with gun, 36; robbery, 2; abuse, 3; shooting, 25; subtitles, 11; murder, 2; burglary, 15; letters, 15; suggestive, 18; kidnapping, 3; incendiarism, 2; vulgar, 11; cruelty, 6; stealing, 15; drugging, 3; disgusting, 7; infidelity, 10; assault, 6; knife scenes, 7; gruesome, 4; suicide, 5; blowing safe, 4; stabbing, 2; opening safe, 7; holdups, 7; contemplating suicide, 4; bribing, 6; suggesting murder, 4; prize fight, 1; lighting fuse, 2; fighting, 1; suggesting suicide, 3; insanity, 1; gambling, 1; barroom scene, 4; embezzlement, 2.

TABLOID REVIEWS FOR THE BUSY EXHIBITOR

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"Among Those Killed." (Biograph. Mon., Sept. 6.)—This is one of those little gems which frequently find their way into the legion of one-reelers. It is a clever story, cleverly presented. A man who has succeeded in wrecking the life of a rival by sending him to prison on a false charge, receives letters saying that his own life will be forfeited as soon as his victim is released.

As the fatal day draws near, he takes up his abode in a secluded cabin, but the letters find their way there, and his terror grows. Finally he receives a letter saying the prisoner is at liberty and is on his way to the cabin. In a panic the doomed man poisons himself; and after the poison has commenced to work, he picks up a paper and reads that his pursuer has just been killed in a railway accident. Hector V. Sarno and Alan Hale carry off the honors in the cast.

"A Difference of Opinion." (Biograph. Two reels. Tues., Sept. 7.)—A good comedy. Two doctors, summoned to attend to a "sick" baby in a mining camp, disagree oer its ailment, which is only natural, as one is a dentist and the other a veterinary, but each finds his followers, and finally the camp is divided into two opposing factions.

When the friction is at its height, the child's father returns, and recognizing the two "doctors," both are driven out of camp. Then it appears that the baby was not sick at all. Mary Malatesta, Joseph McDermott, William Ehfe, Frank Bates, Jack Drumeir and Herbert Barrington compose the cast.

"The Soul of Pierre." (Biograph. Three reels. Wed., Sept. 8.)—This story is adapted from Georges Ohnet's novel, and presented by a cast which includes Louise Vail, Franklin Ritchie, Charles H. Mailes, Gretchen Hartman, Vola Smith, Hector V. Sarno and Kate Bruce. A magnificent production has been given to the piece, and the striking story of a man who bequeathed his soul to another is elaborately worked out. The photography is of a high order, and the whole an attractive feature.

"The Broken Wrist." (Biograph. Thurs., Sept. 9.)—This is an unusual story and one of absorbing interest. It revolves around two doctors, one of whom discovers a new serum and wants to test it on a nurse. The other loves the girl and will not permit the experiment. The discoverer resigns, and the nurse goes with him to his new work.

Some time later the girl's lover calls on the other doctor, and in his absence sees the skeleton of a woman with a broken wrist. As the nurse had broken her wrist some time before, he is convinced she is dead, and he grapples with the doctor on his return. The nurse, however, proves to be alive, and all is explained.

"Oil and Water." (Biograph. Two reels. Fri., Sept. 10.)—This is one of the notable Biograph reissues, in which such actors as Henry Walthall, Lionel Barrymore and Blanche Sweet made their earlier screen appearances. The direction is by D. W. Griffith. The story is that of a young idealist who marries a successful actress. She is happy at home for a time, but the call of the stage is too strong, and she goes back, giving up her husband and child, with the statement that "oil and water cannot mix."

"At the Road's End." (Biograph. Sat., Sept. 11.)—In this story, the girl's dog gives warning of the character of a young contractor who seeks her hand. But her mother refuses to heed the warning, and gives the dog away. The contractor tries to abduct the girl in his motor car, but her sweetheart sees him, and pursues the auto on a trolley ear, leaping from the running board into the machine and overpowering the kidnapper. Isabel Rea, Jack Mulhall, Hector V. Sarno and Mrs. La Varnie are in the cast.

"A Quiet Little Game." (Essanay. Thurs., Sept. 9.)—Here is a swift piece of comedy growing out of a poker game. Two young men send fake telegrams to their wives, saying they have been called out of town. They then sit into the game, which is raided, and then flee to a nearby undertaker's shop, and hide in the bed.

In the meantime the wies hear their husbands have been killed in an accident, and hurrying to the undertaker they see the bodies in the bed. They pay the undertaker for funerals, and when the poker-players sneak home they find crape on their doors.

"Caught." (Essanay. Three reels. Mon., Sept. 6.)—This film is three reels of absorbing drama woven about love and politics, in which the probabilities are stretched to an extent which places it in the realm of melodrama. In an attempt to ruin the governor-elect, a newspaper makes use of the fiance of the governor's daughter to get hold of a document which it hopes will start a scandal.

The safe combination is stolen, the mails rifled, and the daughter's real sweetheart involved, but a maid who has been wronged by one of the conspirators straightens the whole thing out. Bryant Washburn, Edna Mayo, Richard Taber, Frederick Wood, Robert Russell, Thomas Comerford, F. A. Wade, Peggy Sweeney and Hugh F. Thompson compose the cast.

"His Crucible." (Essanay. Three reels. Tues., Sept. 7.)—Breaking his promise to his son Marsden, a wealthy widower, weds a young woman, and the lad leaves home with an adventuress. Later he is arrested with his companion for smuggling, and his father's young wife, who is a settlement worker, obtains his release.

The young man also becomes a settlement worker, and the adventuress attempts to win him back, but his step-mother again saves him, and proves to his father that he is reformed. The cast includes Nell Craig, John Cossar, Edmund V. Cobb, Betty Scott and Grant Foreman.

"The Fable of Hazel's Two Husbands, and What Becomes of Them." (Essanay. Wed., Sept. 8.)—Another of George Ade's fables, staged in the delightful Essanay manner. The young debutante first married an aged business man, who was a good provider, but no hand to trail after the bright lights. When he died she married a young man of good family who took three days to go out and buy a pack of cigarettes. As a happy medium she decided to buy a dog.

"Nearly a Bride." (Kalem. Tues., Sept. 7.)—Bud Duncan and Ethel Teare lead the fun-making in this picture. Bud is a young farmer, in love with the girl, whose parents have decided she shall wed Hercules. So Bud and the girl fix up a plot to make it appear the latter has been murdered. Hercules is so frightened he starts out on a long, swift "hike," but the plot is discovered, and Amos also is banished.

"When Thieves Fall Out." (Kalem. Two reels. Wed., Sept. 8.)—This is another of the "Mysteries of the Grand Hotel," staged with the same faithful attention to detail which has marked the other releases in the series. A gang plans to rob the display at the jewelers' convention, and introduces one of its members into the room in a trunk. The plot fails when the lieutenant turns on the chief and knocks him unconscious, giving a detective time to summon the police. There is an exciting water chase, in which the gang is foiled when the propeller of their launch is fouled.

"The Little Singer." (Kalem. Fri., Sept. 10.)—Alice Joyce is seen in this reissue as a street singer who is rescued from the slums by a musician and becomes a noted artist. Years later her benefactor tries to see her, but his note is intercepted by his mother. She finally reaches him, however, when she recognizes a strain from his violin, and all is understood. Earle Foxe and Mayme Kelso are also in the cast.

"Nerves of Steel." (Kalem. Sat., Sept. 11.)—Helen Holmes, the telegraph operator, in this "Hazard" helps foil a plan to liberate convicts being taken to prison. The gang cuts the engine loose from the train, and start it runing wild down the track. Helen induces the foreman of the wrecking crew to run his derrick along a parallel track, and when abreast of the engine she drops fom the derrick onto the tender, rushes into the cab and shuts off the steam.

"Teasing a Tornado." (Lubin. Mon., Sept. 6.)—This picture is not up to the usual standard of Romaine Fielding's work, either as regards plot or acting of the principals. The story is of the tormenting of an awkward cowboy called Tornado Jack. Some Easterners, especially Laura, niece of the ranch owner, invite him to a party and then make fun of him.

For revenge he holds them up in mock fashion with a pipe as a weapon. Their fright satisfies his wounded vanity. When a real bandit actually does hold them up, he rushes to the rescue, thus heaping coals of fire on their heads.

Jack Lawton is the Tornado; Vinnie Burns, Laura.

"Finn and Haddie." (Lubin. Tues., Sept. 7.)—Written by Frank Moulan and Denman Maley, well known comedians, the scenario is an excellent vehicle for their talents. The directing is well done by Percy Winter.

The situations are ludicrous, and while slap stick is not altogether eliminated, it does not reign supreme.

Briefly the story is: Fergus Finn and Herman Haddie, getting the "hook" as actors, apply and obtain places as cooks in a fashionable home. Their laughable mishaps are many, ending in a grand climax when the pearls of the "missus" are inadvertently placed by them in the ice box, while the eggs repose in the safe. As this mistake, however, saves the jewels from burglars, the near cooks hold down their job. The comedians are supported by Walter Law, Ada Charles, Frank Smiley, Frances Samson and Mary Rowan.

"Jealousy." (Lubin. Fri., Sept. 10.)—Here is a good example of an interesting story, with the climax worked out in an unsuspected manner, and yet told in the limits of a one reeler. Will Bradley is so jealous of his friend, Bob Walker, that even when Nellie Birch chooses him in preference to Bob and they have a happy home and a little son, he still cherishes the green eyed monster.

When Bob is to visit them, Will sees all sorts of things happen, ending in his wife's elopement and desertion of her child. Her downfall, Will's pursuit and murder of Bob follow.

As the unhappy man is arrested by the police he awakens to find it all a dream, and Bob enters with a surprise in the shape of a bride. Robert Gray, George Routh, Dorothy Barrett and Helen Eddy are the creditable cast.

"Queenie of the Nile." (Lubin. Sat., Sept. 11.)—The best thing that Epes Sargent has written and Arthur Hotaling produced for Billie Reeves in a long time. The Egyptian atmosphere in which the scenes are cast gives a chance for some elaborate sets which heighten the absurdities of the action by their very contrast.

Mae Hotely is at her best in the part of the crazy patient who imagines herself Cleopatra. George Clark as the physician has a good "bit" and looks well in his Egyptian togs. Patsy DeForest also has a good chance as Charmian. Billie Reeves stumbles around in his usual fashion as the mock Anthony until Cleopatra regains her reason, then he loses his job.

"Romance as a Remedy." (Lubin. Two reels. Thurs., Sept. 9.)—An utter impossible plot, yet its development and the comedy element which events bring out will make it popular with some, especially among very young girls.

Ann is so crazy about romance that her fiance, Jack, wants to teach her a lesson before marrying her. Nora, secretly in love with him, advises him to have Ann abducted at the church. Dick, a friend of Nora, impersonates the highwayman. Ann is carried to a safe place, but instead of being cured of her romantic notions, proceeds to fall in love with and marry her bold abductor.

Nora's scheme works her way, as she finally captures Jack. Two hayseeds furnish the comedy element. Shannon Fife wrote the scenario and it was produced by Joseph Smiley with Lilie Leslie, William Cohill, Clarence Elmer and Ann Carmichael taking the leads.

"The Mystic Bell." (Selig. Two reels. Mon., Sept. 6.)—An absorbing story of a young lawyer about to be married, who is tempted to invest all his savings, the money laid aside for a home, and finally money entrusted to him, in stock speculations, which fail. He is about to commit suicide when he discovers that the whole experience is a vision of things as they might have been, shown to him in a crystal ball by Huri, an East Indian.

"Never Again." (Selig. Tues., Sept. 7.)—Tom promises his sweetheart to stop drinking, but he slips, and in a bar-room brawl shoots a friend. He flees, not knowing the man was only slightly wounded, but the sheriff, plotting with Tom's sweetheart, pursues and arrests him for murder. Tom is in the depths of despair, when his supposed victim appears. The young man is cured of drinking. Tom Mix is featured in this picture.

"Into the Dark." (Selig. Sat., Sept. 11.)—F. McGrew Willis wrote this story. Ruth flees to the city with Clark. Her brother pursues the pair. Clark becomes conscience striken on reaching the city, but before Ruth learns the manner of man he is, she is shot by a burglar.

Her brother finds her in a critical state, and is told by the physicians that only blood transfusion will save her life. Believing her life not worth saving he refuses, but Clark volunteers, and gives up the blood at the cost of his own life.

"'Neath Calvary's Shadow." (Selig. Three reels. Thurs., Sept. 9.)—Reviewed elsewhere in this issue.

"Mr. Jarr and the Visiting Firemen." (Vitagraph. Mon., Aug. 30.)—In the seventeenth of his family troubles, Jarr poses before the Small-town Fire Company as a real fireman from the city. His popularity is remarkable, and Mrs. Jarr is anything but pleased when she sees her hero husband parading down the street, surrounded by the village beauties. He has to fake a fire and rescue in order to square himself. Besides Harry Davenport, the producer, and Rose Tapley, the cast includes Paul Kelly and Audrey Berry.

"The Kidnapped Stockbroker." (Vitagraph. Two reels. Tues., Sept. 7.)—A reporter figures prominently in the search for the broker, who disappears after threatening his partner for misuse of the firm's money. With the aid of a clever girl, the reporter locates the man in a haunted house, but is himself seized by a band of thieves, who set fire to the building. The broker is rescued with great difficulty and the reporter "makes good" on his search.

"Mrs. Jarr and the Society Circus." (Vitagraph. Mon., Sept. 6.)—More than usually delightful is this chapter in the troubles of the Jarrs. Mrs. Jarr and Mrs. Smith are snubbed at a fashionable summer hotel, and in revenge they send for Gertrude, the Jarr servant, who is introduced as a countess. The society circus is too much for Gertrude, and she joins the performers, breaking up the plot and the circus. Rose Tapley, Eulalie Jensen and Harry Davenport have the principal roles.

"The Siren." (Vitagraph. Wed., Sept. 8.)—This is a comedy in which Margaret Gibson is a country girl, in love with a city chap. After he has led her out of a dansant she realizes that he considers her merely a child, so adopts real siren ways in order to attract attention. She gets into a lot of trouble, but is successful. Alfred Vosburgh, Anne Schaefer and Gretchen Lederer are also in the cast.

"The Romance of a Handerchief." (Vitagraph. Thurs., Sept. 9.)—Through a handkerchief, used to bandage the hand of a girl injured in a railway car, John Harmon gets into trouble with his wife. There are a number of exciting situations and absorbing scenes which make an attractive picture. In the cast are Maurice Costello, Leah Baird and Van Dyke Brooke.

"Unlucky Louie." (Vitagraph. Fri., Sept. 10.)—In this picture Sidney Drew is featured without Mrs. Drew. As Louie he regrets giving up the comforts of jail life, and tried to get back. Theft, arson, assault—all fail, and he is rewarded instead of arrested. Finally he is elected an official of the village, and accepts the fact that he is through with jail life forever. Francis Le Roy and L. Case wrote the scenario.

"One Performance Only." (Vitagraph. Three reels. Sat., Sept. 11.)—In this Broadway Star Feature an actor's make-up and a "poison needle" are two novel factors. Orme, a clever thief, induces a great impersonator to help him in a robbery. The impersonator makes up as a noted jeweler, after the real man has been rendered unconscious by an injection of drugs, and the jeweler's wife robbed.

Detectives placed on the trial finally discover how the thing was done, and one of them makes up also as the jeweler. In this guise he so frightened the impersonator that he confesses the plot, and soon he and the thief are serving time at Sing-Sing. Thomas R. Mills, Lionel Adams, Garry McGarry, Templer Saxe, Eulalie Jensen, Stanley Dark and Charles Eldredge compose the cast.

MUTUAL PROGRAM

"Only a Messenger Boy." (Keystone. Two reels. Aug. 23.)—Excitement rules throughout this film, and there are extravagances which will call forth howls of delight. The messenger boy, caught between such millstones as the mayor's office and the delegation of visiting women, gets into all kinds of trouble, culminating when he is locked into a safe, the safe thrown from a lofty window, loaded onto an automobile, and finally blown unto the clouds, where it sails around until it drops into a river. There are chases by land, air and sea, and disaster when the handcar runs off an open drawbridge.

"A Leap for Life." (Rodeo. Thurs., Sept. 1.)—This is a melodrama of the wild Western type, full of action and thrills. Williams, a wealthy miner, takes his daughter, Lillian, for a trip to the Western mines, where he made his fortune twenty years before. There he is recognized by a man and a girl, both of whom accuse him of having wronged them in the old days.

They resolve to revenge themselves through Lillian. The first attempt fails, but the second attempt consists in tying Lillian to an empty stage coach and sending it dashing toward the brink of a precipice. She is rescued by a dashing young man in an automobile. The revengeful girl, who has fainted on the railroad track, is also rescued by a cowpuncher with a lariat, and the arch conspirator topples off a cliff to his death.

"Man and the Laws." (Gaumont. Two reels. Thurs., Sept. 2.)—The strong scene of this picture is laid in a jury room as the jury is debating the verdict in the case of a man accused of murdering his sister's betrayer. Finally one of the jurors, who has been holding out for acquittal, tells a story of how his own sister was led astray, and in seeking to punish the man responsible he was saved from a crime by the young man falling under the wheels of a railway train. The jury votes for acquittal.

"A Bully Affair." (Beauty. Sat., Sept. 4.)—A very amusing comedy showing how a stranded vaudeville actor stages a bull-fight in a country town. The village belle falls in love with him and everything goes fine until the two country bumpkins, who had been playing the part of the "bull," get their hands on a bottle of whiskey. The "bull" acts very peculiarly in his encore appearance, and eventually falls apart, disclosing to the irate audience that they have been fooled by the flashily dressed toreador. John Steppling and Beatrice Van appear in this picture.

"A Question of Honor." (American. Sat., Sept. 4.)—A Western drama featuring Vivian Rich, Walter Spencer and Jack Richardson, which shows how a miner father saves his daughter's husband from being sent to prison and at the same time keeps his word about selling the mining claim.

"The Father." (Reliance. Two reels. Sat., Sept. 4.)—Sent to prison for seven years by a wealthy manufacturer, Bill Kenare vows vengeance, and, escaping from his cell, plots with others to kidnap the manufacturer's little son. He is about to carry out the plot when he sees his wife in the garden of the millionaire's home and from her learns that the manufacturer has been taking care of Mrs. Kenare and her boy while the husband was in prison; the boy he was about to steal is really his own. Overcome, Kenare returns to prison to serve out his term.

"From the River's Depths." (Tanhouser. Sun., Sept. 5.)—Several unusual features are introduced in this drama, and the action is cleverly arranged. The story is that of an escaped convict, who finds the clothes and credentials of a titled Englishman by the river's bank and impersonates their owner, opening a bank account and paying his attentions to the banker's daughter.

Through a portrait in a paper she discovers he is an impostor, and to avoid exposure he attempts the banker's life. Discovered and pursued he leaps to death in the river, his body settling on the bottom beside the skeleton (presumably) of the man he has been impersonating.

"The Unsuspected Isles." (Rialto. Three reels. Wed., Sept. 8.)—Reviewed elsewhere in this issue.

"Her Oath of Vengeance." (Majestic. Two reels. Sun., Sept. 5.)—This is an exciting story of a plot among the Russian workers in a California cannery. Sergius, a fugitive, is employed at the cannery, with his daughter Sophia; and Ivan, the overseer, who knows the Russian's political record, buys the girl for $500.

The owner's wife protects Sophia, and Ivan forces Sergius to incite a strike, preparing a bomb to blow up the works if the men are unsuccessful. Nicholas, the girl's sweetheart, finds the bomb and saves the cannery, but Ivan is killed.

"Over and Back." (Komic. Sun., Sept. 5.)—Another vehicle for Fay Tincher in her amusing exploits. Ed, barred from Fay, finds a way to reach her by a clothesline and pulley, by which he can pull himself across the area to her room. His rival sees the scheme worked and changes the terminus of the line, so that on the second trip Ed rides into papa's room. Ed retaliates by getting both papa and his rival dangling on the line, while he and May run off to the minister.

"The Indian Trapper's Vindication." (Reliance. Mon., Sept. 6.)—Dark Cloud is falsely accused of robbing the trader's store and ordered to leave the country. As he wanders through the woods he hears cries for help, and rushes to the river in time to save the trapper's two small children from going over the falls in their canoe.

While starting them back to camp, a shot reveals a quarrel between the real thieves, and Dark Cloud is instrumental in running them down and recovering the stolen money. Dark Cloud, Bert Hadley, Alice Pettus, Paul Willis, Mildred Harris, Art Ortego and Charles Gorman compose the cast.

"Pansy's Prison Pies." (Falstaff. Mon., Sept. 6.)—This is an unusual comedy, built around Pansy's village restaurant, and her perfect pies and doughnuts. A drummer, who wins her affections, is arrested by the local policeman, a rival, and locked up. Pansy showers pies on him in jail, and he takes the shape of a balloon.

She finally smuggles in a saw, and he severs the bars, stuns the policeman with a loaf of prison bread, and start the escape. The other convicts see the bars sawed off, and all break into the drummer's cell to escape, but the drummer is so full of pies that he sticks in the opening and prevents the escape of the others. For this he is rewarded with the shield of the policeman.

"For Love of Mary Ellen." (Majestic. Tues., Sept. 7.)—A charming little story of a wealthy boy who shuns the companions of his own set and chooses to play with Mary Ellen Rafferty, whose mother keeps the little newsstand and tobacco shop on the corner. Mrs. Rafferty falls ill and the little family is in despair when the boy gets an idea from a street beggar. He gets a tomato can and a sign: "Pity a blind widow with six children," and waits on the corner for aid. Chief Justice Jones happens along, and on investigating the strange sign, learns of Mrs. Rafferty's plight, and all is made well.

"The Family Doctor." (Reliance. Wed., Sept. 8.)—Osborne Peters opposes the marriage of his daughter Alice to young Dr. Montrose, and the latter is compelled to visit her secretly. The family physician, the unscrupulous Dr. McGrew, knowing of the trouble, hypnotizes the old man and induces him to will his fortune to a nurse with whom McGrew has an understanding that the money is to be shared up.

"Jerry and the Gunman." (Cub. Thurs., Sept. 9.)—George Ovey has unusual opportunities for being funny in this burlesque on Western "bad men," and he takes advantage of them. The gunman is a rival of Jerry's, and seeing the impossibility of competing with a portable arsenal, the little comedian finds there is a price on his rival's head, and so turns him over to the police. He gets the reward, but also gets locked up and thrown into the same cell with the man he has betrayed. It is a serious situation for Jerry, but he gets out of it in his own unique style.

"Brand Blotters." (Eclair. Two reels. Thurs., Sept. 9.)—This is an exciting story of plot and counter plot among cowboys and outlaws over Melissy, a girl of the plains. One of the outlaws, jealous of the sheriff, makes up to resemble him, and when he is sure the girl can see him, reburns the brand on a cow. Accused by the girl, the sheriff denies the charge, but she casts him off.

Later the girl is captured by the outlaws, and at the point of a pistol compelled to marry their leader. The bridegroom is about to carry her away when the sheriff appears to the rescue; there is a fight and the outlaw is hurled off a cliff.

UNIVERSAL PROGRAM

"A Game of Love." (L.-Ko. Wed., Sept. 1.)—The rivals in love again; this time they are Reggie Morris and Fatty Voss. It's only a fair picture with few real laughs, save for the titters provoked by the ridiculous physique of Fatty.

"Animated Weekly, No. 182." (Wed., Sept. 1.)—Scenes depicting the disaster caused by the storm in Galveston, Texas; the recent Baby Parade at Asbury Park, N. J.; thirty-two governors of states throughout the country witness parade in Boston, Mass.; testing twelve-inch mortars at Fort Totten, N. Y.; two interesting scenes from the war zone, and a patriotic cartoon

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by Hy Mayer, are the prominent events in this number.

"A Little Brother of the Rich." (Broadway Universal Feature. Five reels. Mon., Sept. 6.) —Reviewed at length elsewhere in this issue.

"Their Happy Honeymoon." (Nestor. Mon., Sept. 6.)—The Nestor comedy company has pictured scores of honeymoons during its existence, all of which have been productive of a great amount of laughter. This one containing a rather hackneyed story smattered with some original situations is a fitting example of what the company can do. Eddie Lyons and Lee Moran are the leads.

"Sh—Don't Wake the Baby." (Rex. Tues., Sept. 7.)—A fair comedy revolving about the pains taken by the Newparents to keep their child asleep. Ben Wilson and Dorothy Phillips are featured.

"Silk Hose and High Pressure." (L-Ko. Three reels. Wed., Sept. 8.)—This is one of the best low comedies that the L-Ko organization has turned out. Billie Ritchie, Louise Orth and Henry Bergman are featured. Ritchie's foolish adventures with a burlesque queen make the plot. An amusing incident is the scene in which Ritchie, pointing a hose straight in the air, balances a man on the summit of the stream. There is much trick work in the three reels.

"Both Sides of Life." (Laemmle. Three reels. Thurs., Sept. 9.)—The scenario for this picture was prepared by L. V. Jefferson. It is a very good story, but Director Bob Leonard has not developed it with an eye to all its possibilities. The main idea is reached when a minister, who has been allowing himself to be enamored by a notorious married woman, thinks of the purity of a poor little girl he has seen in church, and mends his ways in the nick of time.

As a whole the picture will interest. The development of the several plots is entertaining, while the leads are competent. They are Ella Hall, Maude George and Wyndam Standing.

"The Finest Gold." (Big U. Thurs., Sept. 9.) —This drama featuring Murdock MacQuarrie and Hazel Buckam will be reviewed next week.

"Crime's Triangle." (Imp. Two reels. Fri., Sept. 10.)—This is essentially a King Baggot picture, and as such it is very good. His employer and his brother, both being more or less lacking in morals, commit crimes and then lay the blame to him. The death of the employer, who is the real villain, gives King a chance to lift his brother from out the depths. This is interesting at all times and should be warmly received by the followers of King Baggot.

"The Country Circus." (Victor. Fri., Sept. 10.)—An enjoyable comedy of interest to children in particular, but a welcome change to grown-ups from the ordinary run of dramas and comedies. Violet McMillan is featured.

"At the Beach Incognito." (Joker. Fri., Sept. 10.)—One of those hurly-burly Joker farces staged at the beach and containing many mirth-provoking scenes. Max Asher, Gale Henry and the usual supporting cast appear and do their customary appropriate work.

"In the Sunset Country." (Bison. Three reels. Sat., Sept. 11.)—An old-time Western drama, with all the accouterments of such a picture. There is a demand for such pictures, so this one, with Sherman Bainbridge and Luella Maxim playing the leads with customary gusto, should be well received. The scenes are most realistic, while the photography is good. The story, which verges on the melodramatic in several places, holds the interest all the time.

"Agnes Kempler's Sacrifice." (Gold Seal. Two reels. Sun., Sept. 12.)—This was the first feature made at the West Coast studios, featuring Hobart Henley. Cleo Madison divides the honors with the male star. Others who appear in the cast are Agnes Vernon, Jean Hathaway, Ray Hanford and Hilda Sloman—a distinguished aggregation. It is too bad that the very good efforts of this collection of Universal stars should be wasted on a story of such mediocre qualities.

Its ending is unsatisfactory and the plot is illogically developed. The center of attraction is a young man who marries on the quiet. Later he is forced to marry another girl by her father. At last all comes out, and the first wife leaves. Later the other dies, and then the mother brings the other woman out of the underworld to live again with her son.

"His Last Word." (Laemmle. Sun., Sept. 12.) —A subject featuring old Daddy Manley is sure to be welcome among every variety of audience. Its sympathetic qualities are great and the story incorporated in this picture contains a lasting appeal. Daddy is a real fixture on the Universal program as his work is always appreciated.

"The Broken Coin." (Universal Special. Eleventh chapter. Two reels.)—This number called "The Clash of Arms," unlike the preceding chapter which was practically entirely chase, is almost totally one long and lasting fight. Kitty, Count Frederick and Rolleaux have united forces against the soldiers of the kingdom of Grahaffen.

A large band of soldiers pursues the three all over the mountaintops, but are unsuccessful in their endeavors to capture the fugitives. At last they are completely routed by the men of Gretzhoffen. Back in Gretzhoffen once more, Kitty resolves to explore the torture chambers of the royal palace. The instalment stops at a most exciting moment when Kitty has fainted from some sight that is invisible to the eyes of the audience.

PATHE EXCHANGE INC.

"The Romance of Elaine, No. 12." (Pathé. Two reels.)—With "The Triumph of Elaine," this record of trouble ends. Elaine is captured by the "gang," but the capture is costly, as it reveals the secret submarine harbor, an aeroplane is requisitioned and a new-fangled torpedo is sent after the enemy submarine, which is blown into small toothpicks. The mysterious Professor Arnold reeals himself as the missing Craig Kennedy, and everybody is happy.

"Matrimonial Bliss." (Starlight.)—Heinie and Louie get into considerable trouble on account of the fact that the latter wins the beautiful young lady. Heinie, in a jealous rage, annoys the guests at the wedding by such innocent tricks as pushing the bride into a bathtub, rolling a barrel downstairs onto Louie, pouring water on the preacher and bridal party, and blowing up the house by means of powder in the wedding cake. In the end both Heinie and Louie are hurled from a window.

WORLD FILM CORPORATION

"Letters from Bug to Gus. No. 5."—One of best of the U no me Al series. Bug wins a game for the Cubs with a homer in the ninth with the bases full. Therefore he gets in solid with the girl. Percy gets sore and asks for a chance to break into the percentage column. He gets hit and takes first base and then is ordered to steal second. He steals it and runs all around Chicago with it. Many well known players of the Boston, New York and Chicago teams are shown.

CORPORATION STATISTICS

(New incorporations, increases in capital stock and dissolutions are noted here.)

At Albany, N. Y.:

THE BECK AMUSEMENT COMPANY, New York. To own and lease theatre and conduct performances. Capital, $10,000. Directors, Samuel Beck, Louis B. Schindler and Herman Schoenbach, Grand Opera House, New York City.

SHEA THEATRE COMPANY, INC., Buffalo. To construct, manage, operate theatres and moving picture houses. Capital, $10,000. Directors, Pliny B. McNaughton, Joseph F. Wadsworth and Lester F. Gilbert, 77 West Eagle street, Buffalo, N. Y.

SHEA HIPPODROME COMPANY, INC., Buffalo. Capital, $10,000. To construct, manage and operate theatres and moving picture houses. Directors, same as above.

PHOENIX FILM CORPORATION, New York. Motion pictures. Capital, $10,000. Directors, Ike Schlank, Morris Meyers and Abraham Breitbard, 320 Broadway, New York City.

A. W. AMUSEMENT COMPANY, New York. Moving pictures. Capital, $1,500. Directors, Wolf Bass, Aaron Kinkon and Grace Binkon, 15 West First street, Bayonne, N. J.

INTERNATIONAL PUBLICITY FILM CORPORATION, New York.—Capital, $100,000.

At Cedar Rapids, Ia.:

THE STRAND THEATRE COMPANY, of Cedar Rapids. Capital stock, $60,000. Incorporators, M. Ford A. J. Diebold and H. E. Spangler.

At Dover, Del.:

AMERICAN PHOTOPLAY EXHIBITORS' CORPORATION, Wilmington. Incorporators, Herbert E. Latter and Norman P. Coffin, Wilmington; Clement Egner, Elkton. Capital, $3,000,000.

At Boston, Mass.:

THE STANDARD PHOTOPLAY DISTRIBUTORS' COMPANY has been incorporated in Boston, with a capital of $5,000. Directors, William E. McKee, president; V. H. Mayr, of Jamaiace Plain, treasurer, and E. M. Shaughnessy.

At Springfield, Ill.:

THE STRAND PHOTOPLAY COMPANY, of Chicago. Capital stock, $10,000. The company is to manufacture and deal in photoplays, moving picture devices and amusement enterprises of all kinds. The incorporators are William W. Wheelock, Frederick J. Newey and Vernon C. Seaver.

REELPLAY'S CORPORATION, of Chicago. Capital stock, $25,000. The company is to manufacture and conduct moving picture plays and films. The incorporators are Theo. P. Murphy, N. C. Lochemes and Eugene H. Goodrick.

THE FILM LIFE EXTENDER COMPANY, of Chicago. Capital stock, $2,500. The company is to preserve and renovate waterproof films. Incorporators are A. B. Seenlenfreund, Jonas Sternberg and L. M. Seelenfreund.

At Harrisburg, Pa.:

THE AMBRIDGE AMUSEMENT COMPANY, of Ambridge, Beaver county, Pa. To own and operate amusement places, including motion picture theatres. Capital, $5,000. Incorporators, Charles Goldstein and Ben Lubic, of Ambridge, and J. W. Redden, 7615 Hamilton avenue, Pittsburgh.

THE PHOTOPLAY REVIEW COMPANY, of Philadelphia. Capital stock, $10,000. To print and publish a magazine relating to motion pictures. Incorporators are: George W. Downes, Jr., 1224 Spruce street; Walker B. McConnell, 1416 North Thirtieth street, and Mae L. Downes, 1224 Spruce street, all of Philadelphia.

At Indianapolis, Ind.:

GOSHEN AMUSEMENT COMPANY, South Bend Ind. Amusements. Capital stock, $1,500. Directors, Charles J. Allardt, S. H. Miller and George Harrop.

THE BUSCHMAN-TRAUB COMPANY, Indianapolis. Capital stock, $5,000. To operate moving picture shows. Directors, F. W. Buschmann, C. R. Traub and S. K. Ruick.

At Sacramento, Cal.:

EXCELSIOR FILM MANUFACTURING COMPANY, of Los Angeles. Directors, Capt. H. M. Joss, D. P. Sullivan, J. H. Fishender, W. C. De Witt and Lelia De Witt. Capital stock, $24,000. Subscribed, $50.

THE BANNER MOTION PICTURE COMPANY has been incorporated at San Francisco, Cal., with a capital stock of $10,000. Incorporators, N. D. Stewart, C. Anderson and R. H. Cross. This concern will locate at San Mateo, according to present plans, and will use a portion of the studio owned by the Liberty Film Company.

At Portland, Me.:

THE NATIONAL MOVIE MAGAZINE CORPORATION, Portland. To print, publish, etc., books, magazines, etc.; manufacture and deal in moving pictures, films, machines, cameras, conduct theatres, etc. Capital, $1,000,000.

At Detroit, Mich.:

THE ARTONE FILM CO., organized some time ago to produce motion pictures, has reduced its capital stock from $100,000 to $50,000.

At Frankfort, Ky.:

Articles of incorporation of the GEORGETOWN AMUSEMENT COMPANY of Georgetown have been filed at Frankfort, Ky. Capital stock, $31,000. Incorporators are Buford Hall, George D. Lancaster, L. H. Sublett, Jennie G. Sublett and A. B. Barkley, Jr.

At Seattle, Wash.:

REO FEATURE FILM COMPANY, Seattle.—Capital stock, $2,700. Incorporators: C. C. Leader, W. S. Brown and W. J. Kramer.

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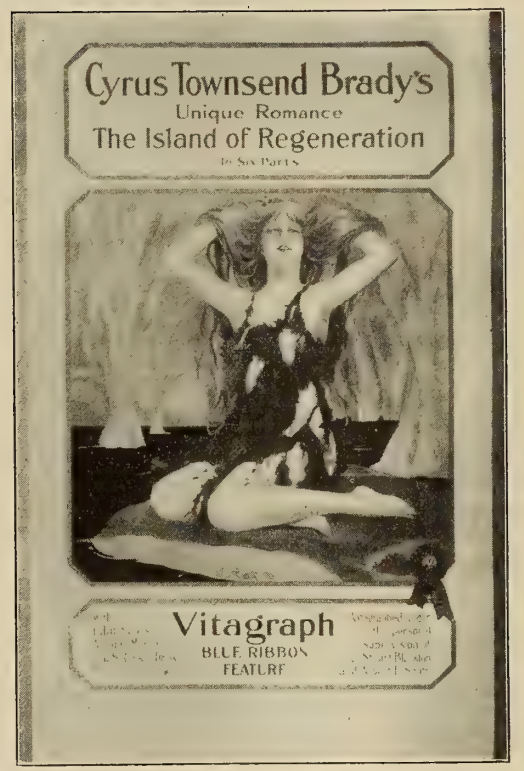
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Centaur Film Co., 670-682 Ave. E, Bayonne, N. J.
Industrial Moving Picture Co., 223-233 W. Erie St., Chicago.

PICTURE MACHINES & SUPPLIES

Calehuff Supply Co., 1301 Race St., Philadelphia.
Sweeley's Photo Supply House, 514 Erie Ave., Renova, Pa.

PRINTING

The Winthrop Press, with which is consolidated the Chasmar-Winchell Press, 141 E. 25th St., New York.

REWINDERS

Williams, Brown & Earle, Inc., 913 Chestnut St., Philadelphia, Pa.

TICKETS

Rees Ticket Co., 400 S. 10th St., Omaha, Neb.

UNIFORMS

Fechheimer Bros. (Union-made), Cincinnati, Ohio.

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We rent lists of or address contemplated or existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving to you of from 30 to 50% in postage, etc.

N25

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Addressing, Multigraphing, Printing, Typewriting.

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

TABLE OF CONTENTS

THE EXHIBITOR AND THE NEWSPAPER (Wm. A. Johnston) 37

EDITORIALS 38

Ohio Politicians Block Anti-Censor Move 39
Year's Hard Work Brings World Film to Front 41
Associated Release Inaugural Set for Sept. 13 43
Fans in Movie Game to Get $150,000 in Prizes 45
Amusement Feast for Public is Quality Hope 47
Eastern Film is Latest Producing Corporation 49
Scenario Writing a Difficult Art 55
Eleven Acres for Vitagraph in Hollywood 39
Superior Film Begins Production Near San Diego 39
Mammoth Studio of Federal for Metro 40
Pierce Attends Paramount Convention in Chicago 40
"Let Me Carry the Message, General," is Girl's Cry 42
Moore is a Fixed Pole in Battery of Screen Comedies 43
Margarita Fischer "Beauty" Star with Equitable 44
Pickford and Barrymore for September Releases 44
Baltimore Excited over Beauty and Ability Contest 45
Crane Wilbur of "Perils of Pauline" with Horsley 46
Essanay New Stages to Cost $150,000.00 47
Malitz Makes Plain His Attitude in "World" Attack 48
California's Balmy Climate Enthralls Pavlowa 48
Second Boatload of Fox Beauties Off For the West Indies. 50
Unfinished Plant No Stay to Lubin Picture Making 55
Lubin and Vitagraph Add 2 Features to V. L. S. E. 55
"Screen Drama Equals Grand Opera"—Farrar 56
V. L. S. E. Contracts Elastic for Unlimited Returns 56
Daniel in the Lion's Den Had Nothing on Bonavita 56
Doubting Thomases See Universal Put on Stunt 71
Metro Completes English Marketing Arrangements 76
Jack Henderson Known to Broadway Audiences 76
Pathe Launches 14,000-Mile "Seeing America" Tour 79

DEPARTMENTS

Live Wire Exhibitors 57
Among the Exchanges 58
Film News From Foreign Parts 61
Looking Ahead With the Producers 63
In and Out of Los Angeles Studios 65
New Laws and Court Decisions 69
Bouquets and Brickbats 70

REVIEWS

Continental Girl, The (Continental) 84
Call of the Dance, The (Kalem) 81
Heart of Jennifer (Famous Players) 81
Impostor, The (World) 82
Irish in America, The (Lubin) 83
In Trust (American) 85
Little Brother of the Rich (Broadway Universal) 80
Mind Over Motor (Essanay) 83
Man Trail, The (Essanay V-L-S-E) 84
Majesty of the Law (Bosworth) 82
'Neath Calvary's Shadow (Selig) 82
Neal of the Navy—Episode 3 (Panama-Pathe) 85
Phantom Happiness (Lubin) 80
To Cherish and Protect (Vitagraph V-L-S-E) 81
Unsuspected Isles, The (Rialto-Mutual) 85
Whirlpool, The (Essanay) 83
Wild Cat, The (Lubin) 83
Yankee from the West, A (Mutual Master Picture) 80
General Program 87
Mutual 88
Universal 88, 90
Pathe 90
World 90

RELEASE CHARTS

Calender of Current and Coming Releases 98, 99
Release Dates for Ready Reference 112, 114
Feature Releases Current and Coming 116

ACCESSORY NEWS SECTION

Hallberg Helps 136
Building and Furnishing 140
Directory of New Theatres 143
Music and the Picture 146

ROLL TICKETS ABSOLUTELY GUARANTEED
Specially Printed, One Wording
Sample Order of 100,000 for $8.00 Shipped Promptly
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Your negative developed, printed and titled complete
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BOX OFFICE TROUBLES
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FULCO FULCO FULCO

SAMPLE SLIDE 10c.
NIAGARA SLIDE CO.
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The English Trade Journal of the Moving Picture Industry
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"BODY AND SOUL"

AN intense story ideally suited to varying scenic effects and giving extraordinary range for the talent of this well known star, and opportunity to the cast of actors in her support.

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Most important to every exhibitor is the announcement that hereafter this company will combine the proven quality of its photo-dramas with the equally unexcelled service and public confidence which the name Pathé has always assured.

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Increases Your Daily Business Associate

We are releasing a weekly program of 12 reels, of heart touching drama

Releases Week of September 13th

TWO-REEL DRAMAS

"The Price She Paid"
(Santa Barbara)
Featuring Fritzi Brunette

"For His Wife's Sake"
(Navajo)
With Chas. K. French and Lucille Younge

"A Shattered Romance"
(Deer)
Featuring Lillian Wiggins

"His Masterpiece"
(Liberty)
Featuring Emory Johnson

ONE-REEL COMEDIES

"Love and Installments"
(Federal)
With Al Ray and Will Rez

"Curing Bill"
(Banner)
With Bill Stinger and Myrtle Pippin

TWO-REEL COMEDY

"Fast and Furious"
(Ramona)
Featuring Rube Miller

Releases Week of September 20th

TWO-REEL DRAMAS

"A Kentucky Girl"
(Navajo)
With C. K. French and Lucille Young

"Devoted Son"
(Liberty)
Featuring Emory Johnson

"A Cattle Queen's Romance"
(Ramona)
With Art. Accord and Edith Sterling

"Accusing Finger"
(Empire)

ONE-REEL COMEDIES

"A Watery Romance"
(Federal)
Featuring Al Ray and Will Rex

"Happy Awakening"
(Alhambra)

TWO-REEL COMEDY

"Borrowing Hogan"
(Santa Barbara)
Featuring Ann Kromann and Charles James

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comprising fetching comedies and the highest class in one and two parts.

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Grand Prix Photoplays

We will release on September 20th

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A Great Drama in Five Parts

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LILLIAN WIGGINS

COMING

Marguerite Clayton

the well-known photoplayer in

"THE BLACK HEART"

Five Parts

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The following exchanges, with others to be announced later, will handle THE ASSOCIATED PROGRAM throughout the United States:

New York City
Variety Films Corporation, 126-132 W. 46th St.

Washington, D. C.
Electric Theatre Supply Co.

Atlanta, Ga.
C. E. Buchanan, 65 Walton St.

Philadelphia, Pa.
Electric Theatre Supply Co., 13th and Vine Sts.

San Francisco, Cal.
Kulla & Cohen

Salt Lake City, Utah
Exhibitors Film Exchange, Judge Bldg.

Los Angeles, Cal.
Kulla & Cohen

Toledo, Ohio
Detroit-Kriterion Film Service, Inc., 183 Jefferson Ave., Detroit, Mich.

Chicago, Ill.
Union Film Company, 164-166 W. Washington St.

Buffalo, N. Y.
Variety Films Corporation

Detroit, Mich.
Detroit-Kriterion Film Service, Inc., 183 Jefferson Ave.

Boston, Mass.
Exchange to be announced next week

Baltimore, Md.
Electric Theatre Supply Co.

Seattle, Wash.
Kulla & Cohen

Pittsburg, Pa.
H. B. Miller, 1014 Empire Bldg.

Cleveland, Ohio
Exchange to be announced next week

If your territory is not covered, get in touch with us direct

to you in territories not at present covered by our exchanges.
WITH US AT ONCE.

SALES CORPORATION

General Manager

New York City

Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES OF NEXT WEEK

Monday, September 6, 1915.

BIOGRAPH—Among Those Killed, D., 1000..... 18818
ESSANAY—Caught, D., 3000..... 18827
KALEM—The Vanderhoff Affair, D., 4000..... 18819
GEORGE KLEINE—Her Secret, D., 2000..... 18831
LUBIN—Teasing a Tornado, D., 1000..... 18830
SELIG—The Mystic Ball, D., 2000..... 18823
*SELIG—Hearst-Selig News Pictorial, 71, 1000..... 18826
VITAGRAPH—Mrs. Jarr and the Society Circus, C., 1000 18825

Tuesday, September 7, 1915.

BIOGRAPH—A Difference of Opinion, D., 2000..... 18841
ESSANAY—His Crucible, D., 3000..... 18833
KALEM—Nearly a Bride, C., 1000..... 18840
LUBIN—Finn and Haddie, C., 1000..... 18839
SELIG—Never Again, D., 1000..... 18836
VITAGRAPH—The Kidnapped Stockbroker, D., 2000.. 18837

Wednesday, September 8, 1915.

EDISON—Cartoons on the Beach, C., 1000..... 18843
ESSANAY—Hazel's Two Husbands and What Became of Them, C., 1000..... 18846
KALEM—When Thieves Fall Out, D., 2000..... 18844
LUBIN—The Irish in America, D., 3000..... 18848
VITAGRAPH—The Siren, C., 1000..... 18847

Thursday, September 9, 1915.

BIOGRAPH—The Broken Wrist, D., 1000..... 18851
ESSANAY—A Quiet Little Game, C., 1000..... 18852
LUBIN—Romance as a Remedy, D., 2000..... 18853
MINA—Lost in the Swim, C., 1000..... 18857
SELIG—'Neath Calvary's Shadow, D., 3000..... 18858
*SELIG—Hearst-Selig News Pictorial, 72, 1000..... 18856
VITAGRAPH—The Romance of a Handkerchief, Com.-D., 1000 18855

Friday, September 10, 1915.

BIOGRAPH—Oil and Water, D., 2000..... 18868
EDISON—What Happened on the Barbuda, D., 3000.. 18861
ESSANAY—Broncho Billy and the Lumber King, D., 1000 18864
KALEM—The Little Singer, D., 1000..... 18865
LUBIN—Jealousy, D., 1000..... 18867
VITAGRAPH—Unlucky Louey, C., 1000..... 18866

Saturday, September 11, 1915.

BIOGRAPH—At the Road's End, D., 2000..... 18878
EDISON—Breaking the Shackles, D., 1000..... 18870
ESSANAY—Mind Over Motor, Com.-D., 2000..... 18871
KALEM—Nerves of Steel, D., 1000..... 18877
LUBIN—Queenie of the Nile, C., 1000..... 18873
SELIG—Into the Dark, D., 1000..... 18879
VITAGRAPH—One Performance Only, C., 3000..... 18874

RELEASES OF THE WEEK AFTER

Monday, September 13, 1915.

BIOGRAPH—The Man Who Never Was Caught, D., 1000 .....
ESSANAY—A Mansion of Tragedy, D., 3000.....
KALEM—The Manservant, D., 3000.....
GEORGE KLEINE—The Social Law, D., 2000.....
LUBIN—Advertising Did It, C., 1000.....
SELIG—Man's Law, D., 2000.....
*SELIG—Hearst-Selig News Pictorial, No. 73, 1000....
VITAGRAPH—Sonny Jim and the Amusement Co., Limited, C., 1000.....

Tuesday, September 14, 1915.

BIOGRAPH—The Rehearsal, D., 2000.....
ESSANAY—Tish's Spy, D., 2000.....
KALEM—Romance A La Carte, C., 1000.....
LUBIN—Babe's School Days, and Wandering Bill, Cart. C., Split Reel .....
SELIG—Weary Goes A'Wooing, C., 1000.....
VITAGRAPH—West Wind, D., 3000.....

Wednesday, September 15, 1915.

BIOGRAPH—The Soul of Pierre, D., 3000.....
EDISON—The Silent Tongue, C., 1000.....
ESSANAY—Dreamy Dud, Cowboy, Cartoon and Scenic, Split Reel .....
KALEM—Under Oath, D., 2000.....
KNICKERBOCKER STAR FEATURES—The Purple Night, D., 3000.....
LUBIN—Where the Road Divided, D., 2000.....
VITAGRAPH—Save the Coupons, C., 1000.....

Thursday, September 16, 1915.

BIOGRAPH—A Lasting Lesson, D., 1000.....
ESSANAY—Mustaches and Bombs, C., 1000.....
LUBIN—The Red Virgin, D., 3000.....
MINA—Title Not Reported, C., 1000.....
SELIG—The Jungle Lovers, Animal D., 3000.....
*SELIG—Hearst-Selig News Pictorial, No. 74, 1000....
VITAGRAPH—The Shadow of Fear, D., 1000.....

Friday, September 17, 1915.

BIOGRAPH—The Girl and Her Trust, D. (Reissue), 1000 .....
EDISON—Ranson's Folly, D., 4000.....
ESSANAY—Broncho Billy and the Card Sharp, W. D., 1000 .....
KALEM—The Key to Possession, D., 2000.....
LUBIN—A Heart Awakened, D., 1000.....
VITAGRAPH—The Professional Dinner, C., 1000.....

Saturday, September 18, 1915.

BIOGRAPH—Heart Trouble, Com.-D., 1000.....
ESSANAY—The Scapegoat, D., 3000.....
EDISON—The Call of the City, D., 1000.....
KALEM—A Girl's Grit, D., 1000.....
LUBIN—The Golden Oyster, C., 1000.....
SELIG—Cock-Sure Jones, Detective, C., 1000.....
VITAGRAPH—His Golden Grain, D., 2000.....

*Hearst-Selig News Monday's release in the East is Thursday's release in the West: Thursday's release in the East is the following Monday's in the West.

For Table of Contents See Page 94

Calendar of Current and Coming Releases

MUTUAL PROGRAM

RELEASES OF NEXT WEEK

Monday, September 6, 1915.

AMERICAN—In Trust, D., 2000..... 03872
RELIANCE—The Indian Trapper's Vindication, D., 1000 03874
FALSTAFF—Pansy's Prison Pies, C., 1000..... 03875

Tuesday, September 7, 1915.

THANHOUSER—The Bowl Bearer, D., 2000..... 03876
MAJESTIC—For Love of Mary Ellen, D., 1000..... 03878
BEAUTY—Plot and Counterplot, C., 1000..... 03879

Wednesday, September 8, 1915.

RIALTO—The Unsuspected Isles, D., 3000..... 03880
AMERICAN—The Forecast, D., 1000..... 03883
RELIANCE—The Family Doctor, D., 1000..... 03884

Thursday, September 9, 1915.

ECLAIR—The Brand Blotters, D., 2000..... 03885
CUB—Jerry and the Gunman, C., 1000..... 03887
MUTUAL—Mutual Weekly, No. 36, T., 1000..... 03888

Friday, September 10, 1915.

GAUMONT—Then the Call Came, D., 2000..... 03889
FALSTAFF—Weary Walker's Woes, C., 1000..... 03891
THANHOUSER—The Mother of Her Dreams, D., 1000 03892

Saturday, September 11, 1915.

RELIANCE—The Strong Man, D., 2000..... 03893
BEAUTY—When His Dough Was Cake, C., 1000..... 03895

Sunday, September 12, 1915.

MAJESTIC—His Guiding Angel, D., 2000..... 03896
KOMIC—The Jinx on Jenks, C., 1000..... 03898
THANHOUSER—Out of the Sea, D., 1000..... 03899

RELEASES OF THE WEEK AFTER

Monday, September 13, 1915.

AMERICAN—The Senor's Silver Buckle, D., 2000..... 03900
FALSTAFF—Superstitious Sammy, C., 1000..... 03902
GAUMONT—Seeing America First, and Keeping Up with the Joneses, Sc. and Cart., Split Reel..... 03903

Tuesday, September 14, 1915.

THANHOUSER—Helen's Babies, D., 2000..... 03904
MAJESTIC—The Little Life Guard, D., 1000..... 03905
BEAUTY—Incognito, C., 1000..... 03907

Wednesday, September 15, 1915.

BRONCHO—Shorty's Ranch, D., 3000..... 03908
RELIANCE—The Dark Horse, D., 1000..... 03911

Thursday, September 16, 1915.

CENTAUR—The Rajah's Sacrifice, D., 2000..... 03912
FALSTAFF—Bessie's Bachellor Boobs, C., 1000..... 03914
MUTUAL—Mutual Weekly No. 37, Topical, 1000..... 03915

Friday, September 17, 1915.

GAUMONT—The Vivisectionist, D., 2000..... 03916
AMERICAN—The Little Lady Next Door, D., 1000... 03918
CUB—The Knockout, C., 1000..... 03919

Saturday, September 18, 1915.

AMERICAN—The Great Question, D., 3000..... 03920
BEAUTY—A Friend in Need, C., 1000..... 03923

Sunday, September 19, 1915.

RELIANCE—The Doll House Mystery, D., 2000..... 03924
GAUMONT ALL-STAR—The Pool Sharks, C., 1000... 03926

UNIVERSAL PROGRAM

RELEASES OF NEXT WEEK

UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode 12), "A Cry in the Dark," D., 2000..... 0823

Monday, September 6, 1915.

BROADWAY UNIVERSAL FEATURE—A Little Brother of the Rich, D., 5000..... 0807
NESTOR—Their Happy Honeymoon, C., 1000..... 0808

Tuesday, September 7, 1915.

GOLD SEAL—The Deceivers, D., 2000..... 0809
REX—Sh! Don't Wake the Baby, C., 1000..... 0810
IMP—No Release This Week.....

Wednesday, September 8, 1915.

VICTOR—No Release This Week.....
L-KO—Vendetta in a Hospital, C., 2000..... 0811
ANIMATED WEEKLY—Weekly No. 183..... 0812

Thursday, September 9, 1915.

LAEMMLE—Both Sides of Life, D., 3000..... 0813
BIG U—The Finest Gold, D., 1000..... 0814
POWERS—"Going to the Dogs," Vaud., and "Frog and Toad Celebrities," Ed., Split Reel..... 0815

Friday, September 10, 1915.

IMP—Crime's Triangle, D., 3000..... 0816
VICTOR—The Country Circus, C., 1000..... 0817
NESTOR—He Fell in a Cabaret, C., 1000..... 0818

Saturday, September 11, 1915.

BISON—In the Sunset Country, W. D., 3000..... 0819
POWERS—No Release This Week.....
JOKER—At the Beach Incognito, C., 1000..... 0820

Sunday, September 12, 1915.

IMP—The Man in the Chair, D., 2000..... 0821
LAEMMLE—The Last Word, D., 1000..... 0822
L-KO—No Release This Week.....

RELEASES OF THE WEEK AFTER

UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode No. 13), D., 2000..... 0838

Monday, September 13, 1915.

BROADWAY UNIVERSAL FEATURE—Business Is Business, D., 6000..... 0824
NESTOR—Too Many Smiths, C., 1000..... 0825

Tuesday, September 14, 1915.

GOLD SEAL—The Queen of Hearts, D., 3000..... 0826
REX—How Early Saved the Farm, D., and From Frau to Spalato, Ed., Split Reel..... 0827
IMP—No Release This Week.....

Wednesday, September 15, 1915.

VICTOR—A Shriek in the Night, D., 2000..... 0828
L-KO—No Release This Week.....
ANIMATED WEEKLY—Weekly No. 184, 1000..... 0829

Thursday, September 16, 1915.

REX—Joe Martin Turns 'Em Loose, Animal C., 2000.. 0830
BIG U—In the Heart of the Hills, D., 1000..... 0831
POWERS—No Release This Week.....

Friday, September 17, 1915.

IMP—The Suburban, D., 4000..... 0832
VICTOR—No Release This Week.....
NESTOR—Molly's Malady, C., 1000..... 0833

Saturday, September 18, 1915.

BISON—The Surrender, D., 3000..... 0834
POWERS—No Release This Week.....
JOKER—He Couldn't Fool His Mother-in-Law, C., 1000 0835

Sunday, September 19, 1915.

REX—The Pines Revenge, D., 2000..... 0836
LAEMMLE—No Release This Week.....
L-KO—No Flirting Allowed, C., 1000..... 0837

For Table of Contents See Page 94

MUTUAL PROGRAM

RIALTO STA



Presents
The Charming Favorite
Fania Marinoff
in the three act drama
THE UNSUSPECTED ISLES
DIRECTION OF W. F. HADDOCK
RELEASED SEPT. 8th

KEEPING UP WITH THE JONESES
BY POP
THE CELEBRATED COMIC CARTOON SERIES
APPEARING IN 150 NEWSPAPERS OF U. S. AND CANADA

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ANIMATED BY HARRY PALMER

Mutual Movies Make Time Fly

Gaumont
STUDIOS AND FACTORY

R FEATURES

MUTUAL PROGRAM

Presents the Broadway Star

Ivy Troutman

in the three act drama

THE HOUSE WITH NOBODY IN IT

DIRECTION of RICHARD GARRICK

RELEASED SEPT. 22nd



ALL STAR COMEDIES

PRESENTING

The best known comedians of the motion picture art and the legitimate stage

RELEASED EVERY SATURDAY

Produced by

Company

FLUSHING N. Y.

Mutual Movies Make Time Fly



Into the Spotlight's Glare

the Cub Comedies, with George Ovey, the funniest man in America, have quickly been drawn by popular approval. These new David Horsley productions instantly made good. Every exhibitor will find it to his advantage to

BOOK THE CUB with GEORGE OVEY

for his theatre. Released every Friday (beginning Sept. 17, Thursday the weeks preceding) on the

MUTUAL PROGRAM

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MUTUAL PROGRAM

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PRESENTS

THE·BOWL·BEARER

A ROMANCE OF OLD MEXICO, IN WHICH PEGGY BURKE TAKES A GRIP ON YOUR EMOTIONS AND HOLDS YOU ON THE OTHER SIDE OF THE RIO GRANDE. MORRIS FOSTER IS THE GALLANT LOVER AND A CHARMING ENTERTAINMENT IS ASSURED

TWO REELS — TUESDAY SEPT 7TH

THE·MOTHER·OF·HER·DREAMS

A TOUCHING LITTLE PLAY OF A LITTLE ORPHAN'S LONGING FOR A REAL HOME AND A REAL MAMMA

ONE REEL — FRIDAY SEPT. 10TH

OUT·OF·THE·SEA

IT TAKES ONLY THREE PEOPLE TO PRESENT THIS STORY, BUT LORRAINE HULING, MORRIS FOSTER & MORGAN JONES ARE THE TRIO, & THEY WORK BRILLIANTLY.

ONE REEL — SUNDAY SEPT. 12TH

FALSTAFF COMEDIES

FALSTAFF FILMS

"THE MIRTH OF A NATION"

EDWIN THANHOUSER
PRESENTS

PANSY'S PRISON PIES

FRANCES KEYES IN A COMICAL CHARACTER, PLAYING BETWEEN FUNNY ARTHUR CUNNINGHAM AND INIMITABLE CLAUDE COOPER STARTS WITH A PIE AND ENDS WITH A CRULLER.

ONE REEL MONDAY SEPT. 6TH

WEARY WALKER'S WOES

A COMEDY WITH A SURPRISE; IT IS SPRUNG ON BOYD MARSHALL AND WHEN HE LOSES HIS BREATH HIS CLOTHES GO WITH IT.

ONE REEL FRIDAY SEPT. 10TH

THANHOUSER FILM CORP.

NEW ROCHELLE, N.Y.

MUTUAL FILM CORP.—SOLE DISTRIBUTORS FOR UNITED STATES, MEXICO & CANADA

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MUTUAL PROGRAM

MUTUAL FILM CORPORATION *Presents*
Another Great Star In It's
New $8,000,000 All-Star, All-Feature Program

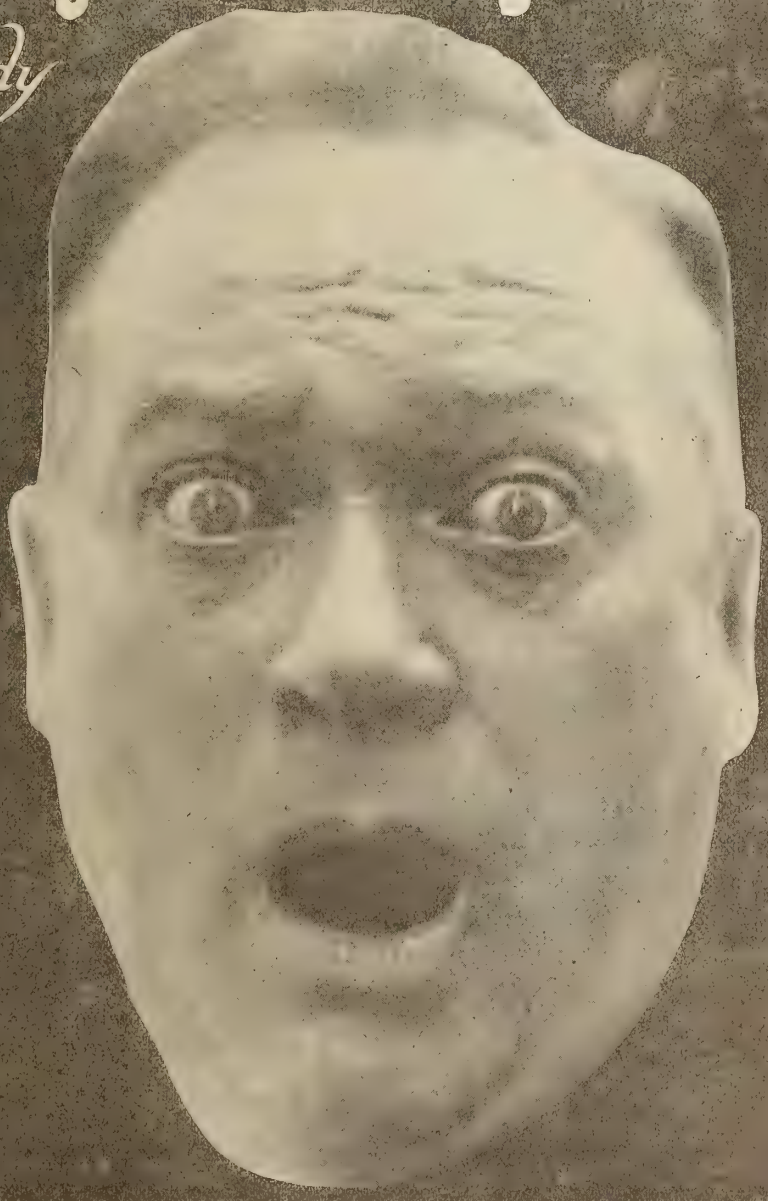


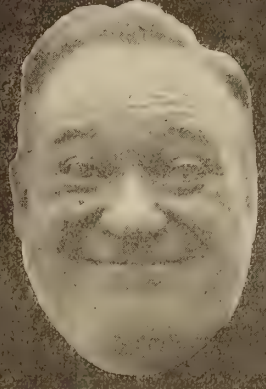
Miss
BEATRICE VAN
In the first of the
new BEAUTY Comedies
WHEN HIS DOUGH WAS CAKE
A FEATURE
In One Reel
Released Sept. 11th
On The Regular
MUTUAL PROGRAM
(all-stars, all-features)
— NO EXTRA COST

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If You Want All Features

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SOME Comedy
featuring the inimitable comedian
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and Mr. Claude Cooper
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(All-stars, All-features)





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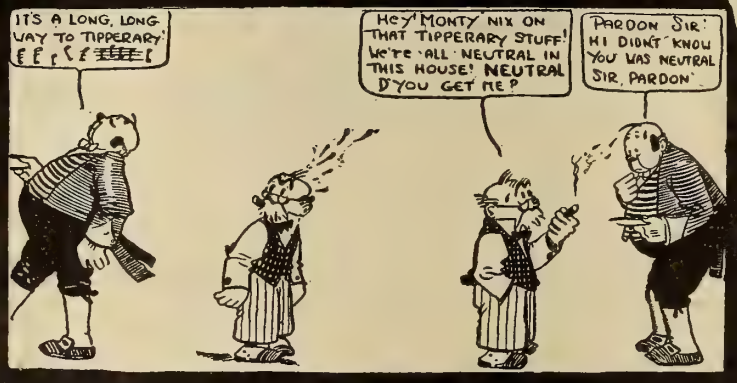
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The Animated Version of the famous cartoons drawn by "POP" appearing in the New York Globe and 150 other Leading Newspapers throughout America. Released Every Week on the Mutual Program. Split Reel with interesting Scenic, Industrial or Educational Pictures

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A Mutual Masterpicture in Four Reels

THE HOUSE OF A THOUSAND SCANDALS

-a stirring Drama

ably interpreted by

THE GREAT STARS

Mr

HAROLD LOCKWOOD

and

Miss

MAE ALLISON



Released Sept. 23rd

Book Through Your Nearest Mutual Exchange

Produced by American Film Co. Inc.

American Film Company, Inc.
PRESENTS

MUTUAL

Harold Lockwood in



The First American "Clipper" Feature
A Romantic Drama In Three Parts

Here is a wonderful attraction—the very first of its kind—a brilliant story of New York society and life on the western plains. The course of true love runs its way in thrilling, romantic fashion.

The Cast That Breaks All Records!

Harold Lockwood **May Allison**
Harry Von Meter **Eugenie Forde**
William Stowell

Directed by Thomas Ricketts



Look at these names—Lockwood—Allison—Von Meter—Forde—Stowell. Every one is a star—a headliner. These names will weave a golden magic spell over your box-office strong-box.

Date of Release
September 18th

Get in at the start of these new three real "Clipper" features. Many more are to follow. Each will be a distinct feature—a striking, crowd-getting feature—the kind that will make your patrons talk, talk, talk about what they see at *your* theatre.

Distributed throughout the Mutual Film

American Film

S. S. HUTCHINSON, President

PROGRAM

THE GREAT QUESTION

Remember the date—Sept. 18th.
Mutual Exchanges all over the United States will release this new "Clipper" feature.
Arrange your booking early—*NOW.*



Flying "A" Releases

The Senor's Silver Buckle

A two-reel drama—Released Sept. 13th
Featuring Winifred Greenwood—Edward Coxen
Directed by Henry Otto

The Little Lady Next Door

A single-reel drama—Released Sept. 17th
Featuring Vivian Rich—Walter Spencer
Directed by Reaves Eason

American "Beauty" Releases

Incognito

A single-reel drama—Released Sept. 14th
Featuring Neva Gerber—Webster Campbell
Directed by Archer MacMackin

A Friend In Need

A single-reel drama—Released Sept. 18th
Featuring Beatrice Van—John Sheehan
Directed by James Douglas

Book American Films
For Your Box Office's Sake



United States exclusively by
Corporation

Company, Inc.
Chicago, Illinois

Mutual Special Feature

No Wonder Everybody Goes To See



THE DIAMOND FROM THE SKY

A Picturized Romantic Novel

By Roy L. McCardell Directed by W. D. Taylor

Intense, Dramatic Action—
Breath-taking Thrills—
Adventure and Romance—

These are the elements that appeal to the crowds — that bring the crowds to ***your*** theatre. These are the elements that dominate "The Diamond From The Sky," the $800,000.00 continued photoplay in chapters.

A Proven Success!

"The Diamond From The Sky" ***goes big!*** Nineteen chapters are appearing now—a new two-act chapter is released each week. Not one dull moment in nineteen chapters! Unbelievable thrills are yet to come!

You exhibitors who haven't booked "The Diamond From The Sky"—you're ***losing money.*** You're missing the biggest dollar-getter in the business.

For booking information wire, write or see at once, the North American Film Corporation representative at your nearest Mutual Exchange, or write or wire us.

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North American Representatives at every Mutual Exchange in America

"The Rajah Entered the Den of the Lions and Was Attacked"



No scene more intense, more thrilling, more powerful than this has ever been staged before a motion picture camera. It is the climax of

"The Rajah's Sacrifice"

a remarkable two-reel animal production — the first of David Horsley's new

CENTAUR FEATURES

—a brand that introduces animal pictures in an advanced form. In this and all the Centaur Features are presented the incomparable

BOSTOCK ANIMALS,

together with casts of superlative excellence, headed by the famous trainer,

CAPT. JACK BONAVITA.

A two-reel Centaur Feature is released every Thursday in the regular service of the

MUTUAL PROGRAM

RELEASE DATES FOR READY REFERENCE

ASSOCIATED SERVICE

Week of September 13, 1915.

The Price She Paid, D., 2000.....Santa Barbara
Love and Installments, C., 1000.....Federal
For His Wife's Sake, D., 2000.....Navajo
Curing Bill, C., 1000.....Banner
His Masterpiece, D., 2000.....Liberty
Fast and Furious, C., 2000.....Ramona
A Shattered Romance, D., 2000.....Deer

Week of September 20, 1915.

A Kentucky Girl, D., 2000.....Navajo
Devoted Son, D., 2000.....Liberty
Browning Hogan, C., 2000.....Santa Barbara
Happy Awakening, C., 1000.....Alhambra
A Cattle Queen's Romance, D., 2000.....Ramona
A Watery Romance, C., 1000.....Federal
Accusing Finger, D., 2000.....Empire

GENERAL FILM PROGRAM

BIOGRAPH

8—23. Twice Won, D.....1000
8—24. Mister Paganini, D.....2000
8—26. His Birthday Gift, Com.-D.....1000
8—27. The Sheriff's Baby, D. (Re-issue).....1000
8—28. The Need of Money, D.....1000
8—30. A Triple Winning, D.....1000
8—31. The Mystery of Henri, D.....2000
9— 1. Dora, D.....3000
9— 2. The Stranger in the Valley, D.....1000
9— 3. The Wanderer, D.....1000
9— 4. The Wheel of the Gods, D.....1000
9— 6. Among Those Killed, D.....1000
9— 7. A Difference of Opinion, D.....2000
9— 9. The Broken Wrist, D.....1000
9—10. Oil and Water, D.....2000
9—11. At the Road's End, D.....1000

EDISON

8—14. A Sprig of Shamrock, D.....1000
8—18. Cartoon on Tour, C.....1000
8—20. Shadows from the Past, D.....4000
8—21. On the Wrong Track, D.....1000
8—25. Clothes Make the Man, C.....1000
8—27. The Slavey Student, Com.-D.....3000
8—28. Matilda's Fling, C.....1000
9— 1. The Simp and the Sophomores, C.....1000
9— 3. The Way Back, D.....4000
9— 4. Across the Great Divide, D.....1000
9— 8. Cartoons on the Beach, Cart.....1000
9—10. What Happened on the Barbuda, D.....3000
9—11. The Call of the City, D.....1000

ESSANAY

8—24. Hearts and Roses, D.....3000
8—25. The Fable of the Roystering Blades, C.....1000
8—26. The Drug Clerk, C.....1000
8—27. Her Return, D.....1000
8—28. Rule Sixty-Three, Com.-D.....2000
8—30. The Quitter, E.-D.....1000
8—31. The Return of Gentleman Joe, D.....2000
9— 1. Joe Boko Saved by Gasoline, and 500 ft. Scenic.....Split reel
9— 2. Versus Sledge Hammer, C.....1000
9— 3. Broncho Billy Begins Life Anew, W.-D.....1000
9— 4. The Wirlpool, E.-D.....3000
9— 6. Caught, D.....3000
9— 7. His Crucible, D.....3000
9— 8. Hazel's Two Husbands and What Became of Them, C.....1000
9— 9. A Quiet Litle Game, C.....1000
9—10. Broncho Billy and the Lumber King, D.....1000
9—11. Mind Over Motor, C.....2000

KALEM

8—18. The Substituted Jewel, D.....2000
8—20. The Game of Life, D.....2000
8—21. A Perilous Chance, D.....1000
8—23. The Barnstormers, D.....4000
8—24. Ham and the Experiment, C.....1000
8—25. A Double Identity (Hotel Mysteries No. 6), D.....2000
8—27. A Battle of Wits, D.....1000
8—28. Train Order Number 45, D.....1000
8—30. The Masked Dancer, D.....3000
8—31. Mixing It Up, C.....1000
9— 1. The False Clew, D.....2000
9— 3. Gangsters of the Hills, D.....2000
9— 4. The Broken Rail, D.....1000
9— 6. The Vanderhoff Affair, D.....4000
9— 7. Merely a Bride, C.....1000
9— 8. When Thieves Fall Out, D.....2000
9—10. The Little Singer, D.....1000
9—11. Nerves of Steel, D.....1000

GEORGE KLEINE

9— 6. Her Secret, D.....2000
9—13. The Social Law, D.....2000
9—20. A Woman's Mistake, D.....2000
9—27. The Mysterious Visitor, D.....2000

KNICKERBOCKER STAR FEATURES

6—23. The Kick-Out, D.....3000
7— 7. Hamlet, D.....3000
7—21. The Cup of Chance, D.....3000
8— 4. The Tides of Time, D.....3000
8—18. Capital Punishment, D.....3000
9— 1. Nancy of Stony Isle, D.....3000

LUBIN

8—18. The Second Shot, D.....2000
8—19. It Was to Be, D.....3000
8—20. When Souls are Tried, D.....1000
8—21. The Life Guard, C.....1000
8—23. The Spark and the Flame, D.....1000
8—24. Dog-Gone Luck, C., and The Victorious Jockey, C.....Split reel

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Biograph, Essanay, Hearst-Selig News Pictorial, Kalem, Geo. Kleine, Selig, Vitagraph.
Tuesday—Biograph, Essanay, Lubin, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph, Knickerbocker Star Features E. O. W.
Thursday—Biograph, Essanay, Hearst-Selig News Pictorial, Lubin, Mina, Selig, Vitagraph.
Friday—Biograph, Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph, Selig.

MUTUAL PROGRAM

Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual, Weekly.
Friday—Kay Bee, Princess, American, Reliance, Thanhouser or Majestic.
Saturday—Keystone, Reliance, Royal.
Sunday—Majestic, Komic, Thanhouser.

UNIVERSAL PROGRAM

Monday—Broadway Universal Feature, Nestor.
Tuesday—Gold Seal, Rex, Imp.
Wednesday—Victor, L-Ko, Animated Weekly.
Thursday—Laemmle, Big U, Powers.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Rex. Laemmle, L-Ko.

8—25. A Species of Mexican Man, D.....3000
8—26. Under the Fiddler's Elm, D.....2000
8—27. The Mirror, D.....1000
8—28. Billie Joins the Navy, C.....1000
8—30. A Romance of Mexico, D.....1000
8—31. Avenging Bill, C.; The Haunted Hat, C., and A-Mile-A-Minute Monty, C., Split reel
9— 1. The Wild Cat, D.....2000
9— 2. The Phantom Happiness, D.....3000
9— 3. In Spite of Him, D.....1000
9— 4. An Artful Artist, C.....1000
9— 6. Teasing a Tornado, D.....1000
9— 7. Finn and Haddie, C.....1000
9— 8. The Irish in America, D.....3000
9— 9. Romance as a Remedy, D.....2000
9—10. Jealousy, D.....1000
9—11. Queenie of the Nile, C.....1000

MINA

7— 1. A Harmless Flirtation, C.....1000
7— 8. A Night's Lodging, C.....1000
7—15. The Fighting Kid, C.....1000
7—22. On the Job, C.....1000
7—29. He's In Again, C.....1000
8— 5. Waking Up Father, C.....1000
8—12. Dr. Cupid, C.....1000
8—19. A Case of Limburger, C.....1000
8—26. How Wifey Won Out, C.....1000
9— 9. Squeals on Wheels, C.....1000

HEARST-SELIG NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

8— 9. The Face in the Mirror, D.....2000
8—10. The Gold Dust and the Squaw, W. D.....1000
8—12. When Love is Mocked, D.....3000
8—14. The Orang-Outang, Animal, D.....1000
8—16—In the King's Service, D.....2000
8—17. The Prima Donna's Mother, D.....1000
8—19. The Clause in the Constitution, D.....3000
8—23. The Girl with the Red Feather, D.....2000
8—24. The Doughnut Vender, D.....1000
8—26. The Strange Case of Talmai Lind, D.....3000
8—28. The Master of the Bengals, D.....1000
8—30. The Way of a Woman's Heart, D.....2000
8—31. The Leaving of Lawrence, Com.-D.....1000
9— 2. The Man with an Iron Heart, D.....3000
9— 4. The Awful Adventure of the Aviator, C., and Knock Out Dugan's Find, D., Split reel
9— 6. The Mystic Ball, D.....2000
9— 7. Never Again, W.-D.....1000
9— 9. 'Neath Calvary's Shadow, D.....3000
9—11. Into the Dark, D.....1000

VITAGRAPH

Army and Navy, Ed.....Split reel
8—21. The Dawn of Understanding, D.....2000
8—23. The Cub and the Daisy Chain, C.....1000
8—24. From the Dregs, D.....2000
8—25. A City Rube, C.....1000
8—26. The Good in the Worst of Us, D.....1000
8—27. The Wardrobe Woman, D.....1000
8—28. The Tigress, D.....3000
8—30. Jarr and the Visiting Firemen, C.....1000
8—31. Hearts Ablaze, D.....3000
9— 1. The Quarrel, C.....1000
9— 2. The Fire Escape, Com.-D.....1000
9— 3. Their Night Out, C.....1000
9— 4. A Sister's Sacrifice, D.....2000
9— 6. Mrs. Jarr and the Society Circus, C.....1000
9— 7. The Kidnapped Stock Broker, D.....2000
9— 8. The Siren, C.....1000
9— 9. The Romance of a Handkerchief, C.....1000
9—10. Unlucky Louey, C.....1000
9—11. One Performance Only, D.....3000

MUTUAL FILM PROGRAM

AMERICAN

7—26. The Newer Way, D.....2000
7—28. The Deception, D.....1000
7—30. After the Storm, D.....1000
8— 2. Detective Blinn, D.....2000
8— 4. The Mighty Hold, D.....1000
8— 9. The Exile of Bar K Ranch, D.....2000
8—11. Comrades Three, D.....1000
8—16. The Jilt, D.....2000
8—18. The Assayer of Lone Gap, D.....1000
8—23. Drawing the Line, D.....2000
8—25. Mixed Wires, Com.-D.....1000
8—30. A Divine Decree, D.....2000
9— 1. Spirit of Adventure, D.....1000
9— 4. A Question of Honor, D.....1000

BEAUTY

7—27. Betty's First Sponge Cake, C.....1000
8— 3. Cupid Takes a Taxi, C.....1000
8—10. Jimmie on the Job, C.....1000
8—14. Love and Labor, D.....1000
8—17. The Honeymooners, C.....1000
8—21. What's in a Name, C.....1000
8—24. His Mysterious Profession, C.....1000
8—28. Uncle Heck, By Heck, C.....1000
8—31. Green Apples, C.....1000
9— 4. A. Bully Affair, C.....1000

BRONCHO

7—21. Cash Parish's Pal, D.....2000
7—28. The Phantom Extra, D.....2000
8— 4. The Golden Trail, D.....2000
8—11. Shorty Inherits a Harem, Com.-D.....2000
8—18. The Girl from the East, D.....2000
8—25. Pinto Ben, D.....2000
9—15. Shorty's Ranch, D.....3000

CUB

8—19. The Little Hero, C.....1000
8—26. Jerry's Busy Day, C.....1000
9— 2. Making Matters Worse, C.....1000

DOMINO

7— 8. The Ace of Hearts, D.....2000
7—15. The Burglar's Baby, D.....2000
7—22. The Man Who Went Out, D.....2000
7—29. When Love Leads, D.....2000
8— 5. The Promoter.....2000
8—12. The $100,000 Bill, D.....2000
8—19. The Lighthouse Keeper's Son, D.....1000
8—26. The Living Wage, D.....2000

For Table of Contents See Page 94

SAFETY FIRST!

LOOK OUT!

If you're not careful, you'll
die laughing at those funny

MINA COMEDIES

One reel riots of fun released
on the

General Film Program

RELEASE DATES FOR READY REFERENCE

FALSTAFF

8— 6. A Plugged Nickel, C.....1000
8—13. Gussie, the Graceful Life Guard, C...1000
8—16. A Marvelous Marathoner, C.....1000
8—20. Help! Help! C.....1000
8—23. Glorianna's Getaway, C.....1000
8—27. That Poor Damp Cow, C.....1000
8—30. A Massive Movie Mermaid, C.....1000
9— 3. Biddy Brady's Birthday, C.....1000

GAUMONT

9— 2. Man and the Law, D.....2000

KAY-BEE

7— 2. His Mother's Portrait, D.....2000
7— 9. The Hammer, D.....2000
7—16. The Tide of Fortune, D.....2000
7—23. The Play of the Season, D.....2000
7—30. When the Tide Came In, D.....2000
8— 6. The Heart of Jabez Flint, D.....2000
8—13. Over Secret Wires, D.....2000
8—20. The Knight of the Trails, D.....2000
8—27. Keno Bates, Liar, D.....2000
9—15. Never Again, D.....1000

KEYSTONE

6—21. (Special) The Little Teacher, C.....2000
6—28. (Special) Fatty's Plucky Pup, C.....2000
7— 5. (Special) Court House Crooks, C....2000
7—12. (Special) When Ambrose Dared Walrus, C. 2000
7—19. (Special) Dirty Work in a Laundry, C.2000
7—26. (Special) Fido's Tin Type Tangle, C.2000
8— 2. (Special) Lovers Lost Control, C.....2000
8— 9. (Special) A Rascal's Wolfish Ways, C.2000
8—16. (Special) The Battle of Ambrose and Walrus, C. 2000
8—23. (Special) Only a Messenger Boy, C..2000
8—30. (Special) No One to Guide Him, C..2000

KOMIC

6—20. Where Breezes Blow, C.....1000
6—27. Beautiful Love, C.....1000
7— 4. Mr. Wallack's Wallet, C.....1000
7—11. Beppo, the Barber, C.....1000
7—18. A Chase by Moonlight, C.....1000
7—25. Safety First, C.....1000
8— 1. The Deacon's Whiskers, C.....1000
8— 8. Father Love, C.....1000
8—15. The Fatal Finger Prints, C.....1000
9— 5. Over and Back, C.....1000

MAJESTIC

8—15. The Kinship of Courage, D.....2000
8—17. Providence and the Twins, D.....1000
8—20. The Root of All Evil, D.....1000
8—22. The Fatal Hour, D.....2000
8—24. The Little Cupids, D.....1000
8—29. A Child of the Surf, D.....2000
8—31. Hearts and Flowers, D.....1000
9— 5. Her Oath of Vengeance, D.....2000
9— 7. For Love of Mary Ellen, D.....1000
9—12. His Guiding Angel, D.....2000
9—14. The Little Life Guard, D.....1000

MUTUAL WEEKLY

Issued every Thursday.

RELIANCE

8—16. The Big Brother, D.....1000
8—18. An Independent Woman, D.....1000
8—21. Little Lumber Jack, D.....2000
8—23. Farewell to Thee, D.....1000
8—25. Editions De Luxe, D.....1000
8—28. A Bold Impersonation, D.....2000
8—30. For His Pal, D.....1000
9— 1. The Turning Point, D.....1000
9— 3. Hidden Crime, D.....1000
9— 4. The Divorcee, D.....2000
9— 6. The Indian Trapper's Vindication, D..1000
9— 8. The Family Doctor, D.....1000
9—11. The Father, D.....2000
9—13. A Dark Horse, D.....1000

RODEO

8— 7. The Near Capture of Jesse James, C..1000
8— 9. Aunt Matilda Outfitted, C.....1000
9— 1. The Leap for Life, D.....2000

ROYAL

6—12. An Unlucky Suitor, C.....1000
6—19. Not a Ghost of a Show, C.....1000
6—26. When the House Divided, C.....1000
7— 3. One Good Cook, C.....1000
7—10. They Ran for Mayor, C.....1000
7—17. Your Half and My Half, C.....1000
7—24. Making Over Grandpa, C.....1000

THANHOUSER

8—10. A Message Through Flames, and Cupid in the Olden Time, D.....2000
8—13. Weighed in the Balance, D.....1000
8—15. The Crogmere Ruby, D.....1000
8—17. When Hungry Hamlet Fled, D.....2000
8—22. In a Japanese Garden, D.....1000
8—24. Snapshots, D. 2000
8—29. The Vagabonds, D.....1000
8—31. Reincarnation, D. 2000
9— 5. From the River's Depths, D.....1000

PATHE EXCHANGE, INC.

The Pathé News—Issued Twice Every Week.

Week of August 23.

Romance of Elaine, No. 35, D., 2000.....Pathé
A Ringer for Max, French C., 2000.....Punch
Pressing His Suit, C., 1000.....Phunphilms
The Bois de Boulogne, Paris, and Through the Sierra Nevadas, Scenics, Split reel....Globe
The Silent Chord, D., 3000.....Victory
Terribly Stuck Up, C., 1000.....Phunphilms

Week of August 30.

Romance of Elaine, No. 36, D., 2000.....Pathé
Prima Donna, D., 3000.....Eclectic
Col. Heeza Liar at the Bat, Cartoon, C., and an Intimate Study of Birds, Ed., Split reel .....Pathé
Picturesque French Guinea (W. Africa), and The Marcenay Fish Ponds, Ed., Travel..Globe
Neal of the Navy, No. 1, D., 2000..Panama Films
A Merry Chase, C., 1000.....Starlight

Week of September 6.

The Fallen Standard, D., 2000.....Balboa
A Mixup for Maisie, C., 1000.....Phunphilms
Picturesque Java, and In Dahomey, Split Scenic .....Globe
Neal of the Navy, No. 2, D., 2000..Panama Films
The Galloper, D., 5000.....Gold Rooster
Monkey Shines, C., 1000.....Starlight

Week of September 13.

Maid of the Wild, D., 3000.....Balboa
Jocko, The Lovesick Monk, C., and Study of Birds, Ed, Split reel.....Pathé
The Waterways of Bruges (Picturesque Belgium), Col. Photocolor; Fishing with Cormorants, Sc. Ed., Split reel.....Globe
Neal of the Navy, No. 3, D., 2000..Panama Films Via Wireless, D., 5000.....G. R. Plays
Matrimonial Bliss, C., 1000.....Starlight

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued every Wednesday.

BIG U

6—27. Their Secret, D.....2000
7— 1. The Old Grouch, D.....1000
7— 4. The Adviser, D.....1000
7—11. The Closing Chapter, D.....3000
7—15. The Opening Night, D.....2000
7—22. The Burden Bearer D.....1000
7—31. Mein Friendt Sneider, D.....1000
8— 5. Out of the Flames, D.....2000
8—10. Where Happiness Dwells, D.....1000
8—12. His Beloved Violin, D.....2000
8—19. Ethel's Burglar, D.....1000
8—26. The Mystery of the Tapestry Room, D.3000
8—29. The Valley of Regeneration, D.....2000
9— 2. Tam O'Shanter, D.....3000

BISON

7—24. The Mad Maid of the Forest, D.....2000
7—31. A Daughter of the Jungle, D.....2000
8— 7. Gene of the Northlands, D.....2000
8—14. Chasing the Limited, D.....2000
8—21. The Gopher, D.....2000
8—28. The Social Lion, D.....2000
9— 4. Coral, D. 4000

BROADWAY UNIVERSAL FEATURES

8— 9. Judy Forgot, C.....5000
8—16. Just Jim, D.....4000
8—23. Mrs. Plum's Pudding, Com.-D.....5000
8—30. Jewel, D. 5000

GOLD SEAL

7— 6. (Adv. 6) "The Crown of Death," D..2000
7—13. The People of the Pit, D.....2000
7—20. Homage, D.....2000
7—27. The Flight of the Night Bird, D.....2000
8— 3. The Great Ruby Mystery, D.....2000
8—10. A Cigarette, That's All, D.....2000
8—17. A Fiery Introduction, D.....2000
8—24. Extravagance, D. 1000
8—31. Misjudged, D. 3000

IMP

7— 5. The Wrong Label, D.....1000
7— 9. Copper, D. 2000
7—13. His New Automobile, C.....1000
7—16. The Eleventh Dimension, D.....2000
7—20. What Might Have Been, D.....1000
7—22. Thou Shalt Not Lie, D.....2000
7—27. The New Jitney in Town, C.....1000
7—30. The Hunchback's Romance, D.....2000
8— 3. Her Wonderful Day, D.....1000
8— 6. Leah, the Forsaken, D.....3000
8—10. To Frisco, Via the Cartoon Route, C..1000
8—13. Driven by Fate, D.....3000
8—16. The Country Girl, D.....1000
8—20. The Substitute Widow, D.....2000
8—24. Billy's Love-Making, C.....1000
8—27. Dr. Jekyll and Mr. Hyde, D.....2000
8—31. The Only Child, C.....1000

JOKER

7—17. Freaks, C. 1000
7—24. A Duel at Dawn, C.....1000
7—31. The Village Smithy, C.....1000
8— 7. Their Bewitched Elopement, C.....1000
8—14. A Dip in the Water, C.....1000
8—18. Her Wedding Night, C.....1000
8—21. Bobby Bump's Adventures, Cart., C., and Seeing the Funny Side of the World with Homer Croy, Ed...Split reel
8—26. A Case of Beans, C.....1000
8—28. The Bravest of the Brave, C.....1000
9— 4. When Hiram Went to the City, C....1000

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7—18. For His Superior's Honor, D.....1000
7—25. According to Value, D.....1000
7—29. Heritage, D. 4000
8— 1. Paternal Love, D.....1000
8— 8. The Source of Happiness, D.....1000
8—15. In the Grasp of the Law, D.....1000
8—22. Dr. Mason's Temptation, D.....1000
8—29. The Lilt of Love, D.....1000
9— 2. The Eagle, D.....1000

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8— 4. In the Claw of the Law, C.....1000
8— 8. Shot in a Barroom, C.....1000
8—11. Hello Bill, C.....1000
8—15. Love On an Empty Stomach, C.....1000
8—22. A Tale of Twenty Stories, C.....2000
8—25. Mr. Flirt in Wrong, C.....2000
9— 1. A Game of Love, C.....1000
9— 5. Gertie's Joy Ride, C.....1000

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7—26. The Tale of His Pants, C.....1000
7—30. The Rise and Fall of Officer 13, C..1000
8— 2. It Happened When He Fished, C.....1000
8— 6. Little Egypt Malone, C.....1000
8— 9. Dan Cupid, Fixer, C.....1000
8—13. Lost—Three Teeth, C.....1000
8—16. Tony the Wop, C.....1000
8—20. Kids and Corsets, C.....1000
8—23. His Lucky Vacation, C.....1000
8—27. His Egyptian Affinity, C.....1000
8—29. A Maid and a Man, C.....1000
9— 3. Lizzie and the Beauty Contest, C....1000

POWERS

8—14. Haunting Winds, D.....1000
8—18. Lady Baffles and Detective Duck in "The Dread Society of the Sacred Sausages, C. 1000
8—21. A Double Deal in Pork, C.....1000
8—26. Seeking an Inspiration, Vaud., and The Best People On Earth, Ed., Split reel
8—28. She Loved Them Both, D.....1000
9— 5. The Shot, D.....2000

REX

7— 1. Vanity, D. 2000
7— 6. Steady Company, Com.-D.....1000
7— 8. Souls in Pawn, D.....3000
7—13. When Hearts Are Trumps, Juvenile D.1000
7—20. A Happy Pair, C.....1000
7—25. Bound on the Wheel, D.....3000
7—27. One on Mother, Com.-D.....1000
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8— 3. The Proof, C.....1000
8— 8. Betty's Bondage, D.....2000
8—15. Mountain Justice, D.....2000
8—17. Quits, D. 1000
8—22. A Seashore Romeo, C.....1000
8—24. The Cad, D.....1000

VICTOR

7—23. Jeanne of the Woods (Mary Fuller), D. 1000
7—28. The Double Standard, D.....1000
8— 4. My Tomboy Girl, C.....2000
8—11. Refuge, D. 2000
8—20. The Taming of Mary (Mary Fuller), C..1000
8—25. The Chimney's Secret, D.....1000
8—27. The Box of Bandits, C.....1000
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16. Strathmore (*Reliance*) .....4 reels
17. Lure of the Mask (*American*).....4 reels
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19. Ghosts (*Majestic*) .....4 reels
20. The Failure (*Reliance*).....4 reels
21. The Darkening Trail (*N. Y. Motion*)..4 reels
22. The Lonesome Heart (*American*).....4 reels
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29. The Fox-Woman (*Majestic*).....4 reels
30. The Mating (*N. Y. Motion*).....4 reels
31. Milestones of Life (*Thanhouser*).....4 reels
32. The Girl from His Town (*American*)...4 reels
33. The Toast of Death (*N. Y. Motion*)...4 reels
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9—20. The White Pearl.....
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7—12. After Dark .....
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8— 9. The Stolen Voice.....
8—30. The Cotton King.....
9— 6. The Imposter .....

FROHMAN AMUSEMENT CORP.
5—31. Builder of Bridges.....

RING LARDNER
8—16. Letters from Bugs to Gus, No. 6...
8—23. Letters from Bugs to Gus, No. 7...
8—30. Letters from Bugs to Gus, No. 8...

SHUBERT
6— 7. An Indian Diamond.....
6—21. The Moonstone .....
7—26. Marrying Money .....
8—23. The Little Dutch Girl.....

LEDERER
8— 2. Sunday .....

WIZARD
7—26. Pokes & Jabs in a Quiet Game.....
8— 2. Pokes & Jabs in Mashers and Splashers .....
8— 9. Pokes & Jabs in Juggling the Truth.
8—16. Pokes and Jabs in Clover.....

WORLD COMEDY STARS
6—21. Rafferty Stops a Marathon Runner (Celtic)
6—28. Mike and Meyer Go Fishing (L. & K.)

For Table of Contents See Page 94

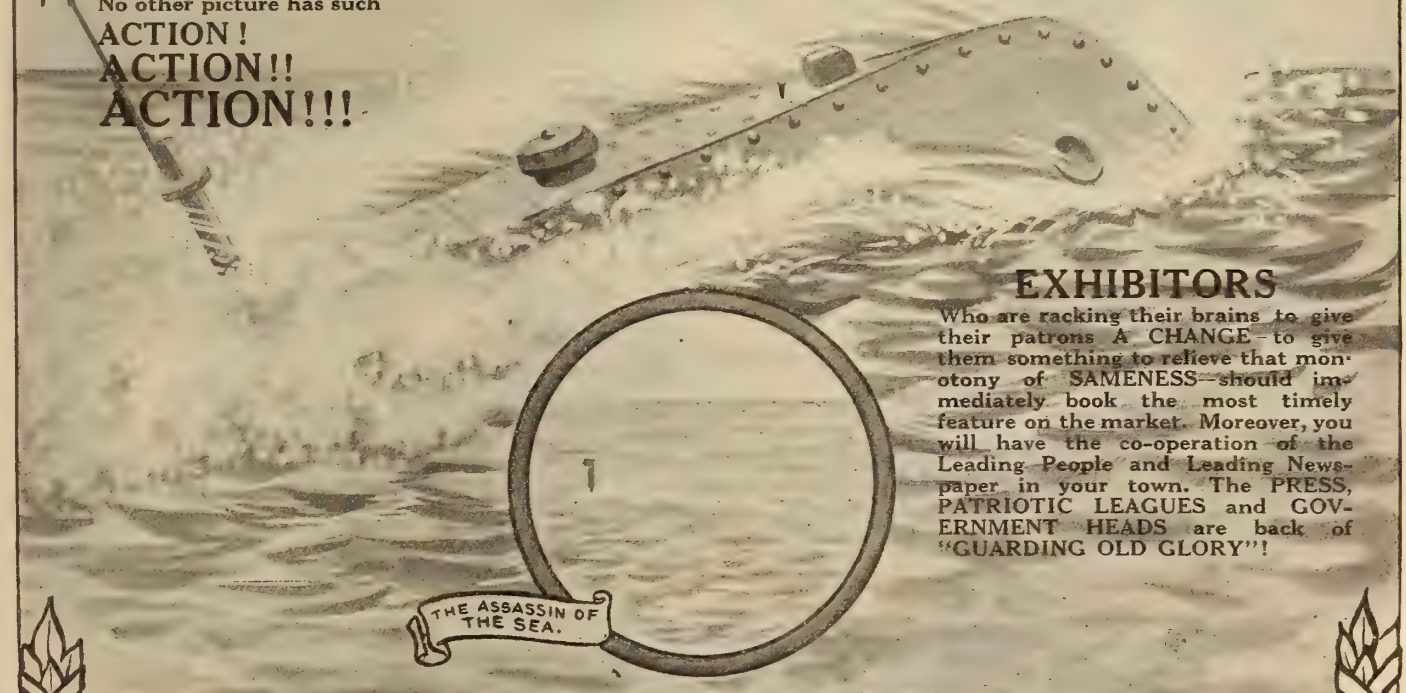
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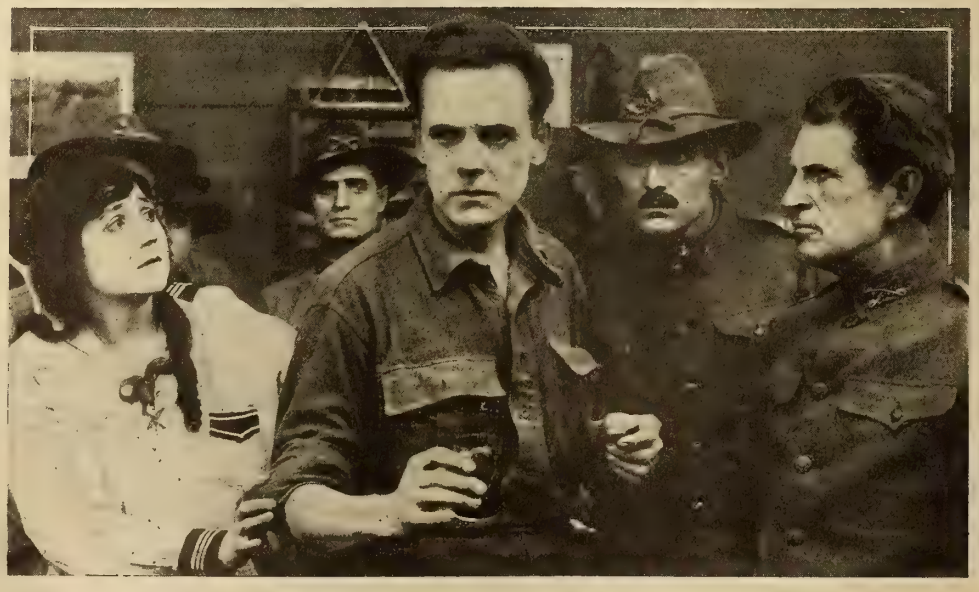
In vivid story action—action that rips along with the abandon of clean, red-blooded men—Richard Harding Davis has never been surpassed. In the "best seller," "Ranson's Folly," he is at his best. Never, it seems, were three stars better suited to their roles than this triumphant trio—Edward Earle, Mabel Trunnelle, and Marc MacDermott, with the picture master, "Rich-art" Ridgley to heighten their genius—three who have earned their heights by sheer dramatic picturing ability; three favorites in a favorite book story. Edward Earle is an admirable Ranson; Marc MacDermott, the devoted father with a concealed crooked life—worthy of such an artist; while Mabel Trunnelle is a sympathetic daughter. This is enough for the Exhibitor who really knows. Friday, September 17th. About 4000 feet.

Bessie Learn and **George Wright** in the one-act drama, **"The Call of the City."** Direction, Harry Beaumont. Saturday, September 18.

Ray McKee and **Jean Dumar** in the revival, the one-act comedy, **"The Silent Tongue."** Direction, Will Louis. Wednesday, September 15.

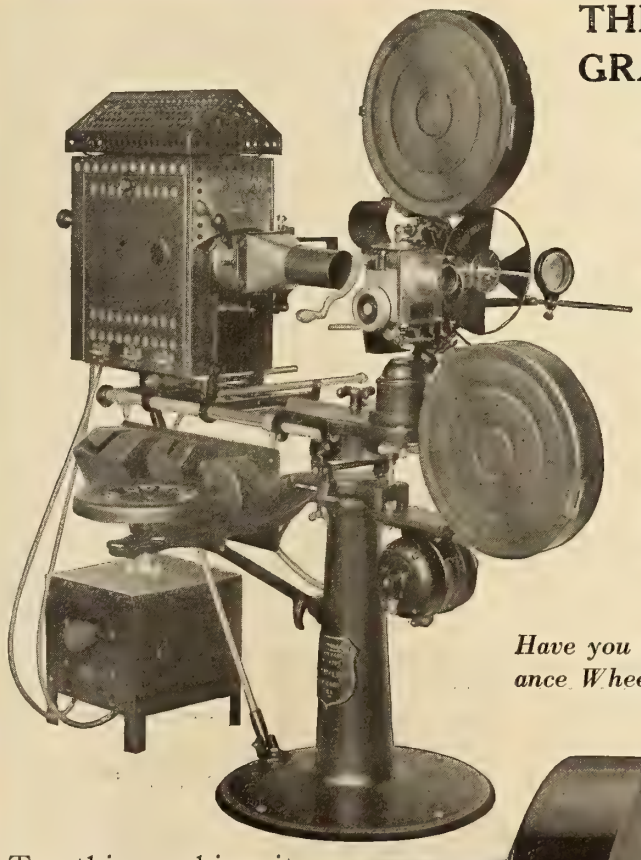
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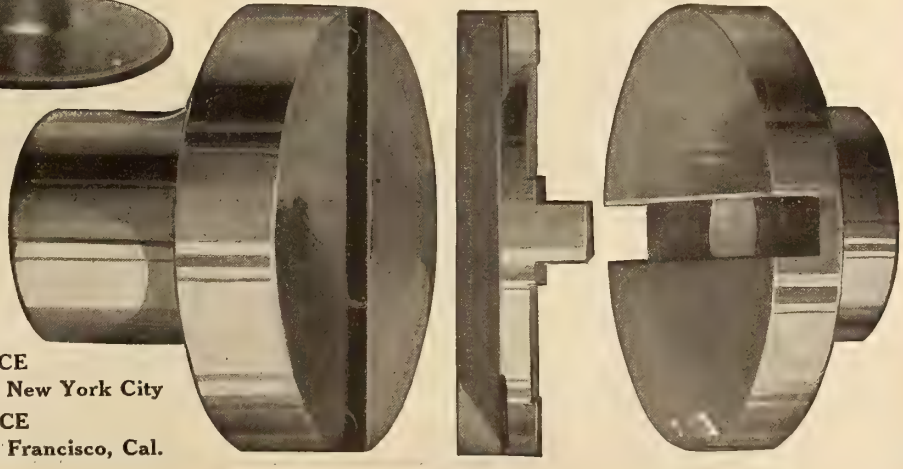


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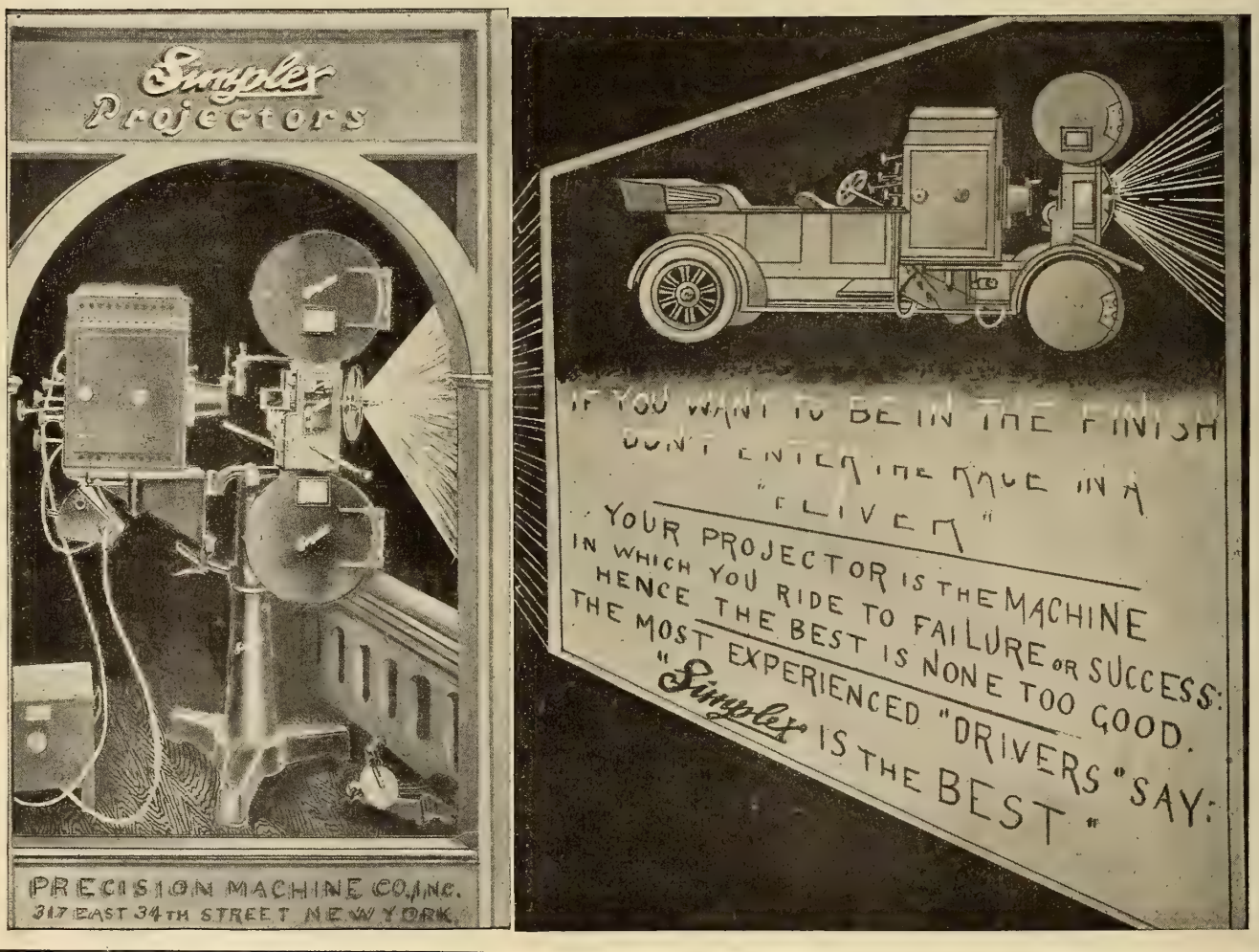
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Construction, Equipment and Operation

Accessory News

Section of Motion Picture News

Everything for Theatre, Exchange and Studio

Motion Picture Projection Simplified

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20 D—Suppose your system was direct current at a normal voltage of 110 and you were using the regular rheostat which comes with the machine and you had taken all precautions to secure as constant voltage as possible from the electric lighting company, but you were still bothered with poor light, what would you do?

Ans.—Most rheostats furnished with motion picture machines are made with several steps or buttons and movable lever contact, controlled by a handle in such a manner that it is possible to cut in or out and to get only a portion of the resistance connected in series with the arc. If the line voltage should be so low that on the highest contact of the rheostat, which of course includes the least amount of resistance in series with the arc, I should not be able to get the desired current at the arc, I would cut out or shunt a part of the fixed resistance in the rheostat, so as to reduce the voltage drop within the rheostat to compensate for the voltage drop, below normal, on the line.

20 E—Is there any danger connected with the shunting of part of the rheostat in case of an emergency as referred to above? Does the rheostat suffer, or does any part of the equipment have to work at a disadvantage due to such shunting of a portion of the resistance?

Ans.—The only trouble which one would meet in shunting a portion of the resistance within the rheostat would be in case of an unexpected or sudden increase in the line voltage, which would call for the normal amount of resistance in series with the arc. Suppose, for instance, the voltage had dropped to 95 and I had cut out the equivalent of ten per cent. of the fixed resistance.

Under that condition I would secure proper illumination. Now without warning, the voltage jumps to 110, then if additional resistance is not cut in series with the arc the amperes will increase above normal, which will of course overheat the resistance, which may be injured therefrom. Another serious consequence might be the blowing of the line fuses, which would put out the light and stop the show.

20 F—Considering the foregoing answer, it would seem risky to shunt part of the resistance in a rheostat. To what extent would you consider it practical? Please explain exactly what you would do in order to be on the safe side.

Ans.—If you have a 110 rheostat which on the low notch delivers about 25 amperes to the arc and on the high notch delivers about 50 amperes with 110 V on line, and it is desired to shunt a portion of the resistance for low line voltage, then I would move the controlling lever so the rheostat will deliver the lowest amount of amperes. Then by means of a No. 6 or larger copper wire, or copper strip of equal capacity, about 10 to 15 per cent. of the fixed section of the resistance may be short circuited or shunted or "jumped across," as it sometimes is called.

The rheostat will then on the low notch give about 40 to 50 amperes with 110 volts, and if the voltage drops down to 95 or 100 volts, then the amperes would drop maybe to 25, but under this condition you could move the contact arm to the highest position and draw 40 to 50 amperes even at the low voltage. With this arrangement there is less danger because you can always protect yourself the moment the voltage comes up by quickly moving the lever on the rheostat to the lowest ampere position.

20 G—Where the supply circuit is 220 volts, what method of procedure should be followed concerning the shunting of part of the resistance within the rheostat?

Ans.—With 220 volts the danger of overloading a rheostat within which, maybe 10 per cent. of the fixed resistance has been short circuited, is much less than with 110 volts should the voltage suddenly increase to normal, because the arc maintained between the carbon points offers the same potential drop varying from 45 to 55 volts and you realize that 55 volts on 110 volts is 50 per cent., whereas 55 volts on 220 volts is only 25 per cent., consequently if we short circuit the arc on a 110-volt resistance, the current rise will be more than double, compared with the same arc mainted on a 220-volt circuit.

In other words, the elasticity of the resistance on a 220-volt circuit is about three times greater than for 110-volt. This explains why there is less danger in shunting part of the resistance on a 220-volt rheostat. But with proper judgment and observation an operator should not fear, in case of an emergency, to cut out or shunt part of the resistance in series with the arc, but in no case must the fuses put on the line be larger than the rating called for in the underwriters' tables for the size of wire used between the fuses and arc.

Hanging a Flexible Screen for the Traveling Exhibitor

AFTER an operator has found a suitable source for the electric power, the erection of the screen is the most anxious piece of work in getting things in order for the evening's exhibition. When his screen is up he feels at ease.

He never knows in a new place what conveniences he may find, or what awkward arrangements he may have to get over. If the place is often used for such exhibitions, his first thought is to look aloft as he is pretty certain to find a couple of eyes or hooks some distance apart, left by some one or other of his predecessors, for it is an understood courtesy amongst operators that any such hooks or eyes, once placed in awkward positions, are left to smooth the path of other operators.

If he finds two hooks that are at a height and distance apart which fairly suits his screen, he has only to find a ladder to aid him in placing pulleys on these. If he has a steady hand, and can find a long pole, he may be able to get along without the ladder by placing the pulleys, with the cords put in, on the end of the pole. These pulleys may be tied to the pole with small cord, and,

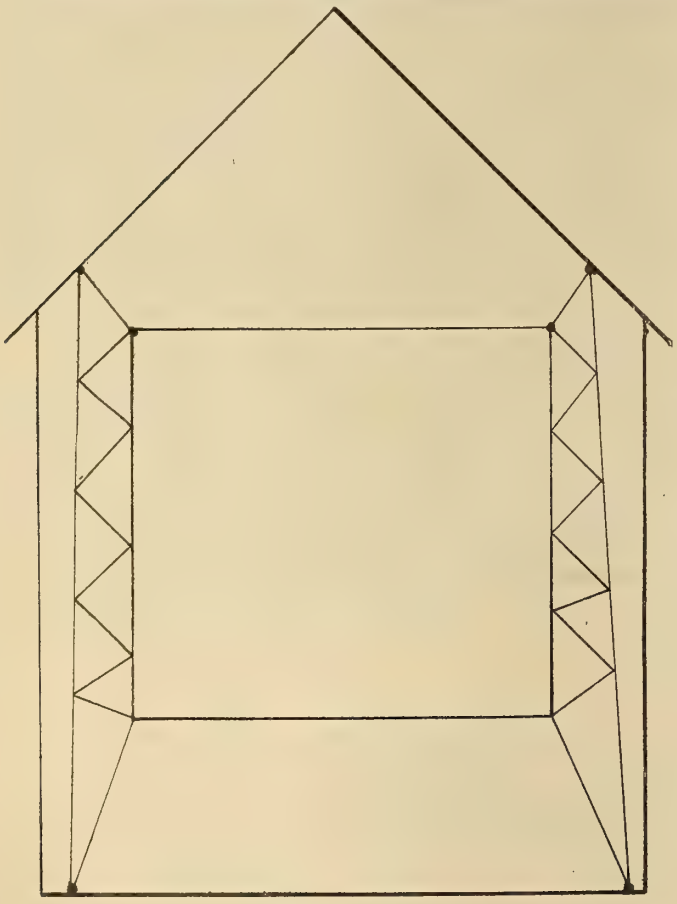


Figure 1

as soon as the pulley is caught on the hook above, a strong jerk will break the pole free from the pulley.

The next step is to screw a pair of hooks into the floor, a foot or two wider than the bottom corners of the screen, and just under where these will be when the screen is in position. If the projecting equipment will have to be in a gallery, then the hooks in the floor will want to be brought out a short distance to make the surface of the screen at a right angle to the light to overcome any distortion in the picture.

Hanging a Flexible Screen

This method of hanging a flexible screen has the merit of its being adapted readily to most any place the operator will come to. And, further, it will enable him to stretch the screen as tight as a drum-head. Also, there is nothing to be carried about that is bulky beyond the screeen itself. Some ¼-inch sash-cord, or its equivalent, two iron pulleys and a dozen hooks or screw-eyes, are all that will be necessary.

Flexible screens should have the seams run horizontally, and

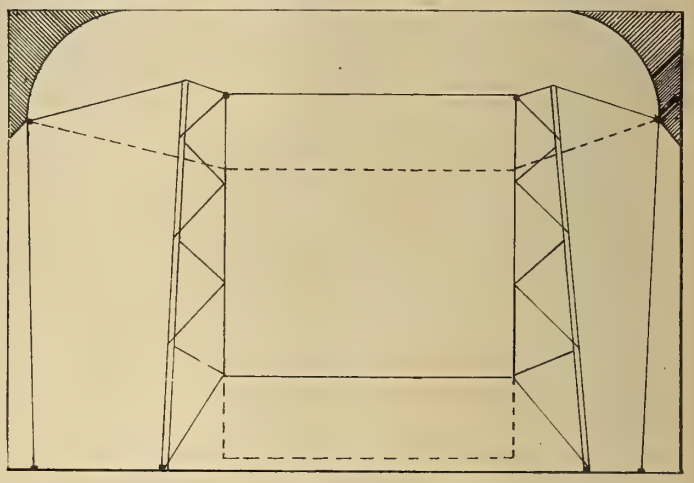


Figure 2.

never have a seam passing through the middle. Better results are had by making, say a fifteen-foot screen, with a middle section of ten feet, and have two strips sewed to this, top and bottom, of two and one-half feet each.

When folding up a flexible screen it should always be folded up first into long folds all across it, and only then folded over short, so that when these short folds are undone, it lies on the floor its full width. The two sash-cords are then hooked into the eyelets, or grummet rings, at the top corners, the screen raised by pulling up with these cords passing through the pulleys overhead until it is at the proper height, and then the free ends of the two cords tied into the screw-hooks in the floor.

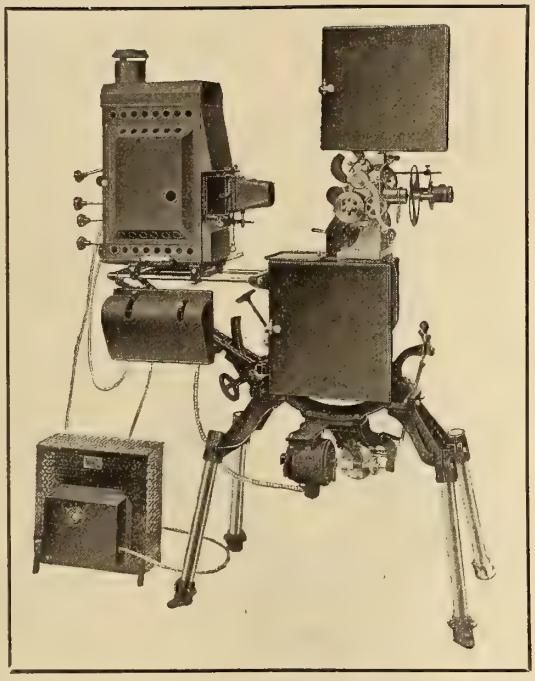
If it is found to be necessary additional hooks may be put in the floor and the bottom edge of the screen tied to these.

SHEA HOLDINGS REORGANIZE IN BUFFALO

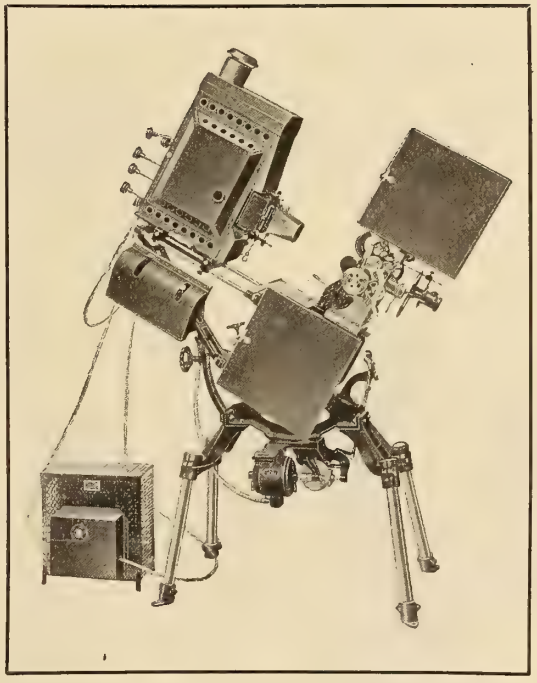
PAPERS filed recently indicate a financial reorganization of the Shea amusement properties in Buffalo, N. Y. These new companies have been incorporated: The Shea Theatre Company, to construct and manage theatres and moving picture houses. The capital stock is $10,000. The incorporators are Pliny B. McNaugton, Joseph F. Wadsworth and Lester F. Gilbert. The Shea Hippodrome Company, to manage theatres and moving picture houses and to construct the same. Capital stock, $10,000. Incorporators, Pliny B. McNaughton, Joseph F. Wadsworth and Lester F. Gilbert.

The papers indicate that these two companies are holding companies, apparently designed to hold the Court street property where Shea's vaudeville is shown and the Hippodrome building, which since its completion has been showing motion picture features. Papers also have been filed with the secretary of state showing an increase of capital stock from $200,000 to $700,000 of the Shea Amusement Company.

This is the operating company, of which Michael Shea is the active managing head. The certificate of increase is signed by Mr. McNaughton as chairman and Mr. Wadsworth as secretary. Mr. McNaughton is one of the large investors in the Shea enterprises. Mr. Wadsworth is associated with Mr. Shea in the management of the amusement company. Mr. Gilbert is a member of the law firm of Hoyt & Spratt.



OURS is the privilege to announce the arrival of the latest and best in motion picture projection machines, Power's Cameragraph No. 6B. A worthy and far advanced addition to our present successful model.



YOURS, Mr. Exhibitor, is the opportunity to become acquainted with and avail yourself of the wonderful results and operating qualities it affords in accomplishing the best in projection. Consider us at your service.

NICHOLAS POWER COMPANY

NINETY GOLD STREET - NEW YORK CITY

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Here Mr. Hallberg will answer all the questions you send in—no matter how simple or difficult.

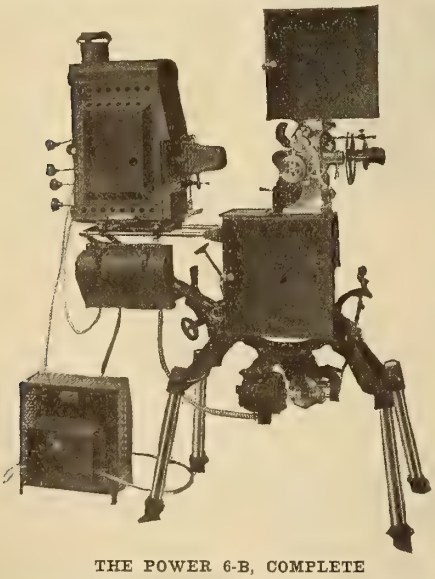
THE POWER'S CAMERAGRAPH NO. 6B.

THE name Nicholas Power has been synonymous with the projection of motion pictures practically since the inception of the motion picture industry. A pioneer in the business, he has won deserved recognition and to his wonderful inventive genius we owe a great deal of the present success of the art.

Ever alert to the future possibilities of this enormous and what is now regarded as the fifth largest industry in this country, he has devoted the best years of his life to perfecting the mechanism of the motion picture projecting machine, with the result that today we view with wondering eyes the picture as it is thrown on the screen without flicker and with the eye strain eliminated.

To those who recall the early days of the motion picture, it is indeed a wonderful accomplishment to be able to present the pictures today with such perfect definition and clearness. Mr. Power in the many years of his connection with the industry has invented many projecting machines and continually added improvements until the model Power's Cameragraph No. 6-A seemed to fulfill every expectation of both himself and the entire trade.

Not contented to rest on the success of this machine, Mr. Power studied, experimented and with the inventive ability and great genius along mechanical lines which he possesses, he evolved the latest and what he consideres the last word in projecting machines Power's Cameragraph No. 6-B. Many mechanics and engineers of international repute who have seen this new model have pronounced it a marvel of the age and a fitting tribute to Mr. Power.



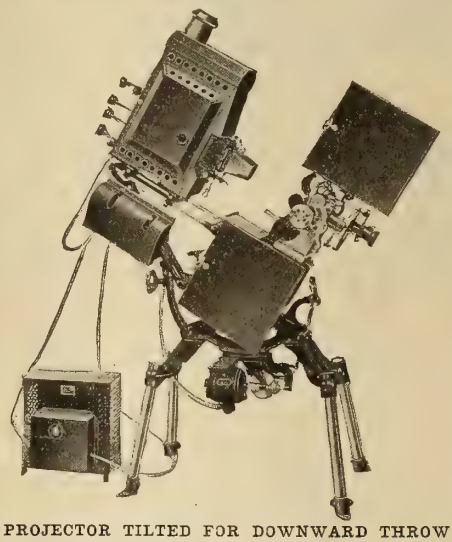
THE POWER 6-B, COMPLETE

This machine constitutes all the most necessary and desirable features in modern up-to-date projection that years of study, experiment and experience have adduced and is designed to give perfect satisfaction under any and all conditions. The mechanism has reached the point of ultimate refinement through the use of the finest material with best of workmanship for each part giving proper study to its particular functions.

Perfection of New Model

Alterations, changes and additions, suggested by field experience, have been made, which brings this mechanism to a point where it stands universally accepted as among the foremost in the qualities of perfect projection and serviceability. The stand entirely new in design, is exceptionally rigid and substantial in construction.

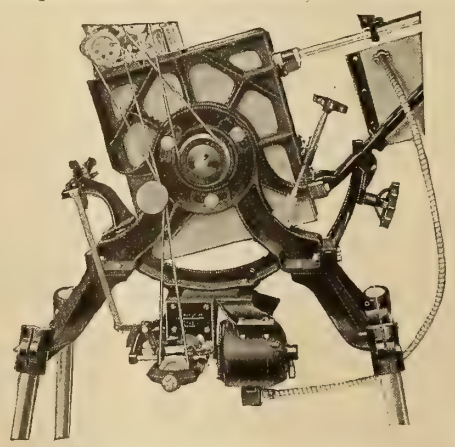
It consists of two sections; the lower which is fixed, being fitted with a central hub on which the upper section rocks; both are securely fastened together by heavy bolts, permitting a tilting of the upper section which carries the mechanism and lamphouse.



PROJECTOR TILTED FOR DOWNWARD THROW

The motor drive and lower construction remain horizontal. The finest adjustment is obtainable by means of a worm, the control of which is easily accessible, permitting the centering of the picture on the screen even during operation at all times. A simple hand wheel locking device gives additional rigidity to the entire equipment.

The take-up is simplicity itself, consisting of two metal disks, one fiber faced, revolving one against the other and running on ball-bearings. The extent of friction surface has been carefully computed, permitting an even and continuous but slightly intermittent tension, causing the film to be wound to the proper tightness on the take-up reel. Once adjustment is made by a simple collar and set screw, no further attention is necessary. In test this device has taken up 3,000 feet of film, maintaining an even tension throughout.



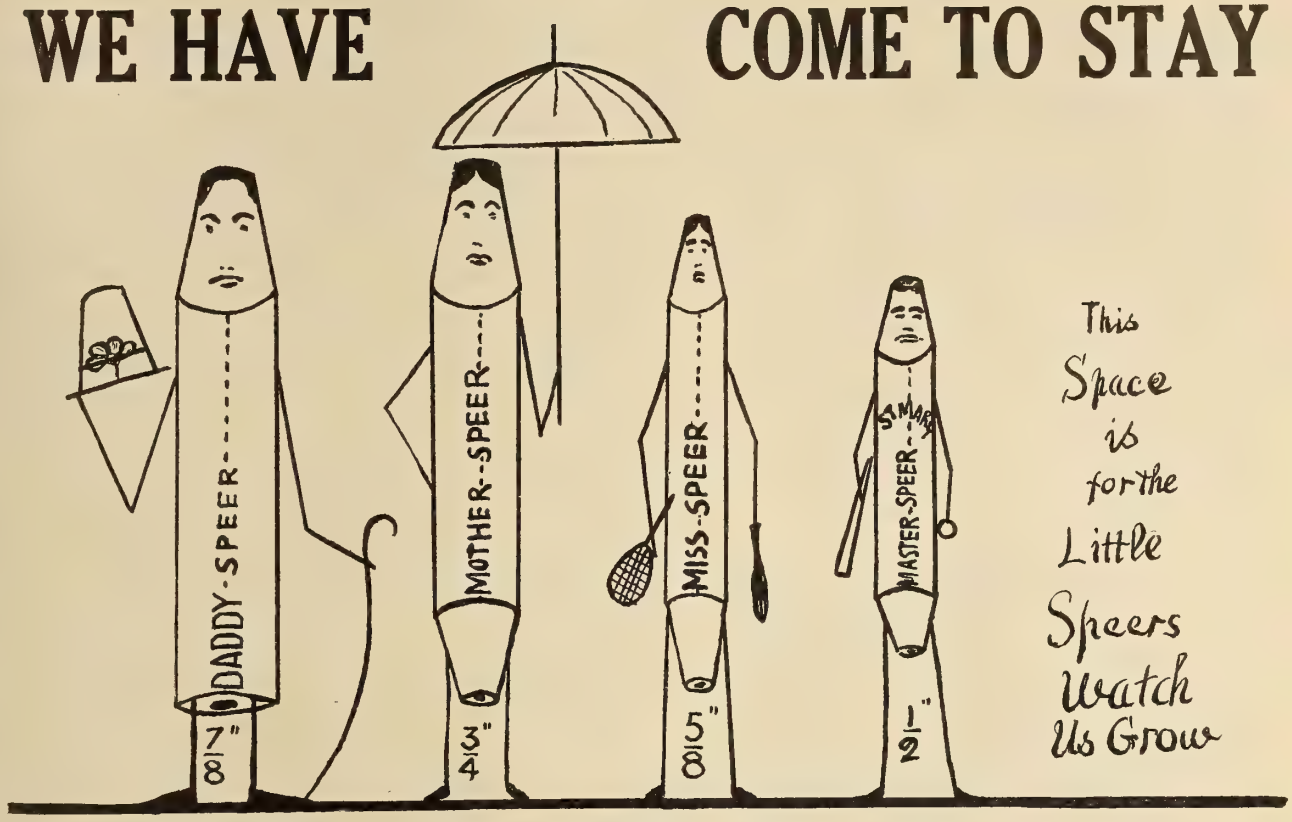
DETAIL OF THE MOTOR DRIVE

The new lamphouse deserves special attention; it is of very substantial construction, permitting easy access. It has been specially designed with a view of allowing the best possible ventilation. The doors are of double metal with air space between; cooling chutes are provided both above and below the condenser mount, securing a very desirable arrangement.

The cooling of the interior of the lamphouse is procured by an ingenious duct construction in the top leading to a vent and efficiently drawing off the heat.

Radiation is reduced to a minimum.

WE HAVE COME TO STAY

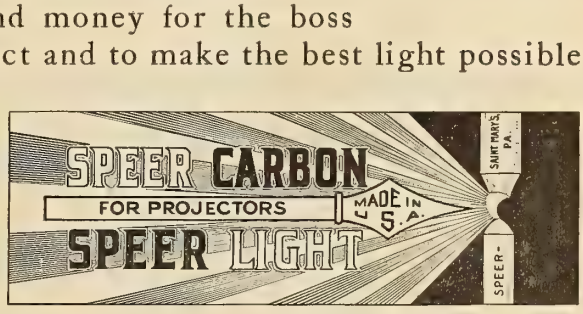


AND WE ARE MADE IN U. S. A.

Mr. Operator, give us a chance
You will use no others after you test us
We save trouble for you and money for the boss
Speer Carbon Co. guarantees us to be perfect and to make the best light possible

NET CASH PRICES

1/2 x 12,	cored,	pointed	both ends	-	$37.50 per M. (1,000 in a case)
9-16 x 12,	"	"	" "	-	$40.00 per M. (1,000 in a case)
5/8 x 12,	"	"	" "	-	$50.00 per M. (1,000 in a case)
3/4 x 12,	"	"	" "	-	$70.00 per M. (1,000 in a case)
7/8 x 12,	"	"	one end	-	$115.00 per M. (500 in a case)
1 x 12,	"	"	" "	-	$150.00 per M. (500 in a case)



We will fill sample orders in standard bundles of fifty each in sizes 1/2, 9/16, 5/8 and 3/4 inch, and in bundles of twenty-five each of the 7/8 inch and 1 inch at the above pro rata prices, providing cash accompanies the order in full.

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SPEER CARBON COMPANY

(Makers of carbon for Electrical purposes during the past 25 years)

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J. H. Hallberg, 36 East 23rd St., New York City, Eastern Distributor

A clear picture

is as essential as a good scenario. Because the basic product is right the clearest pictures are on Eastman Film. Identifiable by the stencil mark in the margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

"LUNA-LITE"

is the screen with a developing field by the light of projection; the screen that is serviceable day or night, water-proof, non-oxidizing, showing pictures clearly, in true perspective and hence without distortion and in viewing, without eye-strain.

For Prices and Agencies, apply to

The Luna-Lite Co.,
NORTH AMERICAN BUILDING
PHILADELPHIA, PA.

The solidity of the Power's 6-B Cameragraph can really not be appreciated without an examination of the machine itself, but the accompanying illustrations show the massive construction of this machine.

Motor Drive Is Noteworthy Feature.

A noteworthy feature is the arrangement of the motor drive, which remains horizontal at all times, thereby doing away with consequent wear and noise when operating at an angle.

The editor has made a particularly close examination of the lamphouse. The intake for air is controlled by a novel arrangement of baffle plates. The air circulation throughout the lamphouse is the most perfect ever conceived and put into practice.

Another feature is the application of a Gundlach projection lense, in place of the ordinary lense regularly furnished with other equipments. The prices are for the 6-B with hand drive and 110 volt rheostat $290, and for the 6-B with motor drive complete with 110 volt D. C. or 110 volt, 60 cycle A. C. motor and rheostat, $337.50. These improvements are all conducive to higher efficiency, better projection and convenience to the operator, and last but not least lower maintenance expense.

QUESTIONS AND ANSWERS

HARD TO KEEP ARC CONTROL

B. F. V.—Morrisonville, Ill.—*Would like to have answer to my troubles in next issue of* Motion Picture News.

I have 250 volt D. C. cut down with a Power's rheostat and I have a hard time keeping my arc controlled. It gets away and sputters. What would be the best thing to do? I use Bio soft cored carbons.

Ans. It is necessary before I can give you an intelligent answer to your question, that you report the following:

First.—Give make, style and serial number of your machine.

Second.—Give distance from lense to screen and size picture.

Third.—Make a rough sketch showing the floor line in the booth and the angle at which the lamp house sits. Also have the sketch show how the carbons are set relative to each other and to the lamp house.

Fourth.—State if the line voltage is maintained steady.

Fifth.—I understand you are using Bio carbons, but please state the diameter.

Sixth.—Specify what it says on the name plate of your rheostat, that is voltage and amperes.

Upon receipt of this information I will give you complete advice.

CURE FOR CRACKING CONDENSERS

Clarksville, Ark.—*We have been troubled with our condensers cracking, kindly notify through the* "News" *what is the trouble.*

Ans. It is almost impossible to give information which will absolutely prevent cracking of condensing lenses, but by following the suggestions enumerated below, you may reduce the condenser breakage to a minimum.

First.—Use only highest grade annealed condensers.

Second.—In placing the condenser in the holder make sure it is loose, that is, the mount or holder must not pinch or cramp any part of the glass. There must be perfect freedom for quick expansion and contraction of the glass.

Third.—The condenser usually breaks immediately after the arc is struck or just after it is cut off. The proper use of a shield, which may be made of metal or asbestos to be put between the arc and the condenser just before the arc is struck and to be removed after the arc has settled down and to be put back in front of the condenser in the lamphouse just before the arc is extinguished, will in many instances prevent cracking of condensers. The scheme is well worth trying.

FEASTER MACHINE SAVES WAGES OF REWIND BOY

THE Amsterdam theatre, 229 Eighth avenue, New York City, report perfect satisfaction with the Feaster non-rewind system which they are using on two Power's projecting machines.

The manager reports that he not only saves the wages of a rewind boy, but that the elimination of the noise of rewinding is appreciated by that portion of his audience sitting near the booth. The use of the Feaster machine means time, labor and fire risk saved, and better projection. The above theatre has run over 3,500 reels of film with the Feaster machine, without a break.

EXTRA OPERATORS IN CHATTANOOGA WANT INCREASE

IT is understood that a petition is being circulated by Chattanooga, Tenn., apprentice motion picture operators in which an increase of from $7 to $10 a week in their wages is asked. That the wage of $7 is unfair as compared to the salary of regular union operators is the contention of the apprentice men, whose petition will be submitted to the Chattanooga operators' union.

A strike of the relief operators is threatened, according to the holder of a petition. Prior to the last motion picture operators' strike here a salary of $12 a week was received by the relief operators. At that time, when an agreement was reached, their salaries were cut $5 a week.

In connection with the matter in question a statement has been issued by members of the Picture Operators' Union, No. 259, which charges that the agitation of apprentice operators has been brought about by outside influences in order to cause dissension amongst the ranks of the union operators. The statement states that the apprentices declare they did not approve of any such action.

It is further set forth that the relief men are receiving $7 a week, and only one year's apprenticeship is required before their eligibility entitles them to hold full card membership in the union of operators, providing they pass a satisfactory examination. The claim that the $12 man of two years ago was made to suffer a cut of $5 in order to benefit the chief and first assistant operators, is, according to the statement of the union in question, "absolutely ridiculous."

Taylor W. Williams, a relief motion picture operator, in a communication, says that at the proper time an appeal will be made to the union operators for higher wages. He denies that he has had any connection with the agitation, and explains that upon proper investigation it will be found that the relief operators, or apprentices, are in most cases just as competent as their fellow union operators, "which shows that the third man is due some consideration, whatever that might be."

THREATENED OPERATORS' STRIKE IN HARRISBURG, PA., AVERTED

A STRIKE of union operators of motion picture machines, which was threatened in Harrisburg, Pa., early in the week, failed to materialize. Two operators walked out in one of the downtown theatres, and declared they would cause a general sympathetic strike throughout the city unless shorter hours and more pay were granted.

Their places were promptly filled in the theatre from which they walked out.

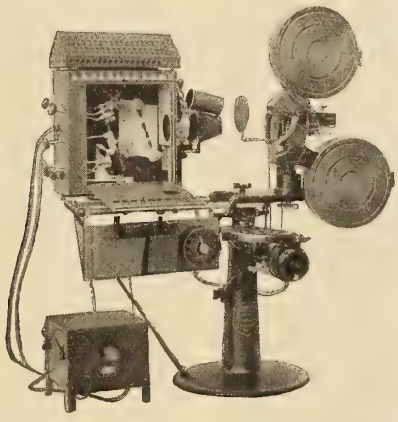
FIRE INSPECTION IN MICHIGAN NOW UNDER WAY

THE next inspection of Michigan motion pictures, as under the law, commenced September 1. The deputy inspectors have been instructed by the state fire marshal's office to be very rigid and strict and to require absolutely that every owner and manager comply with the law governing motion picture theatres.

Theatres are now required, under a recent ruling of the fire marshal, to discontinue entirely the use of cloth signs, banners and streamers in front of their theatres.

We Sell You What You Want, Not What Will Pay a Bigger Profit

We carry a large stock of POWERS, NEW MODEL 1916 MOTIOGRAPHS, and SIMPLEX MACHINES at all times and can fill your requirements immediately.



Would you be interested in a new machine, if you could buy it on the instalment plan at less than **$1.00 PER DAY?** Write us today and we will tell you all about our plan.

We carry a full line of the best grade of Moving Picture Theatre Supplies and can equip your Theatre complete with the exception of the films and the posters.

Catalog free for the asking

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YOU WOULDN'T

SET A PRICELESS GEM IN TIN

WOULD YOU?

It's just as reasonable to spend thousands of dollars in all other kinds of photoplay theatre equipment and neglect your projection screen.

RADIUM GOLD FIBRE SCREENS HAVE WON THEIR SPURS

Not the manufacturer's sales talk, but the irresistible selling force which comes from satisfied users is the factor which keeps them constantly in the lead.

Our New Plan of Distribution Will Interest You—Write for Details

RADIUM GOLD FIBRE SCREEN, Inc. **220 W. 42d St., New York**

Building and Furnishings

NATHAN MYERS TAKES CHARGE OF BUILDING AND FURNISHING DEPARTMENT

NATHAN MYERS, the well-known architect, who has made a reputation in motion picture theatre construction, will assume charge of the Building and Furnishing Department of Motion Picture News.

Mr. Myers will also prepare feature articles for the News on the various salient features of theatre construction, taking up details and treating them in such a way that they will be of value to prospective theatre builders and those who wish to renovate their houses.



NATHAN MYERS

It is our hope that the Building and Furnishing Department will become a department of questions and answers where subscribers wishing information may write in and have Mr. Myers give them the desired information. No matter how trivial, whether it be in connection with new plans or remodeling, we want to be of all the assistance possible to our subscribers who want information.

Mr. Myers also intends to describe houses in all parts of the country. In this connection we wish that our subscribers would send in descriptions of their houses, accompanied with photographs of the interior and the exterior. These Mr. Myers intends to use in compiling articles from an architectural standpoint, allowing all the space necessary to a complete writeup of each house. The unique advertising methods and other "live wire" suggestions will all be brought out, for they will all help exhibitors in other parts of the country. It is this feeling of inter-communication between theatre owners which the "News" has been trying to encourage in every way. Here is another opportunity and we trust that you will all respond.

Suggestions to exhibitors in the form of other articles from contributing architects will appear from time to time showing details and definitions of various forms of architecture and the way in which they are applied in other parts of the country.

Various forms of building material and other equipment will also be taken up in detail and described by Mr. Myers, with illustrations showing their application and actual use. Co-operation in this will be sought from the various manufacturers. Each article will be from the theatre man's standpoint, which will mean that each will be a definite and concrete lesson which may be applied at some future time.

We hope that this new undertaking on the part of the "News" will prove popular among our subscribers and that they will co-operate with us in making it one of the livest and most beneficial parts of each week's issue.

EXTENSIVE BUILDING OPERATIONS GOING ON THROUGHOUT PENNSYLVANIA

LOUIS KROUSE, manager of the Strand Theatre, Twelfth street and Girard avenue, Philadelphia, and business agent of Local 307, has just been appointed special organizer for the International Alliance of Theatrical Stage Employees and Motion Picture Operators.

The Rittenhouse, at Fifty-third street and Haverford avenue, Philadelphia, after being entirely redecorated, has reopened under the management of M. Mellor and Charles Goldstone, also proprietors of the Garden Theatre, at Fifty-third street and Lansdowne avenue.

The Sherwood, at Fifty-fourth street and Baltimore avenue, Philadelphia, will celebrate its second anniversary by an entire week devoted to Paramount program.

The Germantown Theatre, Philadelphia, one of the oldest in the city, has changed hands. Its present owner and manager, Walter Stumpfig, was one of the first to see the great possibilities of motion pictures and opened this theatre in a small store. Later this was pulled down, more ground purchased and a large structure erected, fitted up with the latest improvements in the picture line.

The house was bought by W. J. Burbank. The purchase price is reported to be $175,000.

H. J. Berman, who is owner of the Great Southern Theatre, at 2029 South Third street, Philadelphia, and other motion picture houses in the city, has just opened a new theatre at 1426 South Fourth street, of which he will be manager. This theatre, which has been named the Penn, is of fireproof construction and with all modern improvements in its particular line. It is considered one of the most beautiful theatres down town. The artistic decorations, especially the frescoeing wrought in gold, add much to the attractiveness of the place.

The control of the Amber Theatre, Frankford and Amber streets, Philadelphia, and of the West Allegheny Theatre, at Twenty-fifth street, has passed to S. Amsterdam, manager of the United Film Service offices in Philadelphia. Both theatres have been remodeled during the summer and are now open.

September 1 marked the opening of Allentown's moving picture theatre, The Hamilton, whose erection is just completed on Hamilton street, near Second street. The new theatre is the twelfth in this city. H. M. Meeker is the manager.

The Colonial theatre, Harrisburg, opened as a moving picture theatre August 23. The management says the theatrical season promises to be busy for the Wilmer and Vincent people operating the Orpheum, Majestic and Colonial, the "big three" of the Harrisburg theatrical world. The Colonial has been completely refurnished and renovated.

The Strand moving picture theatre in State street, Erie, between Ninth and Tenth streets, will be completed within six weeks.

Erie will soon have another addition to the moving picture houses. The new theatre in State street, between Eleventh and Twelfth streets, in course of erection by the Ackerman Contracting Company, is nearly completed.

William Fairgraves, proprietor of the Grand theatre, 1111 State street, will occupy the new place, which will be known as the New Grand.

FEASTER MACHINE INSTALLED IN BROOKLYN THEATRE

BYRON CHANDLER, INC., 1482 Broadway, New York, distributors of the Feaster non-rewind machine, report that they have installed the Feaster system in the Decatur theatre, 1676 Broadway, Brooklyn, and the Hamilton theatre, 146th street and Broadway, with satisfactory results.

FOUR HUNDRED MILWAUKEE OPERATORS HOLD PICNIC

Special to Motion Picture News

Milwaukee, Wis., Sept. 1.

FOUR hundred operators, their wives, families and friends enjoyed a picnic at Keipper's park, north of Milwaukee, a few days ago. Two games of baseball, one between the married operators and the single men and the other between the visitors and the operators, were played. A big program of contests and games had been arranged by the committee in charge and all were hotly contested.

The single men won, six to nine. The married men retaliated soon afterwards, however, by defeating the single men in the bowling contest. C. Trempo won the one-hundred-yard dash, while Fred Stock was first in the sack race. The standing broad jump was won by Eddie Trinz and the running broad jump by Leo Guinan. The three-legged race, which furnished the spectators no end of laughs, was won by Fred Stock and George Hawn.

The backward race for men was another interesting event, this was won by Fred Sonnenberg.

Two teams were entered in the hurdle leap frog race. The team captained by Jack Rotter won this event. Those on the winning team were George Hawn, Fred Stock, Walter Behr, Walter Balge.

The running high jump was won by Arthur Gaulke. One of the events for the women was the bowling match between the married and single women, which was won by the married women. One of the most interesting events of the whole picnic was the crabbing contest held on the banks of the Milwaukee River.

The prize went to the individual finding the largest crab. George Arnowitz won this event.

The picnic was brought to a close by a baseball game between the operators and their visitors, the operators winning 4 to 3.

Max Krauseschneider, attired in typical rube make-up and wearing a huge tin star on which was emblazoned the word "Sheriff."

He caused considerable merriment by his attempts to enforce his own speeding laws and to keep order.

ACTIVITIES OF EXHIBITORS IN THE EMPIRE STATE

THE Strand theatre, Albany, formerly the Colonial, opened for the season on Monday, September 6. Morris Kantrowitz, owner of the theatre, has had extensive betterments made, and the Strand is in fine condition. It will continue the policy of a change of program daily.

Work on the new Pine Hills picture house, Albany, which F. R. Billman is to have charge of is progressing finely, and the new structure will be opened in the early fall. It will be a thoroughly modern house in every particular, with a seating capacity of 1,500. It is located in the most aristocratic residential section of the city.

Manager Leon Schlesinger, of the Palace theatre, Buffalo, opens the fall season with Fox features. The change to features for the Palace was predicted in the News some weeks ago. This theatre has been running a regular program, but has found that features are demanded by patrons.

The cornerstone for the new Bay Ridge Theatre, Brooklyn, was laid August 24 by Borough President Lewis H. Pounds. He was assisted by Robert T. Rasmussen, secretary and treasurer of the company, and architect of the theatre.

A large vaudeville and moving picture theatre, to cost somewhere in the neighborhood of $150,000, will probably be erected at the corner of Ashland place and Fulton street, Brooklyn.

The new McKinley Square Theatre, at Boston road and 169th street, New York City, opened August 27, under the control of the Damorba Amusement Company.

Messrs. Floyd Lenneker and Wilson Foster opened a moving picture theatre in Young's new hall at Salisbury Center, August 21.

Oswego is to have a new motion picture theatre, according to an announcement made by Horace D. Pierce. Mr. Pierce is having a new concrete building built in West Second street, between Bridge and Oneida streets. The theatre will be 66 x 100 and will comfortably seat 1,200.

POTTER PAY AS YOU ENTER MACHINE

YOU NEED IT!

The Potter Pay As You Enter and Automatic Change Maker

Does away with ticket selling.

Is the one satisfactory way to overcome the admission problem.

Saves ticket sellers' salaries.

Prevents incorrect change.

Pleases patrons because it handles crowds 100% faster than old way.

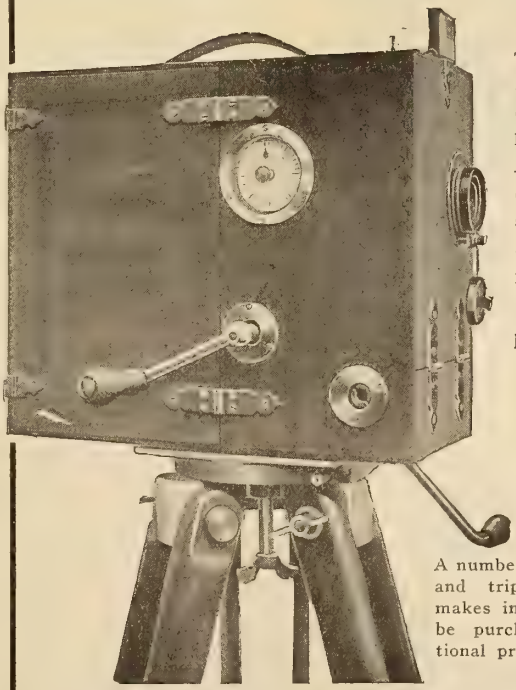
Installed and maintained on a very low monthly lease basis.

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Coin Machine Mfg. Co.
Branches in all Principal Cities Portland, Ore.

Motion Picture Camera



Thoroughly constructed to produce steady, reliable pictures. Adaptable to every purpose. A superior product at a moderate price.

Fully equipped including Tripod

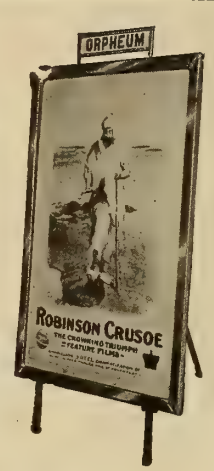
$150.00

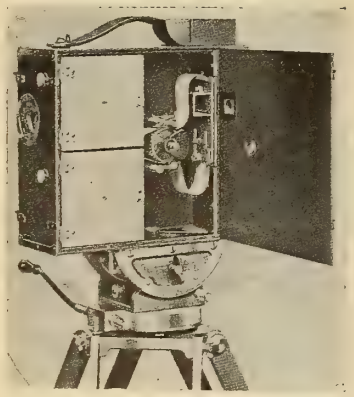
A number of used cameras and tripods of various makes in stock that may be purchased at exceptional prices.

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Atlas Educational Film Co.
821 Market Street
San Francisco, Cal.

POSSIBLE REVIVAL OF "POSTER CRAZE"

THERE is a strong movement to revive what was twenty years ago known as the poster craze. That is to say, private individuals interested in art, collected posters and held exhibitions of them and took a real interest in this branch of advertising.

There is one such collection in this city which comprises over 20,000 examples of the best poster art in the world. Posters, too, have their own literature. Over a hundred volumes have been written on this branch of advertising art, and the greatest artists of modern times have not considered it beneath their dignity to contribute to what is known as the poor man's picture gallery.

It must always be remembered that the sketch is the thing. A good poster cannot be made without a good sketch, and a good sketch costs money. How can a good sketch be reproduced well and faithfully unless the lithographer be paid a reasonable price for his work?

This movement for the betterment of publicity is not limited to posters; lobby display has its share also. Until comparatively recently, lobby display consisted of a few one sheets and a few gelatine enlargements of stills and portraits, but now, with some of the big features, the manufacturers are turning out complete sets of lobby display, which can be hired at so much per week.

Saving to Exhibitors

These comprise bromide enlargements, cut outs, transparencies, painted signs, banners, half sheet cards, gelatines; in fact, every conceivable thing that could possibly be used in advertising a film—a display, which if the exhibitor started in to make it himself, would cost $60 or $70, whereas he can rent this for a few dollars for exhibition before showing the film and during its run.

This is capable of much development, and it is up to the manufacturer, in these days of competition, to do all in his power to help his exhibitor make as much money as he possibly can.

There are many exhibitors who have gone into the business without any real knowledge of it, and with very limited capital. The great thing is to help these exhibitors, and show them how they can get the best publicity for the smallest outlay.

There is no reason why films should not be handled in exactly the same way as any other advertised merchandise. The most successful manufacturer is he who sells the most goods through the retail stores. This is only possible through using the best methods of publicity, and advertising applies to the motion picture industry, which is fifth largest in the world, as much as to any other.

PREDDEY REPORTS GOOD BUSINESS FOR FEASTER

WALTER G. PREDDEY, San Francisco representative of the Feaster Film Feed Company, writes that he is doing a good business with the Feaster non-rewind system in that city, as a result of the exhibit at the Panama-Pacific Exposition during the convention of the National Exhibitors' League.


Sales offices in all principal cities
When you want Opera Chairs remember we have
50,000 CHAIRS
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Other designs of unupholstered and **Upholstered Chairs** in unlimited numbers furnished in 25 to 50 days after receipt of specifications, depending on character of chair selected. Ask for Catalog No. 100 if interested in Veneer (plain) Chairs; Catalogue No. 105 for Upholstered Chairs.
Our consultation service, specializing in designing economical arrangements for theatre seating, is tendered to you without any charge whatever.
AMERICAN SEATING COMPANY
CHICAGO: 14 E. Jackson Blvd. NEW YORK: 17 E. 32nd Street

Directory of New Theatres

This department is designed to be a weekly guide to all sales, leases, construction and remodeling of photoplay theatres throughout the country. If you are building, selling, leasing or renovating, and this department fails to record the fact, kindly communicate it at once for publication.

CALIFORNIA

T. L. THOMAS, who recently purchased the theatre at Twenty-fourth and Hoover streets, Los Angeles, formerly known as the Lily, and after numerous improvements, including the installation of a new Power's Six-A machine, and handsome new furnishings, renamed it Fairyland, is now arranging to improve the theatre by adding thirty feet to the rear of the building which will permit the adding of two hundred more seats, making a total of six hundred.

The Butterfly theatre, near the corner of Sixteenth and Burlington, Los Angeles, has been sold by S. U. Burns to J. H. Baker. This is one of the pretty small theatres in the down town residence districts.

The owners of the Bear theatre at 625 West third and Jewell, Los Angeles, have sold their interests to H. E. Payne.

The Star, a one hundred and ninety-nine seat house, at the corner of Sixth street and Figueroa, Los Angeles, which has been dark for the past six months, has been opened by J. B. Shaw, a former legitimate stage actor, who is conducting the house with a policy of all feature pictures.

Rueben Brothers have purchased the Brooklyn theatre, at 2285 Brooklyn avenue, Los Angeles, and after a few repairs have opened it. This house has been dark for some time.

D. S. Mitchell has disposed of the North Broadway theatre, of three hundred seats near Twenty-fourth avenue and North Broadway, Los Angeles, to H. E. Sheppard.

The Mitchell Creation on Sunset Boulevard, Los Angeles, has sold, and the new owners have taken charge, and W. O. Edmonds, former manager of the Kleine exchange here, has disposed of the Appolo theatre, Forty-eighth street and Vermont, Los Angeles, to F. B. Croxall.

The Navarre theatre, at 738 Pico street, Los Angeles, which has been undergoing a number of repairs, has been reopened by Manager F. A. Lydy.

B. L. Blaine has terminated his lease of the University theatre at 96 West Jefferson street, Los Angeles. The house has now been leased to Sidney Miller, who will open it in the future.

The Kahn & Greenfield Circuit has made arrangements to remodel and renovate the Progress theatre on Fillmore street, San Francisco, at a cost of several thousand dollars, this work to be completed before the rush of winter business commences. A new organ will be installed, the place redecorated and one of the finest electric signs in the city placed in front of the building. This firm is also planned to engage in business on a large scale in the Mission district.

A. Hamilton has taken over the Parnassus theatre in the Sunset district, San Francisco.

The Poppy theatre, at Sixteenth and Mission streets, San Francisco, is now being conducted by A. Johnson.

The Pippin theatre has been re-opened at Watsonville, after having been closed for some time.

The Atascadero theatre, at Atascadero, has closed for the summer, but will reopen in a couple of months.

Rapid progress is being made on the decorating of the New Chutes theatre on Fillmore street, San Francisco, and this big house will be opened at an early date under the direction of Charles Cole. This theatre was erected years ago on the site of the Chutes, but has not been used since the destruction of the latter by fire. Recently the big reinforced concrete building was moved to a new location and contracts were awarded for placing it in shape again.

T. T. Overton has made the arrangements necessary to the reconstruction of the building at 307 Fourth street, Santa Rosa, and work started on the preparation of the interior of the theatre. Occupation of the building by the picture show is expected to be in about one week. The new theatre will be known as the De Luxe.

IDAHO

The Boz theatre, Boise, is to be known in the future as the Stand. This announcement was made last night by the Idaho Amusement Company management, which succeeds the Boz Theatre Company. The directors of the new company are: E. Noble, D. Farquhar, V. P. Coffin and Theo. Johnson. Mr. Johnson is manager of the company.

Mitchell and Samuels, who have been operating the Columbia picture theatre in Malden, near Spokane, Washington, have acquired a theatre at Priest River, Idaho. Mr. Samuels will have charge of the Idaho house, and his partner will handle the Columbia.

INDIANA

Charles C. Rhodes expects to open the new Strand theatre in West Lafayette about September 1.

The Park theatre, East Tenth street and Olney avenue, Indianapolis, has been closed. George Bryant is the manager.

The Amuzu theatre, of Oakland City, has been incorporated for $5,000. The directors are A. G. Troutman, Carl Spillman and Eunice Troutman.

The Majestic theatre at Seymour, will reopen in September, after having been remodeled. The stairways to the balcony are to be removed from the lobby and built outside, and the elevated part of the lobby lowered to the street level.

Smith and Tengeman, owners of the Grand at Bluffton, Ind., have announced that Harry E. Troutman will manage the theatre.

Pleak and Howard are building a new motion picture theatre at St. Paul, to seat five hundred people. The house will be electrically equipped throughout and a Victrola and a player piano will furnish the music.

Heller and Jean, owners of the Belmont theatre, in West Washington street, Indianapolis, are building a new theatre at South East and Prospects streets.

ILLINOIS

Dominick Fricina has charge of a new motion picture theatre at Bullpit. It will be known as the Majestic and will seat about 450.

J. W. Foutch has opened the Happy Hour motion picture theatre at New Berlin, showing three nights a week and Saturday matinee.

Frank Roloff plans shortly to open a motion picture theatre at Bath.

George D. Gould, of Mattoon, is planning to open a motion picture theatre in that city.

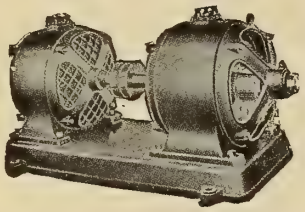
Mrs. C. H. Duerr will shortly open a new motion picture theatre at Meredosia.

The Chatterton opera house at Springfield, opened September 1, and will show motion pictures during the season on dates when there are no theatrical attractions.

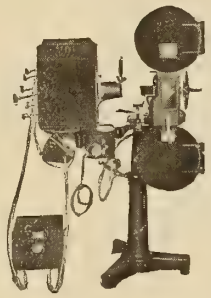
J. B. Reilly has reopened the Princess motion picture theatre at Kankakee. The building has been redecorated.



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Swedish Electrical Engineer

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KENTUCKY

M. Switow, of Louisville, president of the Phoenix Amusement Company, which is remodeling the Strand theatre on Main street, was in Lexington recently with Oscar Joseph, of the architectural firm of Joseph & Joseph, inspecting the building, and announced that the theatre will be ready to open for patronage the first week in October.

Negotiations are underway at the present time for the purchase of the Pastime theatre at Maysville, by Mr. Miles, which has been closed for several months because of financial difficulties. It is probable that the theatre will be reopened within a short time with motion pictures.

M. Y. Opie and F. B. Evins have rented the Princess theatre at Eddyville, Ky., and have already opened with a picture program.

The work of repairing the Capital Theatre, Frankfort, is progressing rapidly and the building will be in condition by the latter part of October.

MINNESOTA

Elmer Larson, owner of the Cecile theatre, Cokato, opened his new theatre recently. The new house is built of tile blocks and stucco. The seating capacity is three hundred. The stage has been so constructed that either motion pictures or vaudeville may be shown.

Another beautiful photoplay theatre was added to the Minneapolis rialto August 21, when the doors of the New Garden theatre, 622 Hennepin avenue, were thrown open to the public. The new amusement enterprise is the project of C. C. Taft, Abe Frankel of Des Moines, and others. These men are also interested in photoplay theatres in the Iowa capital.

MICHIGAN

With the arrival of September comes unusual interest in the motion picture industry in Detroit. While several large theatres are still in course of erection and others announced to be built later, three are sure to open, the new Strand, Grand River and Fourteenth, owned by John H. Kunsky, the Stratford theatre at Dix and Ferdinand avenues, and the Lakewood, at Jefferson and Oneida streets.

Mr. Kunsky's house opened Labor Day; it takes care of 1,500 people, and is one of the most beautiful playhouses in Detroit. Arthur Hoganson is manager. The Stratford will not open until the latter part of the month; it will also seat about 1,300 and will be a beautiful playhouse. The Lakewood opened the week of September 7, and has a seating capacity of 1,200.

William F. Klatt took out a permit this week for the new Regent theatre, Woodward and Horton avenues, that will cost $100,000 with furnishings, and seat 3,000 people. It will make Mr. Klatt's fifth theatre in Detroit.

The new grand Boulevard or Duplex theatre, located on the East Grand Boulevard, near Woodward avenue, will open in September. It will be one of the most unique theatres in the country, there being two theatres adjoining each other, with a seating capacity of 750 each.

Improvements are being made to the interior of the Lyric theatre, St. Joseph. The walls are being redecorated and a new Simplex motion picture machine is being installed.

A deal has been closed whereby Manistee is to have another high-class motion picture theatre. Fitzpatrick and McElroy, of Chicago, who operate a chain of theatres along the lake front, have been conferring with property owners here, and it is understood that they have completed the necessary plans. The building will be one-story high, seating 600. Fitzpatrick & McElroy control theatres in Ludington, Cadillac and Traverse City, Mich.

E. M. Hennessy, manager of the Fine Arts theatre, Detroit, was in Chicago recently making arrangements for features and for new equipment for the theatre. When A. A. Kaille purchased the theatre a few months ago he enlarged it from a six hundred seat to a one thousand seat house, and increased the admission price to ten, fifteen and twenty-five cents.

The Star picture theatre, Calumet, which has been leased by Carl Schwartz, opened under the name of "The Eagle," on August 14. The theatre has been repaired and redecorated.

The Mikado theatre, St. Louis, at 5951 Easton avenue, has been leased for six years by Henry and W. J. Sherer at a total rental of $33,000.

The Mikado Theatre Company, of which O. T. Crawford is president, erected the building, which seats 1,900 persons.

Feaster No-Rewind Machine

Bulletin No. 4

On July 19, 1915, the Ocean Grove Auditorium, Ocean Grove, New Jersey, which is the largest theatre in the United States, installed the FEASTER no-rewind system.

Over one-half million feet of film have now been run through these machines at this theatre, without a break or delay of any kind, and the operator's verdict is, 'The FEASTER machines are absolutely perfect."

The use of the FEASTER machine means less breaking of film and better projection. Do these facts mean anything to YOU? Demonstration upon request.

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6th & Olive ST. LOUIS

Saturday afternoon, August 28, the Majestic gardens, Grand Rapids, formerly the Majestic theatre, opened for the first time under the lesseeship and management of the Gilligham & Smith Enterprises.

Over $25,000 has been expended in making this most beautiful photo playhouse. Extensive remodeling has taken place.

Improvements at the Bijou, Saginaw, are completed and the house reopened August 22. The improvements include the black and white decorative scheme and changes in the seating accommodation.

Fire which tsarted Friday morning, August 20, in the Princess theatre, Sandwich street east, Windsor, caused $2,000 damage before the firemen had it under control.

MISSOURI

The Columbia theatre, Sixth and St. Charles streets, St. Louis, opened under the management of Harry D. Buckley on August 30, with the regular program of high class vaudeville, and motion pictures in colors.

Thomas James, owner and manager of the Movie theatre, 2351 Market street, St. Louis, has purchased the Pathé Airdome on Franklin avenue and Eleventh street from G. K. Dubis. Mr. James is having the Movie remodeled and the seating capacity increased to 400 seats. The ceiling of the house is to be heightened, which will allow for better ventilation.

Manager Haley, of the Aubert Garden, 4937 Easton avenue, St. Louis, gave a benefit for St. Timothy's Episcopal Church on August 23. A minstrel show was added to the regular program of five reels of film for the occasion.

The O'Fallon Park theatre and airdome, 5353 Florissant avenue, St. Louis, has again put on the regular Saturday and Sunday afternoon matinees, beginning on August 21 and 22, that plays to big houses all during the cool weather.

The De Soto airdome, at De Soto, under the management of Beisbarth & Dickerson, has been moved to the K. of P. Hall, on account of uncertain weather conditions. De Soto has another motion picture show in the Jefferson Opera House, under the management of J. D. Walther.

The Oklahoma City Amusement Company has obtained a lease on the property at 1119 Grand avenue, Kansas City, for five years, at a total rental of $24,000. Extensive improvements are to be made and the building will then be opened as a motion picture show.

NEBRASKA

A syndicate has secured a ninety-nine year lease on the property at 1410-12-14 Farnam street, Omaha, near the center of the city, and will build a motion picture theatre there. The syndicate, whose names have not been divulged, states that it will erect the largest motion picture theatre in Omaha, and one of the finest in the West, on this site. The construction, they said, will be wholly new, the present buildings, now occupied by the World-Herald, being razed. The real estate deal involved about $250,000.

A syndicate of Chicago motion picture capitalists, including T. A. Van Leich, W. W. Weertser and F. A. Secrest, have decided to erect a $65,000 motion picture theatre in Fairbury, and work will be started just as soon as the building material can be delivered. These parties own theatres in a number of big cities throughout the Middle West. C. W. Bartlett, manager of the Majestic theatre at Fairbury, has been tendered the management of the new concern. The building will have a seating capacity of 610 on the lower floor and 280 in the balcony. It will be constructed of concrete, brick and steel and will be absolutely fireproof.

NEW JERSEY

For the first time since its erection, three years ago, the Orpheum theatre, at Washington and Court streets, Newark, opened its season without a stock company holding the boards. The new policy, adopted at the opening of the playhouse, consisted of first run pictures, selections by the Victor Florantine Military Band and a quartet. Morris B. Schlesinger will continue as director of the playhouse, while M. S. Schlesinger is resident manager.

Peter Adams, joint owner with his brother of the Paterson Show, at 136 Market street, has leased the Opera House property and will erect a motion picture house, to be known as the United States theatre, on the site. The theatre will cost about $100,000, and will open before January 1.

VIRGINIA.

The contract has been let by Manager Guy Barrett, of the Belvedere theatre, Lynchburg, for the enlargement of this house, which is located in the heart of the business district. In addition to providing extra seating arrangements the interior of the theatre is to be decorated anew and other alterations are being considered.

WISCONSIN

John E. Williams, manager of the Opera House at Oshkosh, has decided to run pictures exclusively in the Opera House this coming season. He was led to this decision by the scarcity of good combination road shows that are open for booking.

The new motion picture house which is being erected at 409 National avenue, Milwaukee, will open to the public about October 1. Among those interested in the project are Casper Kroeger and Charles Stumpf. The theatre will seat 800 people.

Milwaukee's newest photoplay house, the Jackson, at Jackson street and Ogden avenue, opened August 21. Bernard Rosenow, for twenty years with the Pabst theatre, is manager.

PAULAS ANNOUNCES NEW TRIPOD

GENERAL MANAGER H. PAULAS, of the Los Angeles Motion Picture Company, manufacturers of the Angelus camera and studio equipment, sent out announcements last week of the new tripod which has four distinct advantages, including an automatic camera screw, quick panorama release, rapid tilting device, rigged leg construction and steel points on the bottom of the legs.

The amateur Angelus camera, which was especially designed for use of exhibitors and inexperienced operators, is another new product of the factory. It has a number of decided advantages which make it of exceptional merit, especially to the exhibitor. The camera is very compact, almost automatic in every detail of operation, and is proving successful wherever used.

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Music and the Picture

Edited by Ernst Luz

EDITOR'S NOTE.— *This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays.* MOTION PICTURE NEWS *will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.*

ALL MUSIC METHODS MUST BE PRACTICAL

I AM often asked for my opinion regarding many different musical suggestions as given with feature releases.

Desiring to refrain from any possible unfair criticism, and as picture music is in its infancy, I do not feel that I should in any way retard any person's earnest efforts. I have always contended that any method which suggests musical numbers without any short and concise method of describing the numbers suggested is of little if any value to the picture player.

Any method which does not give the player an opportunity for originality is not practical, and entails the unnecessary expenditure of money. My personal experiences have conclusively proved to me that it is detrimental to good music to positively dictate certain numbers when the ability of the players is not known. I have in my library of nearly 20,000 numbers many hundred numbers that I can send to only a few of the orchestras under my personal supervision.

Picture Music Is New Study

I have many more that cannot be used by all orchestras on account of improper orchestration. There is no difference with the pianist or one-man instrument player, for when we try to dictate the player's ability by taxing it with positively stated numbers we not only make picture playing more difficult, but in many instances impossible. There seems to be an idea afloat that any competent musician could with a very little study select proper picture music. This is not so.

Picture music is a new study, and anyone who thinks it can be mastered without extraordinary effort and application to the work is simply postponing his or her complete failure. The work needs actual experience as well as study.

I have been asked why there are no playing instructions to plots given to certain manufacturers.

The answer is simple. The one who suggests that music has had very little, if any, picture experience. I doubt if he has ever played a picture in his life, and the plots or suggestions convince me that they are not the work of a picture student.

Other suggestions I have seen, with no cues given whatsoever, seem to be the work of some one who desires to show the public on paper what wonderfully classical music he or she can play.

To say the least such work can be of little assistance to picture music. It is, therefore, no wonder that the exhibitor is told by his musician that he can select better music without even seeing the picture.

I am positive that the player can do so, for he will at least select music that he or she can play. I have personally been more or less successful in picture playing, and I must frankly admit that were I compelled to follow many of these nonsensical and irrelevant suggestions, I would feel quite anxious about my future.

It might be well to mention to the producers of photo-plays that if picture music is to become a success in the picture theatre, they must cater to the musician as well as his ability. Because the manufacturer may be able to get suggestions for nothing does not mean that they cost him nothing, for adverse criticism will cheapen his product and create a loss which cannot be estimated or fixed.

This is no time for the manufacturer to allow picture music to be exploited by anyone for mercenary reasons. That picture music will be a factor in the picture theatre is assured, regardless of the desires of some unscrupulous interests in the film industry to have it otherwise.

Why then should not a musician entering the field of picture music suggestion not be asked to show satisfactory credentials as to his qualifications?

Mr. Producer, be serious in this matter, for in the future you will find features judged by their musical possibilities, as well as critical comparison with other feature films.

MUSIC HALL, LARGEST BUILDING OF ITS KIND IN CINCINNATI, FOR PICTURES

AMBITIOUS plans are being laid in Cincinnati by Milton Gosdorfer, former newspaperman of the East, representing New York capitalists, for the largest motion picture proposition ever attempted in that city. According to the announcement made recently the Music Hall, the mammoth auditorium in which the May festivals are held, will be used as a motion picture theatre of the best type. Music Hall has a seating capacity of nearly 4,000 and will be probably the largest motion picture theatre in the world when the doors are thrown open early in September to the motion picture loving public.

The plan is regarded as a step forward by motion picture exhibitors of Cincinnati who have been waging an up-hill fight for higher admission prices. Owing to the immense seating capacity of the great hall, a graduated scale of prices will be maintained. The best seats will sell for twenty-five or fifty cents. Popular prices will be asked in other parts of the house. A feature of the big theatre will be an orchestra of at least twenty-five players and the use of the great organ on the Music Hall stage. This organ has been used in all of the past May festivals and some of the greatest artists in the world have performed upon it. The orchestra will be directed by Walter Esberger, a Cincinnati leader of considerable note.

The company which has made these arrangements is located in New York and will operate other large picture houses in various cities.

"We plan to make our show distinctive," said Mr. Gosdorfer, "and will exhibit pictures that cannot be seen elsewhere. We will make our theatre so attractive that it is bound to be successful. The musical programme will be regarded as just as important as the pictures. The doors entering the great lobby will be thrown open to the public, and at intermissions the orchestra will be moved to a balcony overlooking the lobby. Music will be played at intervals while our patrons promenade."

QUARTETTE AN ADDED ATTRACTION IN BUFFALO, N. Y., THEATRE

THE Elmwood theatre, Buffalo, N. Y., presented as a specially added attraction last week the Elks' Quartette, which sang at the theatre two evenings. A line was at the box office at 6:50 o'clock, a most unusual sight.

So successful was the engagement that the Premier and Central Park theatres immediately booked the quartette for an engagement. The Elks' lodge there was well represented at all performances. Manager E. S. Davis had a film taken of the front of the Elmwood and "pasted into" a special film carried by the Elks showing the crowd arriving at the theatre. This novelty was a decided hit. As the film ended the quartette stepped from behind a curtain.

Music Plot for Pathé Feature "The Galloper"

This plot is adapted so as to make it possible for the pianist, organist or orchestra leader to make some prior preparation for playing the picture. The numbers suggested need not be used; similar numbers or numbers suggested by "notes" affixed will do as well. It is intended that no unnecessary expense be added for the exhibitor or musician.

Clifton Crawford in "The Galloper." Five reels. Projection time, 1 hr. 15 min.

	Description of Music.	*Number Suggested.*	*Cue to Stop Number.*
1.	Inter-Trot	"Merry Whirl" (J. Remick)	Twice.
2.	Waltz (Light)	"Wild Roses" (Forster)	After "Cope Schuyler," etc.
3.	Lion Roar by Drummer		End of lion scene.
4.	Sh. African	"Ethiopia" (Witmark)	End of vision of natives.
5.	Neutral (Light—9 min.)		
6.	Desc. (Light Cap.)	"Butterflies" (Forster)	Connects 1 and 2.
	PART 2.		
			"In Athens."
7.	Inter. (Grecian)	"Iris" (Witmark)	Twice.
8.	Light Oriental Waltz	"Dream of Cleopatra" (Chappell & Co.)	"The Galloper drowning his sorrow, etc."
9.	Tuning of Instruments		I scene, or "As Song Birds."
10.	Desc. (Very Light)	"Venetian Beauty" (W. Jacobs)	Connects 2 and 3.
	PART 3.		
			Schuyler being dressed in uniform.
11.	March (Mil. Foreign)		"So you're Kirke Warren, etc."
12.	Sh. Light Intro & Waltz	"Romany" (Shapiro-Bernstein)	After "You'll find the Galloper in Room 23."
13.	Inter-Trot (For.)	"Shawana" (Ricordi & Co.)	After dress pulled off woman.
14.	Desc. (Light)	"Dickey Dance" (W. Jacobs)	Connects 3 and 4.
	PART 4.		
			Kirke Warren seated on ground alone.
15.	Hurry (Light Battle)		Kirke Warren falls to ground as if shot.
16.	Waltz Lento (Hy.-Leg.)	"Minor & Major" (Ricordi & Co.)	After Galloper locked in stable.
17.	Inter. 2/4 or Galop		Real Galloper made prisoner in stable.
18.	Sh. Intro. & Waltz	"Affinity" (W. Rossiter)	Connects 4 and 5.
	PART 5.		
			"Which man is the Galloper."
19.	Desc. (Light Rom.)	"Tete-a-Tete" (Leo Feist)	After two Gallopers taken out of stable.
20.	Hy.-Mis.-Desc.	A. B. C. No. 2—A1	Two Gallopers at wall for execution.
21.	Comedy Funeral March	"Marionette" (Gounod)	After barrel on screen.
22.	Hurry	A. B. C. No. 3—A1	"I said I'd get you, etc."
23.	Dr. Hy. Andte	A. B. C. No. 3—B2	Mysterious one taken off screen.
24.	Galop		After treasure box found in chimney.
25.	Waltz (Leg.)	"Cecile" (Ricordi & Co.)	To end.

NOTES.—During No. 1 at the sub-title, "But as a social lion, he is a roar," a lion roar by drummer can be used. On title only. No. 3 is a repetition of the same suggestion. During 15, 23 and 24 imitation shots are appropriate. During No. 13 an imitation of the tearing of cloth when woman's skirt is ripped off will be a laugh getter.

MUSIC NOTES.—1, 2, 8, 12 and 18 are self explanatory. Nos. 3 and 9 are comedy effect suggestions. In No. 9 when orchestra is used have one instrument tune after other at Leader's suggestion. No. 4 is a short number, must have the African suggestion. No. 5 can be a selection of a light comic opera. Plays about 9 minutes. Nos. 6, 10, 14 should be light melodious caprices or similar numbers. Nos. 7, 11 and 13 should suggest the foreign in music. Grecian preferred. Dare not be Oriental or decidedly characteristic. Nos. 16 and 25 should be slow waltzes played legato or slurred. Nos. 17 and 24 should be galops. No. 17 slow, No. 24 fast and heavy. No. 19 can be a slow 6/8 number. Nos. 20, 22 and 23 are melo-dramatic numbers as published by the Photo Play Music Company, 1520 Broadway, New York City. These numbers materially help to burlesque the comedy action on screen. No. 21 is a comedy suggestion. I know of no beter number than the one suggested. Can be bought from any music dealer.

Organ Must Be Used in Conjunction With Orchestra

By Charles C. Pyle, Bartola Musical Instrument Company

EDITOR'S NOTE.—This is the second article by Mr. Pyle appearing in MOTION PICTURE NEWS. *Mr. Pyle's views will be of interest to musicians playing for the pictures and managers of new theatres not yet decided upon the character of the music for installation in their houses. He is an authority on the subject he treats and his opinions will therefore be read with interest.*

IT has been almost as hard to convince the owner of a motion picture theatre that first-class music is a necessity and that his future success depends upon it, as it was to convince the public that automobiles would take the place of horses.

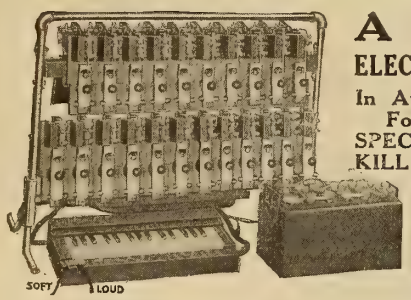
In my last week's article I traveled as far as the large Orchestrians in Motion Picture Theatres. During the time that orchestrians were popular, motion pictures were a novelty. Music was not needed to draw the public inside. Everyone was curious to know how pictures were made, and so the music was merely to attract the attention of the people on the street. It never entered the head of the manager that he would ever have to entertain his audience with music. His entire thought was how to empty his theatre quickly.

By this time the shrewd business man started to investigate the motion picture business and became interested, so better class theatres were built and with better theatres we have better pictures; but a very small improvement in music.

The improvement, however, consists of a piano and a piano player. I must admit that it was a wonderful relief to the automatic music and a pleasure to hear a real human being play the piano in a picture theatre. Then the drummer was added to the piano, and oh! how he used to pound the drums.

He would purchase twenty dollars' worth of traps and effects and work every one of them every show. He certainly earned his money. What seemed to be so bad was the manner in which he would work his effects. After the steamboat had whistled he

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would also whistle. If they threw a man out of the window he would probably shake his box of broken glass after the man had gotten up, but he was always busy.

Orchestra Must Stick to Music

Some of the better class theatres would employ a larger orchestra, anywhere from four to six pieces. This was the greatest improvement in music up to date and greatly helped to place the picture business on a higher plane, but the orchestra did not solve the music problem. Their overtures were very fine, but the greatest drawback to the human orchestra was the fact that they were compelled to play every selection from their music, and therefore it was impossible for them to play the pictures correctly.

In order to properly play the pictures it is necessary for any musician to memorize, improvise and fake music, and it is impossible for any number of minds to do this successfully, so the theatre orchestra must stick to their music.

One of the greatest objections to the orchestra is the fact that they will play an overture and right in the middle of a big picture, and while the biggest scene is being shown, they will finish their overture, and the interest in the picture always seems to drop at the same time. After they finish their selection they usually tune up their different instruments, which all helps to draw your attention from the picture.

The orchestra, not being quite satisfactory, has helped to place the pipe organ in the theatre. The music of the pipe organ is wonderful. Its music has saved a great many bad pictures. It has been a great step towards improving the musical program in a picture theatre.

But the results are not yet satisfactory. The expense must be considered. If a theatre has an orchestra, the pipe organ and organist are idle while the orchestra is playing an overture. Then when the organ is playing the orchestra is idle. It would not do to dismiss the orchestra, because the audience would quickly tire of the organ all the time.

I do not think there is any picture made that an organ should play the entire picture, but there are certain parts of every picture that an organ should be used. With a straight pipe organ you also have trouble.

It is almost impossible to follow pictures with it. You cannot make your changes quick enough. Some theatres have a pipe organ and allow their piano players to play it. The player will be either a good organ player or a good piano player, but you seldom find one that can play both organ and piano well. The player will jump from the piano to the organ and back again. First he will give an organ selection, then a little rag-time on the piano, but this music has absolutely no drawing power.

In my next and last article, I am going to explain to you what I consider the proper music for a picture theatre.

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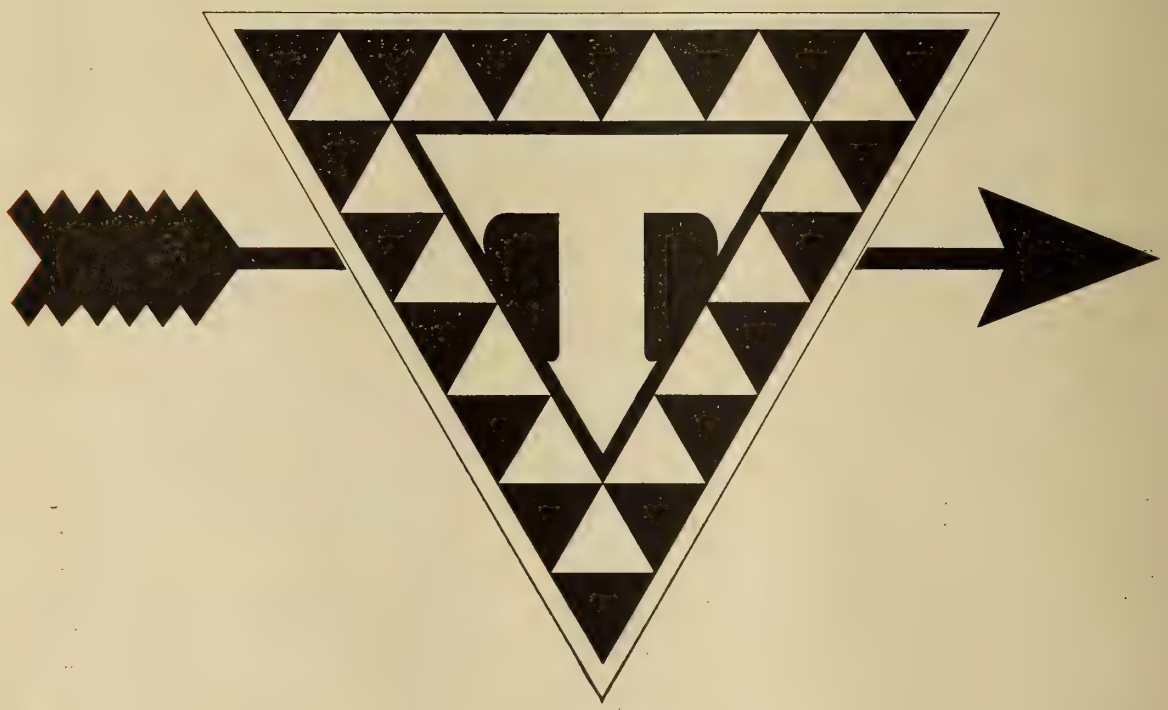
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"The Shadow of Fear"

Drama .....THURSDAY, SEPT. 16

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Comedy .....FRIDAY, SEPT. 17

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Two-Part Drama .....SATURDAY, SEPT. 18

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"BACK TO THE PRIMITIVE"—Comedy .....FRIDAY, SEPT. 24
"FROM OUT OF THE BIG SNOWS"—Three-Part Drama. Broadway Star Feature .....SATURDAY, SEPT. 25

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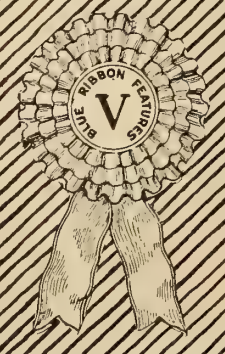
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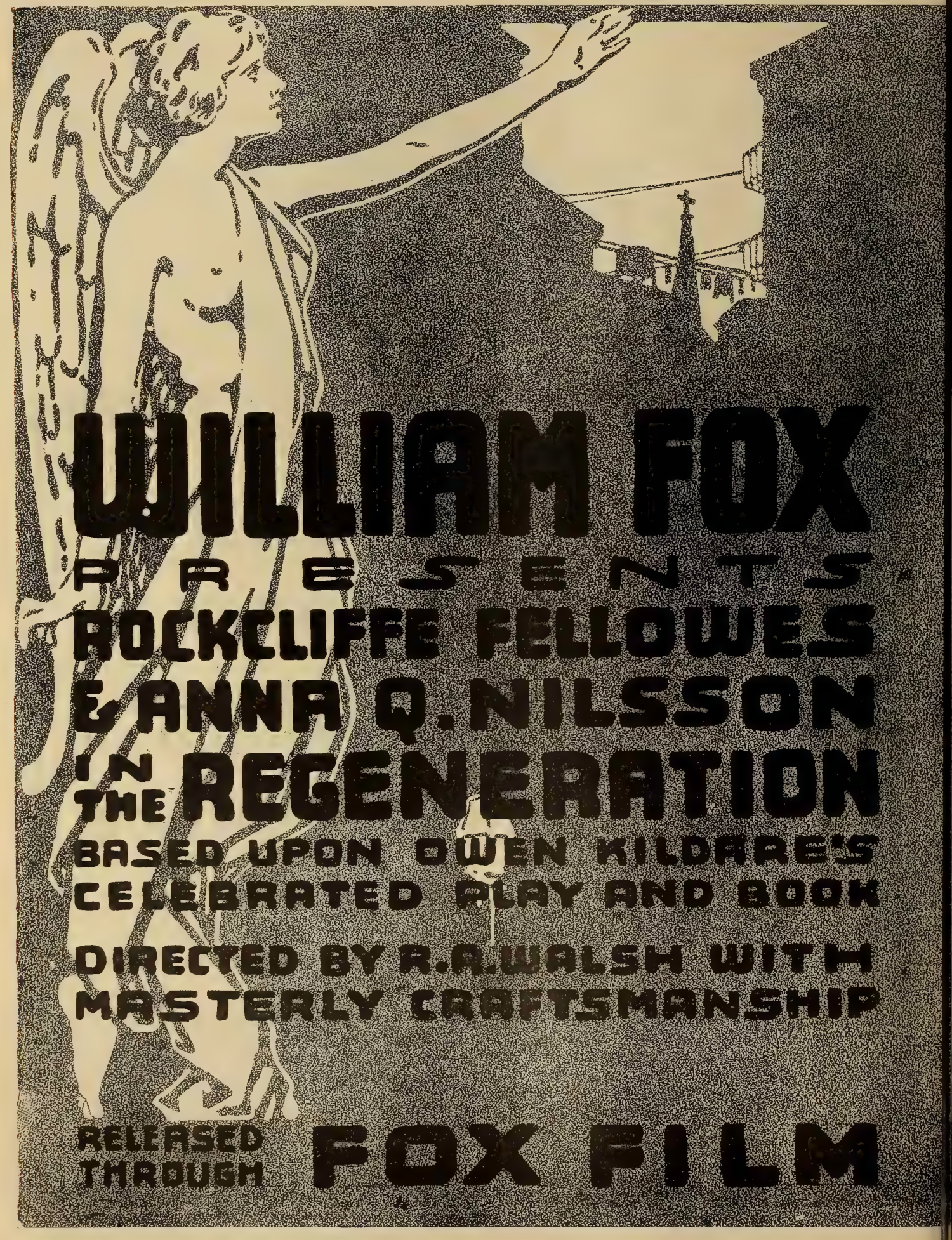
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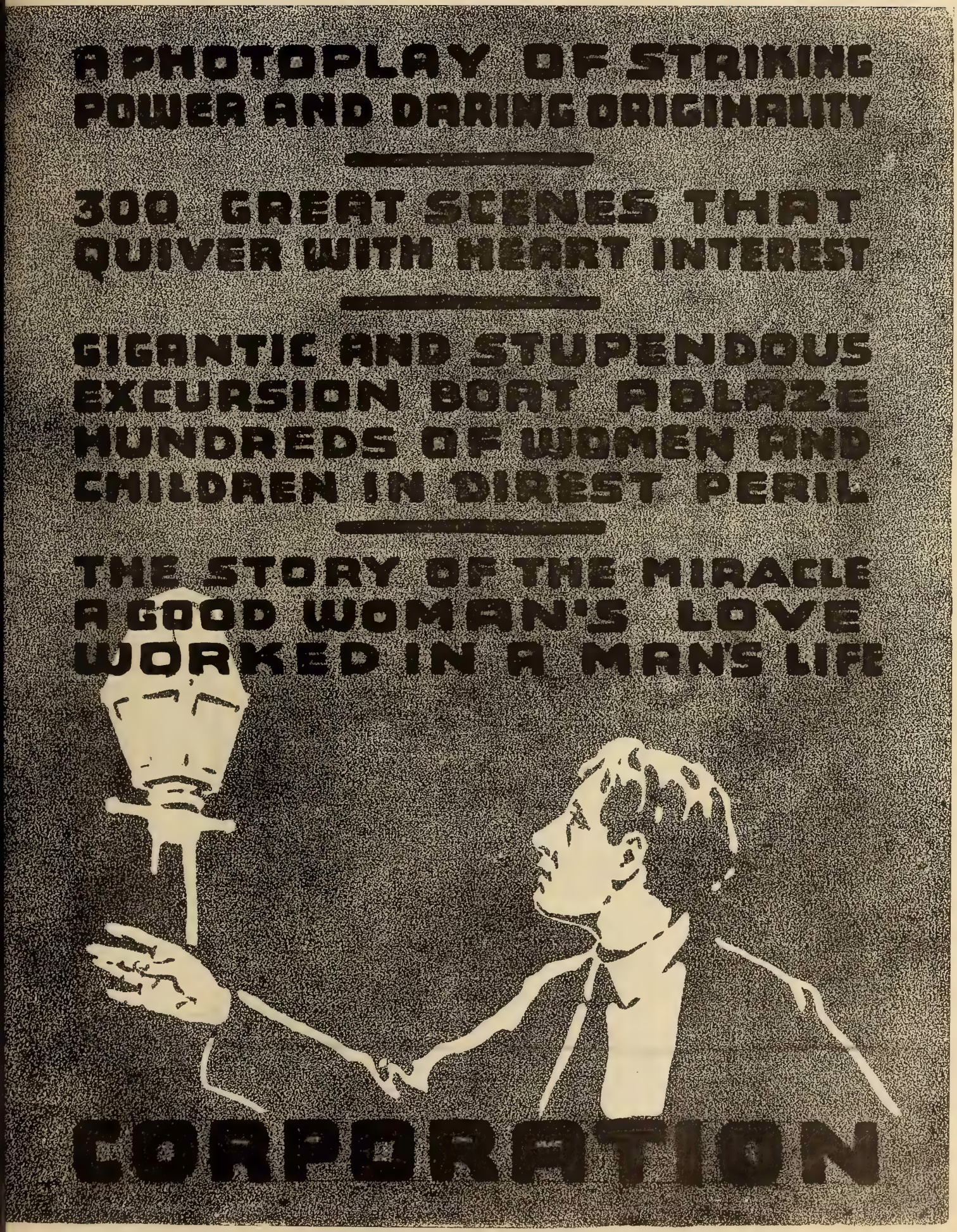
This Feature obtainable at all General Film Company Branch Offices and Greater New York Film Rental Company

KALEM COMPANY

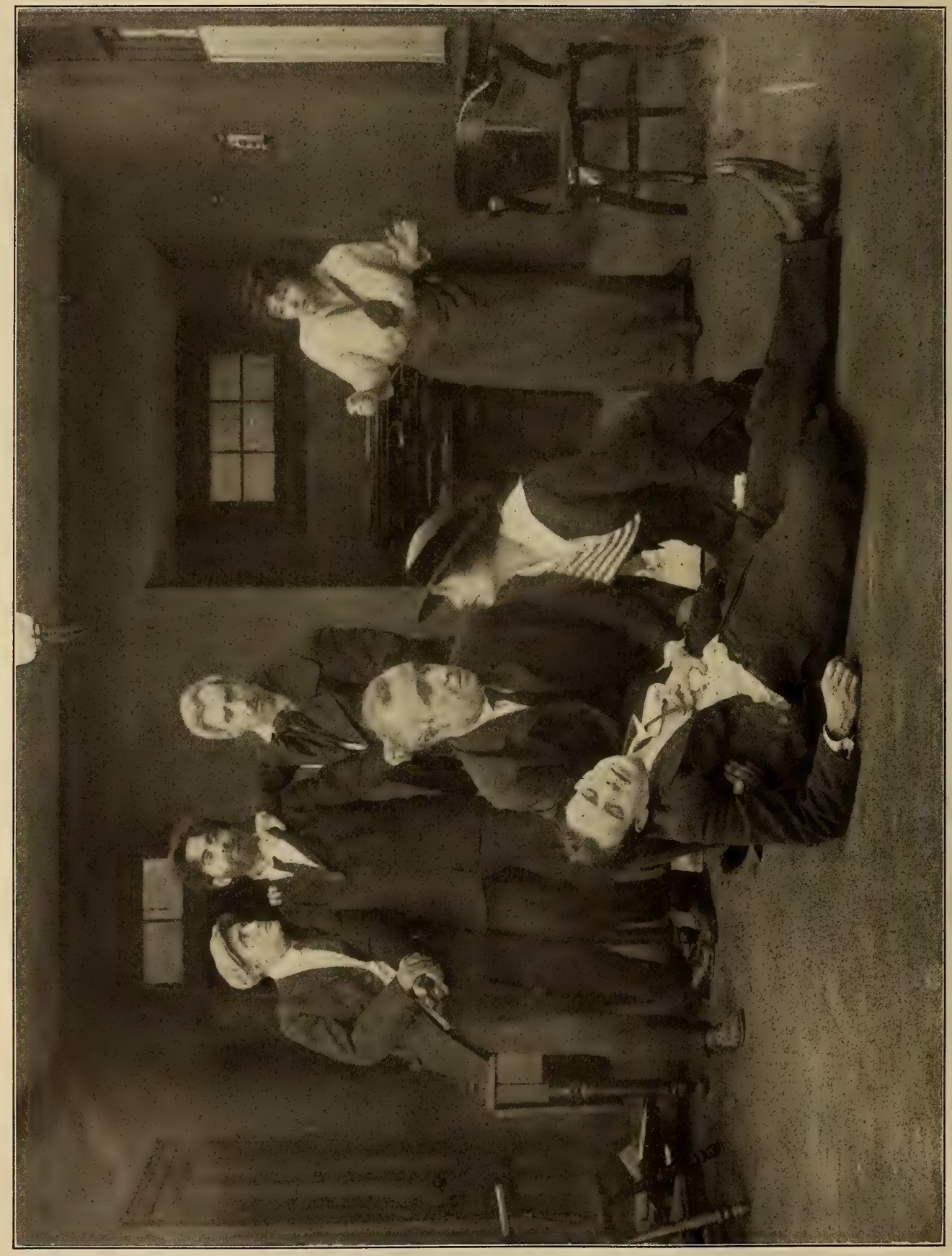
235-39 West 23d Street, New York City, N. Y.

The more YOU read these advertisements the more useful to YOU we can make the "News."


WILLIAM FOX
PRESENTS
ROCKCLIFFE FELLOWES
& ANNA Q. NILSSON
IN THE REGENERATION
BASED UPON OWEN KILDARE'S
CELEBRATED PLAY AND BOOK
DIRECTED BY R.A.WALSH WITH
MASTERLY CRAFTSMANSHIP
RELEASED THROUGH FOX FILM



We have secured good advertisers to talk to YOU. Listen to them!



A SCENE FROM

Our advertisers tell us when we give YOU the best magazine.

GEORGE KLEINE'S

THE MONEY MASTER

With

Frank Sheridan

In the role of the Money King!

That's **CALVIN THOMAS** on the floor, juvenile lead with Irene Fenwick in "The Song of Songs"—and bending over him, **FRANK SHERIDAN,** described by William Winter and Ashton Stevens as "The American Coquelin"—and **ANNE MEREDITH,** one of the best known leading women on Broadway! There's **FANIA MARINOFF,** too, in the background, stage and screen star of international reputation—with **PAUL McALLISTER,** gun in hand, off to the left! And **SAM REED—MALCOLM DUNCAN!**

MORE *REAL* STARS THAN YOU EVER SAW BEFORE IN A SINGLE FEATURE!

AMPLE GUARANTEE,* SURELY, OF THE *SUPER-EXCELLENCE* OF *"THE MONEY MASTER"

It's a story of New York's East Side—of its misery and squalor and filth—of Wall Street and its guiding genius—a tale of sharp contrasts with an underlying heart appeal as powerful as it is dramatic.

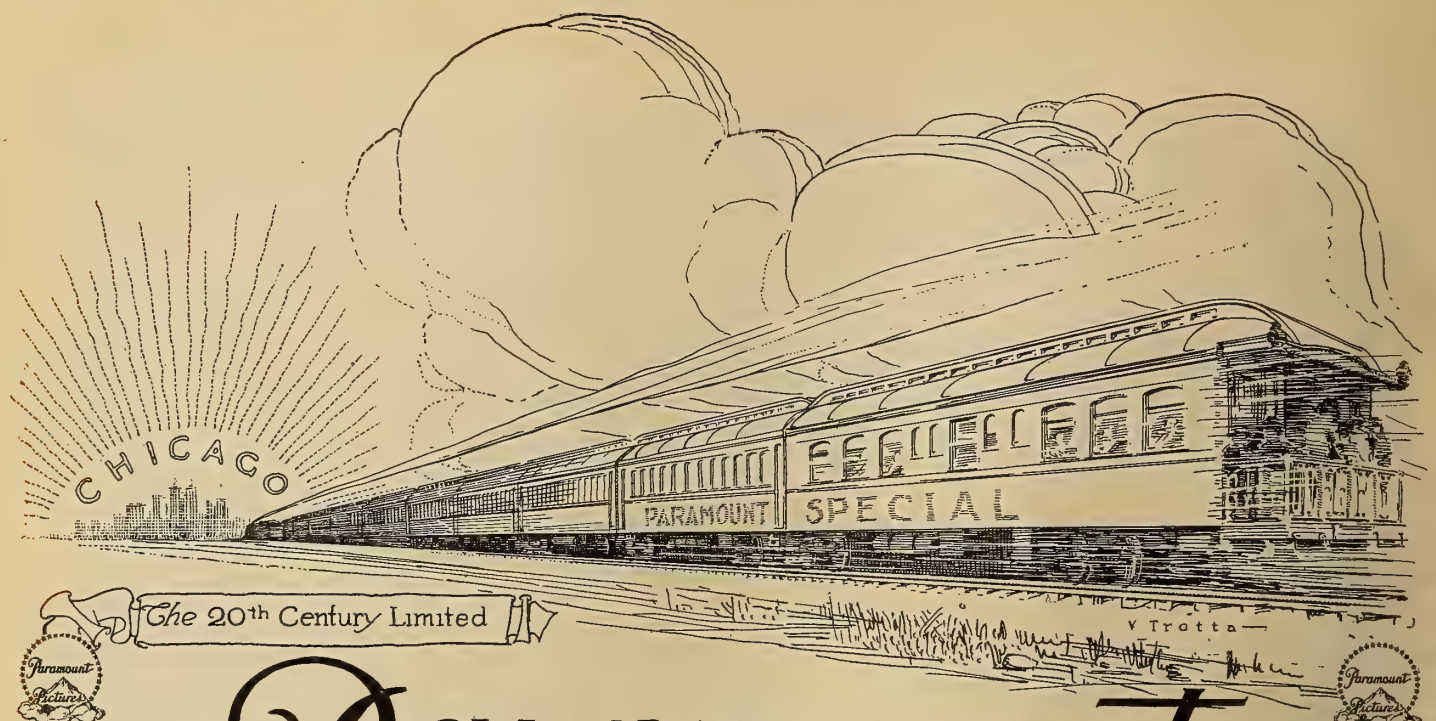
RELEASED SEPTEMBER 8th THROUGH THE KLEINE-EDISON FEATURE SERVICE

NOW BOOKING—

GEORGE KLEINE

General Offices: 11 E. 14th Street, New York City

NEW YORK 226 W. 42nd St.	PHILADELPHIA 1309 Vine St.	LOS ANGELES 514 W. 8th St.	DENVER 405 Railroad Bldg.	NEW ORLEANS 103 Nola Bldg.
BOSTON 14 Piedmont St.	CHICAGO 166 N. State St.	PITTSBURGH 123 Fourth Ave.	MINNEAPOLIS 708 First Ave., N.	SAN FRANCISCO 234 Eddy Street
KANSAS CITY 209 Ozark Bldg.	DALLAS 238 Sanger Bldg.	ATLANTA 71 Walton St.	SEATTLE 204 Orpheum Theatre Bldg.	TORONTO 96 Bay Street



Paramount Convention

There has just been held in Chicago a great get-together convention of the managers and salesmen from Paramount offices throughout the United States, the eastern contingent of which occupied two special cars attached to the 20th Century.

The purpose of this meeting was two-fold:

1st—To become better acquainted with each other and strengthen the bond of Paramount unity.

2d—To adopt ways and means and inaugurate a campaign to help exhibitors secure the fullest benefit from the unparalleled Paramount National Advertising Campaign just launched—a campaign that will surely bring many thousands of new patrons into the theatres of Paramount Exhibitors everywhere. **That means increased box office receipts.**

If **you** are an exhibitor not using Paramount Service you should write our nearest exchange for particulars.

Paramount Pictures Corporation
ONE HUNDRED *and* TEN WEST FORTIETH STREET
NEW YORK, N.Y.

MUTUAL PROGRAM

THE new $8,000,000 Mutual Program now is complete — ALL STARS, ALL FEATURES.

Two 3-Reel Broadway Star Features Every Week.

Five 2-Reel Banner Features Every Week.

Nine 1-Reel Feature Comedies Every Week.

Two 1-Reel Star Dramas Every Week.

One Reel Mutual Weekly Of Current Events.

Everything a feature—whether one or more reels. See details inside.



Miss Florence LaBadie
in
"A Disciple of Nietzche"
Three Reel Thanhouser-Released Sept 25th

MUTUAL PROGRAM



MISS ANNA LITTLE
in "MAN AFRAID OF HIS WARDROBE"
THREE REEL MUSTANG • RELEASED OCT 2ND



MR. GEORGE OVEY
IN "THE TREASURE BOX"
UB COMEDY RELEASED SEPT 24TH



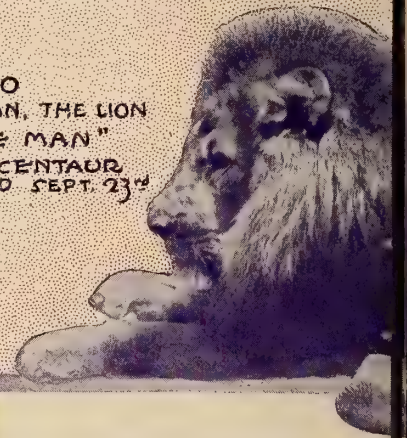
MISS FANIA MARINOFF
in "THE UNSUSPECTED ISLES"
THREE REEL RIALTO RELEASED SEPT 8TH



MISS VIVIAN RICH
in "THE LITTLE LADY NEXT DOOR"
"FLYING A" DRAMA RELEASED SEPT 17TH



MR. HAROLD LOCKWOOD
in "THE GREAT QUESTION"
THREE REEL CLIPPER RELEASED SEPT 18TH



NERO
in "THE WOMAN, THE LION AND THE MAN"
TWO REEL CENTAUR
RELEASED SEPT 23RD



Mr. Arthur Cunningham
in
"A Perplexing Pickle Puzzle"
A Falstaff Comedy, Released

The New $8,000,000 ALL STARS

Here are specific examples of the great stars appearing in the new Mutual Program. Exhibitors can secure this program of *all stars—all features*—at an economical weekly

MUTUAL PROGRAM



HELEN BADGLEY
in HELEN'S BABIES
TWO REEL THANHOUSER RELEASED SEPT 14TH



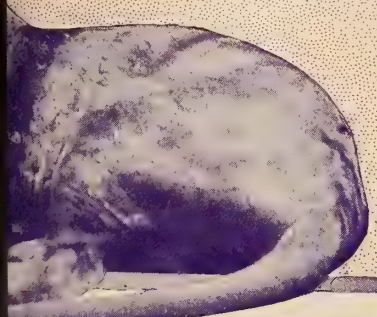
MR ARTHUR ACORD
in "THE MAN AFRAID OF HIS WARDROBE"
THREE REEL MUSTANG - RELEASED OCT 9TH



MR. W.C. FIELDS
IN "THE POOL SHARKS" SEPT
ALL-STAR COMEDY RELEASED 19



MR. CRANE WILBUR
in "THE PROTEST"
THREE REEL HORSLEY • RELEASED
SEPT 29TH





Mr. Claude Cooper
in
"Gustave Gebhardt's
Gutter Band"
A Falstaff Comedy, Released



MISS IVY TROUTMAN
in "THE HOUSE WITH NOBODY IN IT"
THREE REEL RIALTO RELEASED SEPT. 22ND

Mutual Program
ALL FEATURES

service rental—no extra charge! It points the way to profits! It is absolutely the best buy in the film market today. Wire or write at once—we may be able to serve you.

MUTUAL PROGRAM

NOW

—you have heard about the *New Eight Million Dollar Mutual Program*—

—we have given you conclusive evidence of STARS—*All stars.* FEATURES—*all features—at no extra charge*—

—we have secured many of America's greatest stars for the Mutual Program—

—such stars as Miss Ivy Troutman, Mr. Harold Lockwood, Miss Fania Marinoff, Mr. Crane Wilbur, Miss Florence La Badie, Mr. George Ovey, Miss Anna Little, Mr. Arthur Acord, and a host of others are now appearing on the Mutual Program, *at no extra charge.*

NOW—there is a tremendous demand for

MUTUAL SERVICE

—an insistent demand from Exhibitors for this ALL-FEATURE Program that means ECONOMY and PROFITS.

Many Exhibitors have been unable to secure the new Mutual Program due to the demand. In order to give every Exhibitor an equal opportunity, we attach here an application blank which will have our immediate attention, if mailed *at once* to our New York office.

If you want this BIG, NEW, EIGHT-MILLION-DOLLAR, ALL-STAR, ALL-FEATURE Mutual Program, fill out and mail the attached application blank NOW.

Mutual Film Corporation

John R. Freuler, President

Executive Offices, 71 West 23d St., New York City

Exchanges everywhere



APPLICATION For SERVICE—NOT AN ORDER

MUTUAL FILM CORPORATION
71 West 23d Street, New York City, N. Y.

I hereby apply for the new Eight Million Dollar Mutual Program. Kindly outline your service and prices to me.

Name of Theatre.....

Address..... City..... State.....

Manager..... Pop. of City.....

Seating Capacity..... Admission Price.....

Service now being used.....

MUTUAL PROGRAM

LOOK—THEN BOOK THESE AMERICAN OFFERINGS

THE BARREN GAIN



A TWO-PART "Flying A" drama. An enthralling version of "The Other Man" question, and a young girl's love and sacrifice. It's great!

Featuring

Vivian Rich—Nan Christy
Charles Bartlett
Walter Spencer—Jack Richardson

RELEASED SEPT. 20 — Directed by Reaves Eason

IT WAS LIKE THIS

A "Flying A" drama—a dandy story of burglars and babies

Featuring

Winifred Greenwood—Edward Coxen—George Field

RELEASED SEPT. 24 — Directed by Henry Otto

EVERYHEART

An American "Beauty"—wonderful scenes and settings.

Featuring

Neva Gerber and Webster Campbell

RELEASED SEPT. 21 — Directed by Archer Mac Mackin

CATS, CASH AND A COOK BOOK

An American "Beauty"

Nan Christy and John Steppling

RELEASED SEPT. 25 — Directed by John Dillon

Book these American Films—they please the crowds. Distributed throughout the United States exclusively by Mutual Film Corporation.

AMERICAN FILM COMPANY, INC.
SAMUEL S. HUTCHINSON, President
CHICAGO, ILLINOIS

MUTUAL

A Four Part Drama Produced By
AMERICAN FILM COMPANY, INC.

THE HOUSE OF

By Theodosia Harris

Directed By Thomas Ricketts

Now comes this sparkling feature production—a wonderful drama chock-full of unbridled sensations! A cast of brilliant stars headed by

HAROLD LOCKWOOD

with

May Allison

Hal Clements
William Ehfe
Josephine Ditt
Bessie Banks



Dances by Margaret Hawkesworth!

Charming dances and ensemble under the personal direction of Miss Hawkesworth are a new distinct feature. Classic Greek dances that were the *big* sensation at Newport, New York and Palm Beach.

RELEASE

Arrange Yo

AMERICAN FILM
Samuel S. Hutchinson, President

MASTERPICTURES

A THOUSAND SCANDALS

A Tremendous Success!

Here are vizualized thrills and romance. Most unusual settings—wonderful scenes—perfect photography. A beautiful and highly sensational production.



For Your Box Office's Sake—

Book this big feature film. Mutual exchanges everywhere can take care of you *if you act now—at once!* "The House of a Thousand Scandals" is well worth a run of several days. Everybody *must* see it. Here is your chance—a *real* opportunity!

Distributed throughout the United States exclusively by Mutual Film Corporation

SEPT. 23rd

Bookings Now!

COMPANY, INC.
CHICAGO, ILLINOIS

MUTUAL SPECIAL FEATURE



Another Big Thrill!

THE DIAMOND FROM THE SKY

A Picturized Romantic Novel
By Roy L. McCardell **Directed by W. D. Taylor**

Terrific Scenes—Stupendous Thrills

These are the big features of "The Diamond From the Sky," the continued photoplay that has *the punch—the wallop.*

Twenty chapters are now appearing. Not one dull moment in twenty big chapters! A new, two-act chapter is released each week. ***Unbelievable thrills*** are coming.

Get in on this smashing success! Book "The Diamond From the Sky!" ***Heaven's sake, man, act now!*** Don't let this box office opportunity slip by.

Write, wire or see at once the North American Film Corporation representative at your nearest mutual exchange or write or wire us.

North American Film Corporation
John R. Freuler, President
71 West 23rd St. New York City
North American Representatives at Every Mutual Exchange in America

Produced by American Film Co., Inc.
Samuel S. Hutchinson, President

MUTUAL PROGRAM

FOUR A WEEK

TUESDAY

"See America First" and "Keeping Up with the Joneses," the popular newspaper cartoon series by "Pop."

WEDNESDAY

"Rialto Star Features," in three reels. Presenting well-known artists of the legitimate stage.

(Released alternate Wednesdays)

THURSDAY

"The Mutual Weekly." The Greatest Topical Published.

SUNDAY

"All-Star Comedy." Featuring the best known comedians of the stage.

PRODUCED BY

GAUMONT COMPANY

Studios and Factory - FLUSHING, N. Y.

MUTUAL PROGRAM

MUTUAL PROGRAM

MUTUAL PROGRAM

MUTUAL PROGRAM



David Horsley presents a
CUB COMEDY
played by a company of
farceurs headed by
GEORGE OVEY
the funniest man in America
entitled

"The TREASURE BOX"

a comedy of humorous
situations embellished
with a series of thrills
Released Friday Sept. 24

A CUB COMEDY RELEASED EVERY FRIDAY

MUTUAL PROGRAM

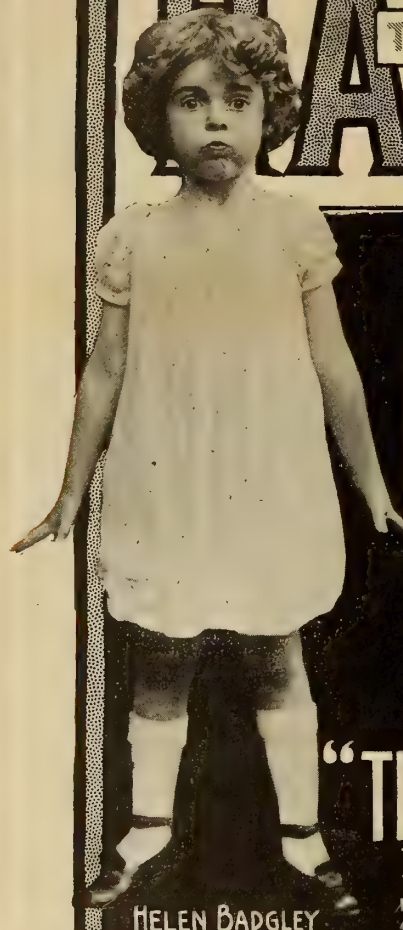


David Horsley presents
"NERO"
the most ferocious lion in captivity
assisted by the Bostock animals and a
cast of human players headed by Capt.
Jack Bonavita in a
CENTAUR FEATURE
relating in two stirring reels an
episode of life in the animal arena
entitled
The WOMAN the LION and the MAN
Released September 23 in the
regular service of the $8,000,000 Mutual program

MUTUAL PROGRAM

THANHOUSER

THE HOUSE OF CONSISTENCY



HELEN BADGLEY
("THE THANHOUSER KIDLET")

EDWIN THANHOUSER
PRESENTS

HELEN'S BABIES

WHERE IS THE MAN OR WOMAN WHO HAS NOT LOVED LITTLE BUDGE AND TODDIE, THE ANGEL CHILDREN OF JOHN HABBERTON'S STORY. BLESS THEIR LITTLE SOULS THEY WILL LIVE LONG AFTER EMPERORS AND GENERALS ARE FORGOTTEN. AND THEY WILL LIVE LONGER WITH YOU WHEN YOU SEE THEM IN THIS PHOTOPLAY ADAPTATION WITH CLEVER LITTLE HELEN BADGLEY— CUTE AND MISCHIEVOUS, AT YOUR SERVICE.

2 REELS - TUESDAY, SEPT. 14TH

"THE TWINS OF THE G.L. RANCH"

THIS PICTURE IS MADE TO ORDER FOR THE FAIRBANKS TWINS TO SHOW THEIR BEST WORK IN— AND YOU KNOW WHAT THAT IS! IT IS ALSO MADE TO ORDER FOR YOUR AUDIENCE WHEN YOU REALLY WANT TO GIVE THEM A TREAT.

1 REEL — SUNDAY, SEPT. 19TH

FALSTAFF COMEDIES

FALSTAFF FILMS

"THE MIRTH OF A NATION"

EDWIN THANHOUSER
PRESENTS

"SUPERSTITIOUS SAMMY"

IF YOU ARE NOT SUPERSTITIOUS ENOUGH TO BELIEVE IN SIGNS SEE BOYD MARSHALL IN THIS AND LEARN THAT FALSTAFF IS A GOOD SIGN TO HANG OUT— AND ON TO

ONE REEL - MON, SEPT. 13TH

"BESSIE'S BATCHELOR BOOBS"

A JOLLY COMPANY HEADED BY CLAUDE COOPER IN AN ECCENTRIC CHARACTER. THE PICTURE IS FUNNIER THAN THE TITLE.

ONE REEL - THUR, SEPT. 16TH

THANHOUSER FILM CORP.

NEW ROCHELLE, N.Y.

MUTUAL FILM CORP.—SOLE DISTRIBUTORS FOR UNITED STATES, MEXICO & CANADA

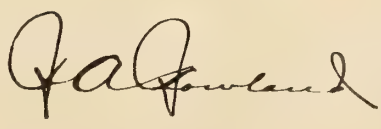
COMING METRO EVENTS

METRO PICTURES

TO the Motion Picture Exhibitors of the world the Metro Pictures Corporation presents its compliments and its sincere wishes for a successful season.

The Metro Pictures Corporation is leaving to others the giving of advice, the activity in behalf of high finance and the time wasting pursuit of looking into the past. All our energies, all our experience, all our showmanship as practical men with red blooded ideals, are concentrated on the making of good pictures. If we are to believe the critics, the exhibitors and the public, we are making good pictures and better pictures all the time.

The Metro Pictures Corporation with this one ambition calls your attention to its stars and to its plays and invites critical comparison with all the others in the field. We still insist that good pictures cover all the manufacturer need give the exhibitor.





Rolfe Photo Plays Inc.
present a master drama
of the season in 5 acts,

The Bridge *or*

THE BIGGER MAN

Released on the Metro Program September 20th



HENRY KOLKER
and RENEE KELLY



THE STRIKERS' ATTACK ON THE MILITIA
Produced by John W. Noble

COMING METRO EVENTS

METRO PICTURES

HAMILTON REVELLE — LOIS MEREDITH

IN

AN ENEMY TO SOCIETY

By GEORGE BRONSON HOWARD

Five Intense Acts — Columbia Pictures Corporation — September 27

EDMUND BREESE

IN

SONG OF THE WAGE SLAVE

By ROBERT W. SERVICE

Five Supreme Acts — Popular Plays and Players — October 4

MARY MILES MINTER

IN

THE STORK'S NEST

Five Acts of Beauty in Action — Columbia Pictures Corporation — October 11

AND THEN

ETHEL BARRYMORE

IN

The Scarborough Play

MME. PETROVA

IN

My Madonna

FRANCIS X. BUSHMAN

IN

Pennington's Choice

WILLIAM FAVERSHAM

IN

One Million Dollars



Booth Tarkington's "Turmoil" and by Rolfe Photo Plays, Inc., Popular Pictures Corporation and Quality

40 other productions in preparation Plays and Players, Columbia Pictures Corporation.

WARNING!

Owing to the great popularity of the Charles Chaplin photoplays many unauthorized prints of our productions, portraying him in his different pictures, are being handled in the United States. Some of these are fake prints and some are duplicates.

This company has adopted a policy of vigorous prosecution of every violation that comes to its notice, whether it be by the person who makes the unauthorized films or the person who rents or distributes them.

In the past three weeks the company has seized two unauthorized two-act Chaplin photoplays and has instituted two suits for injunction, accounting, and confiscation of the films, charging violation of our copyright.

It is our intention to protect our property rights and also to assure the public that it will see a genuine Chaplin picture when it is advertised as an Essanay-Chaplin Comedy.

We intend to pursue this policy until there is not a fake or duplicate Chaplin picture in the country.

This announcement is made so that dealers, exhibitors and the public may be put on their guard.

We earnestly request that you assist us in this campaign for Picture Honesty by sending us notice of any fake Essanay-Chaplin picture that you may know of.

For such information we thank you.

ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE STREET, CHICAGO

GEORGE K. SPOOR, *President*

MEN BULK BIG AND LIFE LOOMS LARGE IN 'THE MAN TRAIL'

Follow "The Man Trail."

It leads back to the wilds of the great North Woods where men bulk big and life looms large.

There, untrammeled by convention, the primitive passions hold sway.

Men laugh and drink together, or battle hand to hand for life and love.

Boisterously they play, or grimly fight to the death.

Life is a gamble and risked on the throw of a die.

This great six act photoplay, adapted from the recently published novel by Henry Oyen, throbs with life and action. It holds the spectator with gripping intensity.

Richard C. Travers, with Ernest Maupain, Thomas McLarnie, June Keith and John Lorenz are featured in an all star cast.

Directed by E. H. Calvert and now booking through the V. L. S. E., Inc.

Trademark Reg. U. S. Pat. 1907

Essanay

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE STREET, CHICAGO, ILL.



"A BUNCH OF KEYS"

In 5 Acts *By Charles Hoyt*

IS FILLED WITH

RIOTOUS MERRIMENT

These are the keys to a world of mirth, and spectators everywhere are holding their sides and shaking with laughter over the sparkling humor and comic situations.

Featuring JUNE KEITH, JOHN SLAVIN and WILLIAM BURRESS

Directed by Richard Foster Baker

"THE BLINDNESS OF VIRTUE"

In 6 acts. By Cosmo Hamilton

A fascinating photodrama, pointing a great moral to girls and mothers.

Featuring

Edna Mayo and Bryant Washburn

Directed by Joseph Byron Totten

"THE WHITE SISTER"

In 6 acts. By F. Marion Crawford

Presenting

VIOLA ALLEN and Richard C. Travers

in the famous actress' greatest stage success—a drama that thrills every fiber of the heart.

Directed by Fred. E. Wright

"THE SLIM PRINCESS"

In four acts. By George Ade

Featuring

Ruth Stonehouse

Supported by Francis X. Bushman

The most charming comedy-drama of the year.

Directed by E. H. Calvert

"GRAUSTARK"

In 6 acts. By George Barr McCutcheon

The story of a love behind a throne.

Featuring

Francis X. Bushman and Beverly Bayne

Directed by Fred. E. Wright

Book These Great Features Through the V. L. S. E., Inc.



Trademark Reg. U. S. Pat. 1907

ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 Argyle Street, Chicago

How can an advertiser continue advertising? By giving YOU value.



DOWN TO GEHENNA and BACK TO THE THRONE

is

"The Circular Path"

Traveled by

HENRY B. WALTHALL

In a 3 act drama of that title by H. S. Sheldon.

MR. WALTHALL with WARDA HOWARD grip the hearts of all with their intense emotionalism in "The Circular Path," a thrilling drama of a minister dragged down to the depths through love for a woman, but who wins his way back to the heights, lifting the woman up with him.

Directed by E. H. Calvert. Released Sept. 20.

Robinson Crusoe and His Man Friday
will be presented shortly by Essanay in a great 8 act spectacular photoplay.



"SHANGHAIED"

In 2 Acts
is the next great
ESSANAY-CHAPLIN COMEDY.
Charles Chaplin at his funniest.

"SNAKEVILLE'S HEN MEDIC"

Comedy—Released Sept. 23
Full of breezy western humor and comic situations.

"THE CALL OF THE SEA"

3-Act Drama—Released Sept. 21
Featuring Darwin Karr
Directed by Joseph Byron Totten

"AN UNEXPECTED ROMANCE"

Drama—Released Sept. 24
Featuring G. M. Anderson and Marguerite Clayton

"THE FABLE OF THE THROUGH TRAIN"

Comedy—Released Sept. 22
Directed by Richard Foster Baker

"AFFINITIES"

2-Act Comedy-Drama—Released Sept. 25
By Mary Roberts Rinehart
Directed by E. H. Calvert

G. M. ANDERSON and MARGUERITE CLAYTON

soon will appear in a thrilling new series of 2 act western dramas.

RELEASED THROUGH THE GENERAL FILM COMPANY

A 50-foot scene strip of "The Man Trail," "A Bunch of Keys," "The Blindness of Virtue," "The White Sister," "The Slim Princess," or "Graustark" is the best way to advertise these photoplays in your theatre. $2.50. Essanay Publicity Dept., or at the V. L. S. E. branch offices.

Special 6-sheet muslin Chaplin posters..... $1.75 } Essanay
25-foot strips of Essanay stars ..... 1.50 } Publicity Dept.

Life sized Chaplin cut-outs for lobby stands, $2.50, at the General Film Co. offices.



Trademark Reg.
U. S. Pat. 1907

ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE STREET, CHICAGO, ILL.

SEP 10 1915

©CLB339741

"When You See It In 'The News' It's NEWS"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

LOS ANGELES, CALIFORNIA
427 SO. FIGUEROA STREET

NEW YORK CITY
TWO HUNDRED AND TWENTY WEST FORTY-SECOND STREET

CHICAGO, ILLINOIS
110 SO. DEARBORN STREET

Volume XII | SEPTEMBER 18, 1915 | No. 11

The Producer and the Press

RECENT editorials, upon this page, defining the prime necessity of greater co-operation between the pictures and the press, and suggesting ways and means to this end are bringing in many interesting letters.

Two, which are given herewith, put the matter right up to the producing companies and their press representatives.

"Milwaukee, Wis., Sept. 4, 1915.

"MR. WILLIAM A. JOHNSTON,
"220 West Forty-second street,
"New York City.

"My Dear Mr. Johnston:—Have just finished reading with a great deal of interest your editorial in the issue of September 11, entitled, "The Exhibitor and the Newspaper." You are right to a certain extent in calling attention to the opportunity the exhibitor is passing by to secure newspaper publicity, but you are only touching one side of the subject.

"What about the producer who spends all his time and money on national advertising campaigns and forgets to co-operate with the individual exhibitor in anyway outside of sending him a lot of stereotype press matter that is of little value from a news standpoint?

"I was the first press agent in Milwaukee to handle a photoplay theatre, and I have done a great deal of publicity work for the various down town exhibitors, yet up-to-date I have received absolutely no co-operation from the producers of even the biggest productions. I have written letter after letter to the various publicity departments and as a rule have received no reply or merely a mass of stuff that was of little use to me.

* * *

"TO cite an instance. The other day one of the houses ran a production that contained in its cast of principals a Milwaukee actor who was very popular, yet it was only by chance that I discovered that he was in the cast. At another time a company made a portion of its production in this vicinity and yet nothing was contained in the press matter or advance notices on this fact.

"In addition to handling a number of photoplay houses I handle some legitimate stuff as well, and while the photoplays contain one hundred per cent. greater opportunities for publicity, the legitimate shows are walking away with the free advertising simply because their producers realize the value of this sort of advertising and make an effort to get it.

* * *

"ANOTHER thing, the legitimate productions have special photographs taken for newspaper work; the photoplay producers send out a lot of prints made from the motion picture itself, and with a lot of lettering plastered all over and almost wholely unsuited for newspaper work.

"What is needed in the motion picture business more than anything else at this writing is greater co-operation between the producer and the exhibitor and the adaptation by the producer of some of the methods used by his legitimate brethren to press agent his productions.

"Yours truly,

"J. W. MARTIN."

"'THE ADVANCE' (AFTERNOON).
"Lynchburg, Va., Sept. 5, 1915.

"William A. Johnston.

"My Dear Sir:—Your leading editorial in the issue of MOTION PICTURE NEWS I have just received was peculiarly interesting.

"Newspaper men, generally speaking, haven't time to sit down and pick out such material as may interest them in the publicity 'stuff' that most of the producers are now sending out. There is, I am sure, more interest in the 'moving' among the masses than in baseball, and for this reason I think every daily paper should devote some of its space to news concerning the motion picture industry. Certainly half as much space as the national game gets.

* * *

"NOWADAYS, but few companies are preparing publicity copy that an editor cares to look over. It is generally made up in mimeograph fashion and deals with big productions at such length as to result in relegation to the waste basket. Newspapers, particularly those of 'small time' calibre, do not want to devote a half-column to the ravings of a publicity agent over 'Maggie's Muddy Mittens.' But the 'movie' editor would not mind boosting the game to the extent of giving the same space to breezy, interesting items about favorite players, their occupations and fads, and also short paragraphs regarding new releases.

"In the department that I am conducting I publish each day about thirty different short stories, each not longer than three inches, and I try to give every producer who sends me material as much space as the competitor. I also use a photo of some player or scene in this column, and I am advised by the exhibitors that patrons of the theatres are greatly interested in this feature of the paper.

* * *

"I RECALL writing an article several months ago for another trade paper on 'Efficient Publicity Methods,' and I soon afterward observed that several producing companies indicated in their press matter that they had paid some heed to what I pointed out in the story.

"American, Universal, Kalem and one or two others are sending out material such as the editor likes to use in a motion picture department. Essanay is preparing copy in good shape but goes to the trouble of writing heads for the items, thus necessitating extra time on the part of the editor to clip off the monackers which are always of no use in a daily paper.

* * *

"WHAT the papers now want is a sheet on which items of interest are printed ready to be clipped and pasted on paper for early copy. I want to say in this connection that I am not getting as much motion picture news as I desire, and would be glad to have the producers forward to me all the items of interest that they care to prepare for publication.

"Very truly,

"JULIAN T. BABER."

THESE letters are from experienced newspaper and publicity men.

They are to the point and give practical suggestions. It is to be hoped that they will be carefully read, and stimulate discussion of this important matter.

WILLIAM A. JOHNSTON.

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES
Published on Thursday Every Week by

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Vol. XII September 18, 1915 No. 11

An Editor's Impatience With Present-Day Photoplays

IT is not often that an attack upon motion pictures is illuminating or helpful. In most of them, their stupidity is only equalled by their malignity.

A striking exception to this rule, however, is the invective printed by William Marion Reedy, in his capacity as editor of the St. Louis "Mirror."

Mr. Reedy is a writer of breadth of knowledge and depth of feeling, and full sincerity. Being so, Mr. Reedy speaks from an overflowing mind straight and sharply at the object of his criticism.

* * *

"WHAT are the movies doing to the drama, aside from taking its patrons?" he demands. And his answer is:

"They are butchering it."

"Movie dramas are too often an insult to any intelligence beyond the dime novel stage. Real drama is burlesqued in the movies, but unintentionally so. . . . All of drama is eliminated but the sensation, and scenes are shown without ordered relation to each other.

"The better the spoken play, the worse the movies make it."

* * *

"SCENARIOS made for the films," Mr. Reedy concedes, "are more coherent, less paranoiac."

"But," he resumes, "every movie version of a well-known drama proper that I have seen is, artistically speaking, an atrocity."

Someone is to blame for this, of course, and Mr. Reedy indicts the newspapers as accessories after the fact.

"No newspaper critic says a word," he declares, "about the glaring sins of the movies against truth—not mere photographic truth to the scene, but truth to human nature and to the simplest canons of art—or about the crimes against taste."

THEN comes the constructive note.

"What the film needs," says Mr. Reedy, "is an *aesthetic* censorship. It is a bad thing that the press should say of bad presentation of life in the films, 'It doesn't matter; it's only in the movies.' The movies are of immense importance. They are making the taste of the millions. They are making it bad, execrable taste, because it is based solely on sensation, and is to that extent wholly animalistic."

* * *

MR. REEDY is right to just the degree that makes it necessary for some one to indicate to him wherein he is wrong.

Melodrama *has*, until recently, monopolized the motion picture screen. That there is good melodrama and bad melodrama Mr. Reedy would be the last to deny. The screen has offered both.

Action and sensation, the chief ingredients of melodrama, *have* characterized the greatest part of the pictures of past seasons, and the motion picture offers such facilities for portraying both that directors have almost universally succumbed to the temptation.

* * *

BUT this is a phase that is passing. The limits to new action and new sensation on the screen are definite and are already in sight. Something must be found to take their place. That something is *psychological action*, the expression of thoughts and ideas, which consists in using physical action merely as a vehicle for the revelation of the stronger, subtler drama of thought and feeling going on behind and within it.

The numerous examples of this higher type of photoplay which have already been produced are ample evidence that the motion picture, as a whole, is moving up and out of the violent, sensational atmosphere into a wider and more varied field of art.

* * *

OF course, the first attempts are not perfect,—some of them are far from being so. To the great novelist, to the master-dramatist, or to the lover of their works who is accustomed to the acme of artistic finish and a syllabic accuracy of expression, these photoplays will seem shockingly crude.

Judged from such fastidious standards, perhaps they are. But it must be remembered that generations of playwrights and novelists have been exploiting for hundreds of years the utmost resources of *their* arts, while the creators in motion pictures have had but a few years to so much as suspect the primary possibilities of theirs.

* * *

MR. REEDY is, if anything, a trifle impatient. That his knowledge of the motion picture business is limited he makes no attempt to conceal.

But he has allowed disgust to overtake him too easily and too soon, before he had acquired enough knowledge of films as they are to feel a sympathetic understanding of aims and endeavors of their producers.

An Actors' Hospital Fund

AS noted in last week's issue of MOTION PICTURE NEWS, a well-sustained movement is on foot, within the trade, to start and maintain a hospital fund for the proper medical treatment of players incapacitated by illness or injury.

The idea is an excellent one from all standpoints, and the evidences of support already had point to its successful development.

A temporary committee has been appointed to receive subscriptions and plans are under way to benefit performances to swell the fund. The plan will, of course, be applicable to Los Angeles, New York and all studio centres.

OHIO PUBLIC INCENSED AT CENSORS

Patrons of Motion Pictures Express Wholesome Contempt of the Unreasonable Actions of the Board—Undercurrent of Sentiment Among Screen Fans to the Effect That New Members Would Solve the Situation—Exhibitors Plan to Hold State Convention for Purpose of Fighting Censor Law

Special to Motion Picture News

Cleveland, September 8.

WHILE the Ohio Board of Censorship has scored a temporary victory over the motion picture exhibitors of Ohio, war still continues against the censors. In defiance of the board, Sam Bullock, one of the pioneers in the censorship fight, continues to exhibit pictures of the picnic of the West End Business Club at the Boulevard theatre, West Ninety-ninth street and Lorain avenue. They are in the original form.

The Ohio censors ordered Mr. Bullock to cut out an extract from an address made by Fred. J. Herrington, president of the Motion Picture Exhibitors' League of America, reading:

"Censorship was conceived in iniquity, born in sin and is dying in disgrace."

"Cleveland police know of the order of the censors and that I am running the film in its original form, but they have declined to arrest me," Mr. Bullock told members of the Cleveland Local of the Motion Picture Exhibitors' League of America, in a meeting held in the Moose Club.

The Cleveland police never have agreed with the views of the Ohio censors. They were astonished, after seeing the private exhibition of "The Devil's Daughter," to learn that the state censors had chopped it. All policemen who saw the picture voted that there were no objectionable features in the film. The Cleveland police have used such good judgment in criticizing films that the local exhibitors would prefer to have them pass judgment on films, rather than trust them to the state censors.

Bullock Defies Censor Chief

Mr. Bullock has addressed this letter to Charles G. Williams, chairman of the Ohio Board of Censorship, on the order to cut out Mr. Herrington's statement:

"I question your authority to issue this said order. I shall continue to exhibit the picture at the Boulevard theatre and await your further pleasure in the matter."

"We have been bamboozled for two years. The big film exchange cannot make such a stand for fear of getting future films mutilated, but now we have called their bluff, the censors are afraid to take the matter into the courts," Mr. Bullock declared to his fellow exhibitors. "I want to be arrested so that we can fight the matter out in the courts and clear the atmosphere."

The state board did not reply to Mr. Bullock's letter, but tried to drag Mayor Baker into the controversy, asking him to order the arrest of Mr. Bullock. Mayor Baker refused to take action, saying:

"Free speech is the right of every American citizen. I think that the exhibitor was entirely within his constitutional rights. This censorship was intended to eliminate scenes that would be dangerous to public morals. The censors have no authority to bar criticisms of the law."

As soon as Mr. Bullock learned that the censors had written to Mayor Baker, asking him to order the police to take action, he wired Mr. Williams:

"Why drag Mayor Baker into this affair? I am anxious for a court test. The dignity of your board is at stake. I am waiting for you to act."

So far no reply has been made to either the letter or the telegram sent by Mr. Bullock. Likewise, the Cleveland police have not put Mr. Bullock in durance vile for defying the censors. Vigorous applause always follows the display of Mr. Herrington's remarks on the screen.

Sawyer Questions Authority of Censors

President Ben. J. Sawyer, of the Cleveland local, says that it is a nice point whether under the existing law the censors have the right to cut films. "My reading of the statute is that they must either approve or reject the whole film. The censors see the handwriting on the wall," remarked Mr. Sawyer.

The Ohio censors have not replied to the letter of Mr. Sawyer, in which he told them that their published statements that the National Board of Censorship and the exchange men started the referendum petitions was a misstatement. They have not replied to the question of their veracity on the statement that the film manufacturers were spending money in the fight. Governor Willis a few weeks ago said that he did not approve of any state department issuing statements that were not correct in every detail, but no retraction of the statements credited to the censors have been seen around Cleveland.

There is an undercurrent of sentiment that if the present board was sent back to private life and an entirely new board named, there would be little ground for complaint. Patrons of the motion picture theatres seem to hold the Ohio censors in contempt. They keep close tab on censorship and express opinions that are not favorable to the present board.

Ohio exhibitors will hold a state convention in Cleveland in the near future, and it is expected that censorship will be the principal business that will be discussed. National President Herrington, of the Motion Picture Exhibitors' League of America, will be present, as he is evincing great interest in the various phases of the censorship evil. His attitude toward the Ohio board does not need any comment, for he makes vigorous statements regarding the inefficiency of the censorship board as it operates in Ohio. He believes that it is up to Ohio exhibitors to settle the censorship question, as other states are looking to this state for a precedent. Cleveland exhibitors have taken an active part in the movement to fight censorship as it operates in Ohio.

The object of the meeting is to reorganize the Ohio association and to take a definite stand on censorship. The conclave will last two days and it is expected that 1,000 delegates will be on hand when the roll is called. Ohio exhibitors realize that they will have to take concerted action to save the motion picture theatre business from the handicap under which they have been operating.

Paul Alwyn Platz.

Film Producers Plan Weekly Program in October

Los Angeles Company, Under Guidance of Frank C. Hill, Is Getting Ready to Issue from 6 Studios 12 Brands, Consisting of 1, 2, 3 and 5 Reel Subjects

Special to Motion Picture News

Los Angeles, Sept. 6.

THE first formal announcement of the Film Producers Corporation, incorporated under the laws of Colorado, which authorize a capitalization of $50,000 in common stock and $950,000 in preferred, was made this week in an artistically printed booklet mailed to exchange men and exhibitors throughout the country.

The announcement sets forth that a complete program will be released each week, this consisting of one, two, three and five reel subjects, made by six companies, and consisting of twelve brands as follows:

Masterpiece Film Company, Masterpiece dramas and Pickwick comedies; Crown City Film Manufacturing Company, Crown and Crescent dramas; America-Europa Film Company, Ameropa and Eurica dramas; Eclat Film Manufacturing Company, Elite three-reel dramas and Eclat one-reel dramas; Superior Film Corporation, Mirth comedies and Superior dramas, both one-reel; and the Albuquerque Film Manufacturing Company, Luna and Cactus one-reel comedies.

The five-reel subject will be known as Producers' Star Feature and these will be produced by five feature companies of the first five named companies.

The complete official family of this new releasing company is announced as follows:

Frank C. Hill, Los Angeles attorney, president; R. E. E. Nathansohn, vice-president; Harold A. Parker, treasurer; Robert Levy, secretary, and G. J. Smeby, George C. Watson and W. D. Mahoney, directors.

While no announcement has been made regarding the first release of this company, it is understood that arrangements are now being made looking to the issuance of the first program about the third week in October.

MARLEYS TAKE A VACATION

Charles Marley, manager of the Los Angeles Film Exchangemen's board of trade, and Mrs. Marley, are on a vacation.

Week of 13th Set for Release of 28 Mutual Reels

End of the Month Will Usher in the Operation of Entire New Schedule for the Company's $8,000,000 Program, Showing Stars at No Increased Price

TWENTY-EIGHT reels of all-star, all feature quality will be released on the Mutual's new $8,000,000 program in the week beginning September 13.

These releases find the Mutual Film Corporation's new schedule now shaping into fully rounded form. By the end of September the entire new schedule will be in full swing.

The last ten days have brought a most significant series of announcements from the office of John R. Freuler, the Mutual's president. A whole flock of new stars have been announced for the regular program—making good on the promise of the Mutual's administration to give the exhibitor a program of all star quality, filled with Broadway star casts and featuring famous screen stars—a departure giving the exhibitor the highest feature quality on his regular program at no increase in the rental charges.

Big new names appear now in coming releases on the program: Crane Wilbur, of the Horsley company, famous star of the speaking stage and the screen; W. C. Fields, of the 1915 Ziegfeld Follies, appearing in Gaumont comedy Films through the courtesy of Florenz Ziegfeld; Anna Little and Arthur Acord, stars for the "Buck Parvin in the Movies," the first of the Mustang Film Company's productions, a three-reeler. And there is an array of new companies to augment the production of regular program releases under brand names already familiar to Mutual patrons, as for instance "Beauty" and Falstaff.

With the release on September 8, of "The Unsuspected Isles," first of the three-reel Rialto Star Features produced by the Gaumont company, it can be said that the Mutual's new program really begins its new career. Fania Marinoff, celebrated for her many successful portrayals in notable Broadway productions, is the featured player, supported by a company of exceptionally talented screen players.

The next three-reel feature is included in the regular program of the week of the 13th, entitled "Shorty's Ranch," in which "Shorty" Hamilton, who has been starred in numerous "Shorty" productions filmed at the Broncho studios, has the title role. This is released Wednesday, September 15. It is an unusually interesting Western comedy-drama, and marks the appearance of the first Broncho three-reeler ever screened for release in a regular program.

For September 16, two of the new releases which are to play such an important cog in the Mutual's new program make their initial appearance. First comes the initial Centaur release, "The Rajah's Sacrifice," a two-part drama of the Orient, featuring the world-famous collection of Bostock jungle animal performers and presenting Captain Jack Bonavita, whose reputation as a trainer of beasts of the African wilds is international.

On the same day, the first of the comedies produced by the second Falstaff company, organized by Edwin Thanhouser, of the Thanhouser studios, in New Rochelle, will be released on the regular program. Arthur Cunningham and Claude Cooper, two of the cleverest and most original comedians in motion picture work, direct from Broadway—are the featured players in the first of the releases of the second Falstaff company, entitled "Bessie's Bachelor Boobs."

The regular program of the 17th marks the first appearance of the two-reel subjects produced at the Gaumont studios, which are to be a feature of the regular Mutual program. For the introductory release of these two-reelers, which are to be listed under the brand name of Gaumont, the producers chose "The Vivisectionist," a vitally interesting story, in which Marion Swayne and Joseph Levering, appear as co-stars.

The same day's program contains two one-reel subjects, a stirring heart drama in one reel, produced by the American studios and featuring Vivian Rich, entitled "The Little Lady Next Door," and is rounded out by a slide-splitting Cub Comedy, featuring George Ovey, entitled "The Knockout."

Saturday, September 18, presents Harold Lockwood as the star of "The Great Question," a three-reel drama produced at the American studios.

Lockwood is beyond doubt one of the most famous screen stars now before the public, and in subsequent productions his work has been confined entirely to feature productions.

The program of September 18, inaugurates the second of the comedy-dramas screened by the second "Beauty" company, organized by S. S. Hutchinson, president of the American Film Company. "A Friend in Need" is the title and it presents the popular Beatrice Van.

First of the Gaumont all star releases, a one-reel comedy, heads the Mutual's regular program of September 19, in which W. C. Fields, star of the Ziegfeld 1915 "Follies" is presented as the featured player. The Fairbanks Twins, Marion and Madeline, whose work in Thanhouser releases has won them international fame, are the stars of "The Twins of the G. L. Ranch," a Western drama in one reel, which, in addition to a two-reel Reliance drama, completes the program for that day.

Twenty-eight reels in all comprise the program of the new Mutual program for this week.

Expert Knowledge for Essanay's Crawford Play

Old Dr. Perfection, Learned in History of Manners and Costumes, Will Operate on Mr. Anachronism and Make It Impossible for Him to Harm "Palace of the King"

NO pains are being spared by Essanay to make "In the Palace of the King," the six-act feature photoplay from the famous novel by F. Marion Crawford, perfect in every respect. Experts in costuming effects and in the styles and manners of the time of the action of the play have been engaged to drill the thousands of "extra" players who have been employed for the picturization of the novel. The film will be Essanay's October release on the V-L-S-E program.

Among the experts who have been engaged by Essanay to bring "In the Palace of the King" to the highest degree of perfection, is Mrs. Arend Van Vlissingen, who "discovered" and brought out Isidora Duncan, the world-famous classic danseuse. Mrs. Van Vlissingen is past master in the terpsichorean art, and was obtained especially to train the several hundred professional dancers who appear in the beautiful court dance of "In the Palace of the King."

Mrs. Van Vlissingen has had a wide experience in her line and is known from coast to coast for her success with classic dances. Another important factor was taken into consideration in the engagement of Mrs. Van Vlissingen, besides her recognized ability as an instructor. This was the fact that she was a close personal friend of F. Marion Crawford, who wrote "In the Palace of the King," and that all of his works are therefore thoroughly familiar to her.

With "In the Palace of the King" she is particularly familiar, having read and re-read it many times because of the description of the court dances of the time of King Phillip II of Spain, which the novel contains.

"In the Palace of the King" features Richard C. Travers, Essanay's leading player, who takes the role of Don Juan, of Austria, half-brother of King Phillip II. Arline Hackett, of the legitimate stage, was engaged especially for the part of Dolores de Mendoza, leading feminine character, and E. J. Radcliffe, as King Phillip, and Lewis Edgar, as the court jester, also were employed.

CLEO MADISON, NOW A DIRECTOR, HEADS HER OWN COMPANY

Special to Motion Picture News

Los Angeles, Sept. 6.

Cleo Madison, for more than two years leading woman for the Universal, has been made director and given her own company. She is now engaged in producing her first subject which is of a Wetsern character and entitled "The Cowboy Girl." In this, as with future productions, Miss Madison will also appear as leading woman, as well as directing the subject. Since this change in the producing companies at Universal, Marcia Moore, late with the Joker company, has been placed under the direction of Joseph de Grasse, Rex producer.

BILLIE BURKE AT INCEVILLE

Billie Burke arrived at Santa Monica, Cal., from New York, September 5, and was personally received by Thomas H. Ince, under whose direction the former Frohman star will act before the camera in Triangle plays, and later boarded the private yacht which has been engaged for her and sailed to Catalina Island. Here she will live during her stay on the coast, traveling back and forth to Inceville every day on the yacht. She made her first trip September 6.

Efficiency of Paramount Units Molded by Meeting

At First Convention of the Corporation, Held in Chicago, and Attended by Employees from Maine to California, "Get Together" Sentiment Makes Itself Felt—President Hodkinson Presides—Advertising, Publicity and Sales Departments Exchange Ideas for Betterment of Company's Future Policy.

Special to Motion Picture News

Chicago, Sept. 7.

SELDOM in the history of the motion picture business has there been manifested a better spirit of co-operation than at the first annual convention of the Paramount Pictures Corporation, held at the La Salle hotel here Thursday, Friday and Saturday of last week. "Get together" was the watchword of the conference, to which came officers and directors of the company, representatives of the four producers of Paramount Pictures, the men who handle them throughout the United States, and department heads of the home office.

President W. W. Hodkinson presided, and while he delivered a brief address of welcome on Thursday morning, he held the most important of his announcements till his summary on Saturday morning, in which he made known for the first time the fact that, beginning about October 16, his big distributing organization will materially add to the value of its program by releasing two one-reel comedies a week with well known stars in the leading roles, and that shortly thereafter a topical weekly, different from anything yet attempted, will become part of the Paramount service.

The purpose of the convention was to further weld together the elements of the organization, to take full advantage of the spirit of co-operation already clearly manifest, to present to all there the extent of the advertising, publicity and sales campaign now beginning and to demonstrate to each man the size and power of the organization of which he is a part.

The result, it is expected, will be a crusade for better pictures, for the new art in the photoplay as illustrated by "Carmen" and other Paramount pictures already made, and the placing of Paramount Pictures in every town, village and hamlet of the United States, with no cognizance of competition but with regard for local conditions.

The New York delegation, leaving on the Twentieth Century Limited Wednesday afternoon, were met in Albany by those from the Famous Players Exchange of New England; and the Eastern contingent joined the Western, Southern and Northern at the La Salle here Thursday morning.

Zukor Sends Telegram to Hodkinson

At 11 o'clock Mr. Hodkinson called the meeting to order. Before proceeding with his own address he read the following telegram (quoted here in part) from Adolph Zukor, president of the Famous Players Film Company, prevented from being present by press of business:

"Paramount Convention, La Salle Hotel, Chicago, Ill.: I am very sorry indeed that unforeseen conditions prevent me from attending the Paramount Convention, but I wish to take this means of communicating to you and all others present my congratulations upon the splendid results you have obtained during the first Paramount year, my great admiration for the effective manner in which you have overcome the numerous obstacles that beset you in the distributing branch of the industry, and my sincere hope that your future activities in this direction will secure even greater and more complete success.

"I wish to take advantage of this opportunity to publicly commend the untiring and ceaseless personal endeavors of W. W. Hodkinson and Raymond Pawley toward the constant advancement of the Paramount program, their devoted labors, combined with the efforts of Hiram Abrams, William L. Sherry and James A. Steele, aided by the unusually efficient and loyal membership of the Paramount organization, have given the industry an example of achievement in national film distribution unsurpassed in all the annals of the screen and have created a distribution system that may not only never be excelled but that may never be equaled.

"ADOLPH ZUKOR."

Mr. Hodkinson, after outlining the purpose of the meeting, said: "I think that we will accomplish a great deal by coming in contact with each other during the three days that we will be here, so that I will not take up your time or the time alloted to the producers any further than to ask that, beginning on my right, the first gentleman will stand up and give his name and the exchange he is connected with. In this way you will all learn each other's identity quicker than in any other way that I can think of. It will serve as a general introduction."

Samuel Goldfish, executive head of the Lasky Company, introduced as the first speaker, congratulated the members of the Paramount organization on the work they had done the first year. Among other things he said:

"Now, we have been receiving statements from the Paramount organization every single week for fifty-two weeks. Price, Waterhouse have been going over your books all over the United States. We have not found one mistake or one complaint. We have not found any case where any distributor or any exchange of the Paramount organization ever tried to take advantage of a single penny. Now, that is an organization for you.

"Don't you really think that when the producers see these things there is an incentive to go ahead and do things?

"If any of our pictures is not right, you will never see it. We have got negatives today for which you can name your price and you will never see them."

Lasky Addresses Meeting

Mr. Lasky was then presented to the convention.

"We think that we are the greatest producers in the world, because thinking that makes us work all the harder," said Mr. Lasky. "One thing we lack, however, is individual, honest criticism.

"We don't want praise. We will get plenty of praise, but what we want are suggestions or criticisms, and if every one of you will make some suggestion, make notes of your suggestions now and then and let us have them, it will be invaluable.

"You gentlemen have come from California, Portland, and the far corners of various states, and from Canada, and if you will only make one suggestion, and the suggestion comes to us and we can carry it out, just see what you gentlemen will be doing. We want your help. My own view is that they want modern drama with as much action and vim and punch as can be put into it, and we are producing our plays accordingly.

"Now every one of you gentlemen, as Mr. Goldfish has said, seems to be a fighter, and after having met you, when we go back to the studio, to the grind, I think we will go back with new vigor. We have met you and know you, and you know us, and now we will try and show you what we can do."

Carl H. Pierce, special representative of the Oliver Morosco Photoplay Company, made a clever speech in which he expressed the firm intention of producing the best pictures money and brains can make—worthy to rank with those of the other Paramount companies.

"An example of what you may expect from us," said Mr. Pierce, "is 'Peer Gynt' which, I think you will agree, is a truly beautiful picture. Mr. Morosco said to me just the other day: 'Mr. Pierce, I have made a measure of success with the stage and I pledge my word that my every effort and every dollar at my command will be devoted to making pictures as good as can be made."

Speaking from the standpoint of the art director, Cecil B. DeMille asked those present to give the producers' criticism, "criticism on the drama." According to Mr. DeMille, "people are through seeing, and being thrilled by seeing somebody do somebody on the screen. What they are interested in is the drama or the comedy. The 'play's the thing,' and that's what we are trying to supply.

"We have tried to get the same effects of beauty that Rembrandt got. It is different. It has got to be different, and you have got to call attention to it. We are working to get a series of great paintings on the screen, and we can go Mr. Rembrandt one better because Mr. Rembrandt could not get drama beyond one flash of it."

Praise for "News" Editorials

Howard E. Spaulding, advertising counsel, took his listeners on a celever advertiseologue of Paramount Pictures. Tarleton Winchester, publicity director of Paramount, announced his opposition to circus methods of advertising.

"We pay more attention to the kind of publicity we get than to the amount," said Mr. Winchester. "We would rather have a man such as William A. Johnston, for instance, over his signature, say something congratulatory about Paramount than we would to see the story appear in Motion Picture News with everybody else's story, and with no difference between them. I suppose everybody here read Mr. Johnston's editorial a week or two ago on our advertising campaign. That is the kind of thing that pays. That is what we want."

Mr. Winchester also gave his hearers this advice: "Know your mediums. Be familiar with every photoplay department in your territory. Give every man what he wants. Put human interest in your stuff."

Branch managers and salesmen also listened to a discussion on "Our Duty to Paramount Pictures and Picture Progress," led by H. I. Day, and "The Travel Series," led by Jack Eaton.

Friday was occupied with a meeting of branch managers in the morning followed by a general meeting at 1:30 o'clock, at which Frank D. Sniffen, general sales manager for Paramount, and George R. Meeker, re-booking manager, delivered addresses.

Mr. Sniffen, taking up the topic, "Our Sales Problems and How to Meet Them," was greeted with enthusiasm.

"We have got to listen to the public, and we are listening to the public by the criticisms that our exhibitors are making to us. We are trying to give the exhibitors what the public wants. We are listening to the same thing, for the exhibitor has to listen at the same time. If not, he won't get the results out of his program, nor will we get the results out of our program."

Re-Bookings and Verbal Publicity

Mr. Meeker, in the course of an interesting talk on re-booking, said:

"A daily change naturally offers the largest field for re-bookings, and the benefit of getting this class of exhibitors to re-book will be doubled as it will

PARAMOUNT OFFICIALS AND SALES FORCE AT CONVENTION BANQUET IN CHICAGO, FRIDAY, SEPTEMBER 3



Among those to be seen in the photograph are the following: Officers and heads of Paramount Departments: W. W. Hodkinson, President and General Manager; James Steele, Vice-President; Raymond Pawley, Secretary and Treasurer; William L. Sherry, Director; Hiram Abrams, Director; Frank D. Sniffen, General Sales Manager; George R. Meeker, Manager Re-Booking Department; Tarleton Winchester, Publicity Manager; Howard E. Spaulding, Advertising Counsel; Thomas S. Barrett, Auditor; Carl Anderson, Office Manager; Kenneth Hodkinson, Secretary to the President; Louis E. Loeb, Statistician.

Jesse L. Lasky Feature Play Co.: Jesse L. Lasky, President; Samuel Goldfish, Treasurer and General Manager; Cecil B. De Mille, Director General; John C. Flinn, Publicity Manager.

Oliver Morosco Photo Play Co.: Carl H. Pierce, Special Representative.

Paramount exchangemen: Harry Asher, Boston; Henry Scully, New Haven, Conn.; N. J. Sennott, New York City; William E. Smith, New York City; H. W. Given, Philadelphia; George M. Mann and V. P. Whitaker, Washington; W. C. Bachmeyer, Pittsburgh; F. M. Brockell, Chicago; R. O. Laws, Cincinnati; D. L. Dennison, Detroit; C. Libeau, Des Moines; Albert D. Flintom, Kansas City; George E. McKean, St. Louis; Bert Barnett, Minneapolis; C. E. Tandy, Atlanta; E. C. Kirkpatrick, New Orleans; L. Marcus and G. E. Carpenter, Salt Lake City; Milton H. Cohn, Denver; Herman Webber, San Francisco; Myron H. Lewis, Los Angeles.

serve as a convincing argument for the longer run of pictures.

"The argument that applies to longer runs also is applicable to re-bookings, for if an exhibitor makes a daily change and does not re-book, he is losing the benefit of accumulative advertising, the word-to-advertising which after all is the most important form of publicity there is.

"If Mrs. Jones sees a picture which particularly pleases her and tells Mrs. Brown and Mrs. Smith that they should see it, it is far more valuable publicity than any advertising space the exhibitor can buy, but this is lost unless the picture is there for Mrs. Brown and Mrs. Smith to see."

An informal banquet at the La Salle closed the Friday sessions.

Saturday was devoted to general discussions on policy, price maintenance, sales and advertising plans, led by President Hodkinson. Mr. Hodkinson here made his announcement of the comedies and topical pictures soon to appear on the Paramount Program. Using concrete examples, he also pointed out to members of the sales force why "exhibitors must show Paramount Pictures.

At the Saturday afternoon meeting suggestions were read from the "Suggestion Box" maintained during the convention. The convention adjourned at 3 o'clock.

PUBLISHER PRAISES SELIG PLAY

Mr. and Mrs. Bobbs, of the Bobbs-Merrill Company, were recently guests of the Selig Polyscope Company, Chicago. The head of the publishing company and his wife came from Indianapolis, Ind., to Chicago to view the Selig Red Seal play, "The House of a Thousand Candles," written by Meredith Nicholson. They expressed their delight over this production.

"It's a wonderful film," said Mr. Bobbs.

Nielsen Secures Rights to "Just Out of College"

He Obtains Control of George Ade Subject for Illinois, Indiana, Ohio, Michigan and Wisconsin and Gives Manager Hamburger First Run Privilege for Chicago

F. O. NIELSEN, who secured the State rights for Illinois, Indiana, Ohio, Michigan and Wisconsin, to "Just Out of College," the five-reel comedy of George Ade, produced by the Frohman Amusement Corporation, announces that he has given Manager Hamburger, of the Fine Arts theatre, the exclusive first-run rights to the picture in Chicago.

The picture will shortly begin an indefinite run at the Fine Arts, one of Chicago's most pretentious motion picture houses, at twenty-five, fifty and one dollar admission. From the Fine Arts it will go to the other principal theatres controlled by Mr. Hamburger in Chicago.

Mr. Nielsen intends to handle the picture in the same manner in which he handled "The Spoilers," the Selig feature which made such a hit upon its presentation.

The quality of "Just Out of College," indicated in a review of the feature in MOTION PICTURE NEWS in the issue of July 17, is in full accord with the character of the subjects previously handled by Mr. Nielsen, who has never attempted to sell anything but the very best pictures.

The cast in "Just Out of College" is headed by Eugene O'Brien, who just closed his engagement with the all-star cast in "The Celebrated Case," produced by the late Charles Frohman. Mr. O'Brien has played many successful engagements.

His chum, Slivers Mason, is played by Jack Sherrill, a boy, who, although new to screen dramas, has scored heavily. He made his first appearance in "The Fairy and the Waif" and gave a splendid performance. He followed this with the part of Arnold Faringay in "The Builder of Bridges."

Although it was the hardest acting part in the piece Jack Sherrill covered himself with glory. His clever handling of a comedy part in "Just Out of College" proves him to be a versatile and clever actor.

Septimus Pickering, the Pickle King, is played by Ben Hendricks, known the world over as the star of "Yon Yonson" and "A Yenuine Yentleman."

Prof. Bliss was handled by Wright Kramer, who has been a leading man in many Broadway productions.

Caroline Pickering, the daughter, was played by Marie Edith Wells. Added to Miss Well's beauty she has the charm of naturalness and is surely a delight to the eye.

Mrs. Pickering was played by Charlotte Lambert, who will be well remembered as the Aunt in "Officer 666," "Stop Thief," and several other Cohan and Harris productions.

"Jonesey" is played by Amelia Summerville, too well known to require special mention. Her delightful characterization of the college boarding housekeeper adds many laughs.

Kansas Board Shields Censor Law From Criticism

Film Containing a Declaration to the Public of the Unjust Tax of Two Dollars Now Levied on Each Reel Is Ordered Cut By One of the Censors—Exhibitors Consider the Action in Excess of the Power Conferred on the Censoring Body By the Measure

This theatre pays its share of an unjust two dollars per reel tax, to the State of Kansas, because our august legislature thought you didn't know any better than to pay us your *money* to see something that would injure you.

Next thing you know, they will be appointing an inspector to charge you two dollars each morning for an inspection of your person to see that you are properly clothed and that you have no concealed weapons.

Special to Motion Picture News

Kansas City, Mo., Sept. 8.

THE above was made into a film, placed in a news weekly and submitted to the Kansas censors. Result, cut out, by Carrie Simpson, one of the censors who inspected the film.

Deciding to campaign against the law the film was prepared. The censors are of the opinion that no criticism of the law should be flashed on the screens of the State so that the citizens may know how unjust this law is. The charge of the film men is that this strikes at the very roots of free speech and a free press.

The censors have jurisdiction over all motion picture films. They have no jurisdiction over slides and these will be used in the crusade against the censorship law.

No question of unfitness from a moral standpoint was involved. There could be no objection to the language, save that it presented an objection to a law. The moving picture men have the same right to voice their opinions in this manner as have the editors of the newspapers and magazines or a public speaker.

When censors are allowed, without protest, to use arbitrary methods of suppression of criticism, they assert powers which have no place among a free people. If anyone has been slandered there is a legal remedy.

Next Step, Press Censorship

Governor Capper, as a newspaper publisher, should be more than interested in this action of his censors. How soon will some board pass upon the matter that goes into his papers? How long will he be immune from supervision by arbitrary critics who may object to his methods and his opinions?

That this latest "cut out" by the censors is not going to stop the fight against this unjust law, but rather give it an impetus, is evidenced by the following letter that is being sent out by P. J. Concannon, secretary of the Kansas branch of the Exhibitors' League of America.

"Dear Sir:—

"In regard to the censorship laws now in force in the State of Kansas.

"This law was enacted by the Legislature of 1913-14, held up by an injunction, and finally decided by the U. S. Supreme Court as constitutional.

"The law on the face of it is supposed to be for the public welfare and morality, but in fact is a revenue measure pure and simple. In the first four months that this law has been in force, the State has collected about $4,400 with a paid out expense of $700, thus leaving $3,700 net to the State.

"To this $4,400 will have to be added another $4,400, as expense for having film censored. I have talked with most of the film exchange managers of Kansas City and the lowest estimate I got from any of them was $1.75 per reel. Most of them placed it at $2, thus making the censorship cost $4 per reel.

"Now, who pays this? Some of the exchanges are charging exhibitors 10 cents per reel. Others are not. I want to say this to all exhibitors: You are paying the bill. No exchange can afford to pay such amounts out of their treasuries and give it to the exhibitor. One of the natural laws of modern business is, 'the ultimate consumer pays all costs and profits.' In this case it will not work. The exhibitor cannot make the patron of his house shoulder this extra burden. He cannot increase his admission price. Under the circumstances, he will have to dig it up out of his profits.

"At the present time, we are taxed on the value of our investment by State, county and city, licensed by United States and city and now this added burden of censorship.

"If we bear this burden without resenting it in any manner, we will find when the Legislature is in session the next time, that this was only an entering wedge. The picture shows will be considered legitimate prey. Every 2 x 4 legislator that goes to Topeka will have a pet bill before the house, presumably to guard the morals of the youth of the State, but in fact to get an easy position for some of their friends and produce revenue for the State.

Screen, Powerful Weapon

"The remedy for all this trouble lies in the exhibitor's hands. He has the greatest and most powerful weapon in the State, right at his command—the screen.

"Ninety per cent. of the exhibitors are prone to let things be as they are, or let some one else look after it. They expect the exchange or the league officers to look out for their interests.

"The film exchanges cannot do a thing in the way of having the law repealed. The exhibitors of the state will have to organize and make this fight themselves. The exchanges will do everything in their power and help the exhibitors in every possible manner.

"Organize and be in a position before the next election to fight every candidate for a State office that is not with us, and work tooth and nail for the man that is with us. Work the screen in the interest of your business.

"Yours to win out,
(Signed) P. J. Concannon,
Secretary."

If the exhibitors in the State of Kansas will get busy and organize, as suggested by Mr. Concannon, they can accomplish wonders in the way of an amendment to this law.

"Nation" to Continue Remarkable Run in Boston

After Closing at Tremont Theatre on Saturday, Griffith Spectacle Is Shown Again Almost Immediately at Majestic—Two Hundred and Fiftieth Mark Already Passed

Special to Motion Picture News

Boston, Sept. 8.

AFTER being shown in Boston more than 250 times, which breaks all records for lengthy runs in this city, both of pictures and spoken dramas, the "Birth of a Nation" closed its run at the Tremont theatre September 4. At the same time the announcement was made that Boston would get another chance to see the Griffith spectacle without delay, since the interests which recently purchased the New England rights for $75,000 put the film on at the Majestic theatre Monday for an indefinite run.

Keeping the film in Boston is fully warranted, even after its wonderful run with the original Griffith company at the Tremont. Tom Kane, manager for Mr. Griffith, told the News representative that some persons had been known to come back to see the film again more than half a dozen times. This could easily be believed since at the time Mr. Kane made the statement, which was about noon, there was a line extending from the ticket window to the street, which is an unusually long distance at the Tremont.

Louis B. Meyer, head of the American Feature Film Company in Boston and one of the purchasers of the New England rights to the film, had nothing to say as regards prices to be charged at the Majestic; but it can be stated on good authority that the two dollar scale, at least for a few seats, will be adhered to, since this is a part of the agreement accompanying the sale of those rights.

Mr. Kane has left for Asbury Park, where he will remain a week with the film being shown there. He will then take charge of the film and company which will tour the Southeastern cities, opening in Norfolk at one of the Wells houses on September 29 and then playing forty weeks all the way to New Orleans and back.

Fred W. Zweifel, formerly in Boston with the film and until recently in Asbury Park, has left for St. Louis to take out the Southwestern Film Company through Tennessee and Texas.

Many Plays on the Vitagraph Stocks in East and West

Heads of Company Exercise Personal Supervision Over Big Releases—Small Reelers for Fall and Winter Programs Will Be From Pens of Best Short Story Writers

THE Vitagraph Company at its Flatbush studios and the Western company at Santa Monica, California, have begun active preparations for a program of fall and winter releases that will surpass anything heretofore turned out by this company.

The program will include one and two-part comedies and dramas from the pens of the best short story writers, three-part Broadway Star Features and Vitagraph Blue Ribbon Features bearing the V-L-S-E trade mark. The big Vitagraph releases are being produced under the personal supervision of Albert E. Smith and J. Stuart Blackton, heads of the Vitagraph Company.

Taking the directors in alphabetical order, the pictures now in course of production include "On the Trail," a two-part drama being directed by George D. Baker, with a cast including Edith Storey, Evart Overton, Ned Finley and Arthur Cozine. "The Gods Redeem," in two parts, on which Van Dyke Brooke is at work with Maurice Costello, Leah Baird and Mary Maurice.

Mr. and Mrs. Sidney Drew are producing "A Case of Eugenics," a typical Drew comedy, which will be one of the regular Friday (Drew Day) releases. "The Woman in the Box," which Harry Davenport is directing, will introduce Harry Morey, L. Rogers Lytton, George Cooper and Peggy Blake in the principal characters.

"The Conquest of Constantia," a one-part comedy, is now nearing completion under the direction of Courtlandt J. Van Deusen, employing the services of Flora Finch, Kate Price, Rose Tapley and Florence Natol. Ralph W. Ince has just started work on a four-part Cyrus Townsend Brady story, "My Lady's Slipper," in which Anita Stewart and Earle Williams, supported by an all-star Vitagraph cast, will be seen.

Tefft Johnson is producing one of the famous "Sonny Jim" series, "One Plus One Equals One," in which Bobby Connelly is featured. Director Theodore Marston has a five-part picturization of Archibald Clavering Gunter's "The Surprises of an Empty Hotel" well under way and has in his cast the distinguished actor Charles Richman, supported by Arline Pretty.

Wilfrid North is directing a production of A. E. W. Mason's delightful comedy "Green Stockings," a five-part picturization of Margaret Anglin's successful starring vehicle, in which Stanley Dark, Lillian Walker, Louise Beaudet, Charles Brown, John T. Kelly and Charles Wellesley will portray the principal characters.

S. Rankin Drew is producing "Thou Art the Man," picturized in five parts from the original manuscript by George Cameron, with a cast including Virginia Pearson, Joseph Kilgour and George Cooper.

The latest addition to the Vitagraph directing forces, Paul Scardon, is at work on another Brady story, "The Island of Surprise," with William Courtenay, Eleanor Woodruff, Zena Keefe, Charles Kent, Anders Randolf and Julia Swayne Gordon. Wally Van is directing the production of a two-part comedy, featuring Hughie Mack, Dorothy Kelly and Donald MacBride and C. Jay Williams, with a cast including Jewel Hunt and James Morrison, is working on a one-part comedy, "The Little Trespasser."

These are the most important productions now under way in the East, while at Santa Monica, Director Rollin S. Sturgeon is at work on still another Brady feature picture, "Sir Henry Morgan, Buccaneer." Ulysses Davis is finishing a Broadway Star Feature, "Cal Marvin's Wife," in which Mary Anderson is playing the lead.

ANITA KING MAKES RECORD ON TRANSCONTINENTAL DRIVE

Special to Motion Picture News

Los Angeles, Sept. 6.

All members of the Lasky producing staff are highly elated over the success of Miss Anita King, the Lasky-Paramount girl, driving across the continent, in her first run on the trip. She left the Lasky studio at 5:50 p. m., arriving at the Paramount office in the Bay City at 11:45 the following day, making the run of about five hundred miles in seventeen hours and fifty-five minutes, the



THE MAYOR OF LOS ANGELES HANDING ANITA KING HIS MESSAGE TO MAYOR MITCHEL OF NEW YORK

fastest time ever made between the two cities by an unaccompanied driver. The fastest train between the two cities is thirteen hours.

The trip was disappointing to Miss King in that she expected to make much better time, but unfortunately it was necessary for her to keep down speed because of a heavy fog which hung over the road the greater portion of the trip.

VALLI VALLI TO STAR IN EARLY AUTUMN ROLFE RELEASE

Valli Valli, who became a Metro star when she appeared in John W. Noble's very successful picture, "The High Road," one of the earlier Rolfe offerings, has been placed under contract with B. A. Rolfe Photo Plays, Inc., for a new production for early autumn release. The feature picture will be in five acts, and Edgar Jones, whose picture, "An Enemy to Society," the George Bronson Howard play, is soon to be seen publicly, will direct it. Mr. Jones has begun casting and has assembled an exceptional supporting company.

Negotiations were conducted over the long distance wire between New York and Chicago, and the details were arranged by Max Karger for B. A. Rolfe and for Valli Valli on her own behalf. The contract was outlined and completed in twenty minutes and when it was confirmed by post the ground had been so well covered that no changes were found necessary.

The vehicle selected for Valli Valli is a novelty of exceptional strength, providing an emotional role for the star and giving her exceptional opportunities for the display of her unusual talents. The script has been done by Harry Chandlee, of the Metro scenario division, from the play by Florence Gerald, "The Woman Pays."

MANY NEW FACES AT BOSTOCK PLANT

Special to Motion Picture News

Los Angeles, Sept. 6.

There are many new faces on the stages at the Bostock Arena and Film Company plant, this week, including Carl M. LeViness, former director for Ideal Features and Universal, who is in charge of a company producing a two-reel subject, "The Bogie Man." Donald Bowles, for many months a member of the stock company at the Oliver Morosco Burbank theatre in Los Angeles, is leading man, supported by Grace Gibson, late of the vaudeville stage, Marvill Spencer, Louise Hamilton, and others. The play is founded on the divorce question, and scenes are laid in a big city.

D. P. Lea, camera man who has been in charge of securing scenes for Universal Animated Weekly, and recently photographed the night flights of Art Smith, the aviator, at the San Diego Exposition, has been engaged by David Horsley and will be in charge of the camera of the Jay Hunt company.

BURR McINTOSH IN BARTLEY CAMPBELL'S FAMOUS OLD PLAY, "MY PARTNER"

For the past few weeks Burr McIntosh and his cast, including Marie Edith Wells, have been hard at work, in a secluded part of New York State, on a picturization of Bartley Campbell's old time drama "My Partner," which is scheduled for release on the World Film program.

Burr McIntosh himself plays the part of Joe Saunders in the film which was directed by Eugene Sanger.

Mr. McIntosh and the company have now returned to New York with the negative, a fine collection of stills and bronzed skins.

Exhibitor Profits Are Steadily Multiplying

Al Litchman, a Keen Observer of Conditions Who, During the Last Five Years Has Visited Every Important Film Center in the United States Many Times, Declares That Motion Picture Theatre Owners Are Enjoying Era of Prosperity Though Producers Feel Effects of Overproduction and Illegitimate Competition

AL LITCHMAN, formerly of Alco and now associated with the Standard program, one of the most acute observers of film conditions in the United States, who during the past five years has visited all the principal film distributing centers at least once a year, and some oftener, thus being able to keep in touch with the industry at all times, recently returned from another extensive trip of the country.

"In traveling throughout the States the most forcible thing I observed," declared Mr. Litchman, "is the whole-hearted interest the people have in pictures. That interest is far greater than any other amusement.

"Just stop to think what that means, you men who can remember when the motion picture was looked upon as a catch-penny device and disdainfully considered by the wise showman as well as the ignorant. Just think, today it leads all forms of amusement—not only drama, vaudeville, circus, but baseball and other forms of sport. Talk about the show business—there is only one permanent kind of show business—motion pictures.

"Outside of New York, Chicago, Philadelphia, Boston and a few other large cities the outlook of the drama is about as remote as the ending of the European war.

"But we must not allow ourselves to be carried away with an overweening pride. While we have done well in obtaining the interest of the public we must remember that the public is as fickle in its amusement as the Sultan of Turkey must necessarily be in his love affairs.

Public Taste Only Guide

"The taste of the public is the only guide to success in the amusement field, and inasmuch as the motion picture today is the greatest amusement factor it is discouraging to see that a greater effort is not made by producers and distributors to learn what the public wants.

"Producers are too quick to follow the other fellow. They get in ruts, and do not display initiative. They are too slow to originate. This lax attitude cannot last, and the change will and must come.

"Our business is too large to have only one or two leaders and the rest imitators. We are bound to stagnate if this keeps up, and stagnation in the industry necessarily means death.

"In my opinion, the business was never better from an exhibitor's standpoint. But there is still room for improvement in his angle of the business. Most exhibitors in the larger cities are making money, but the producers are not getting their share. The reason for it is that there are too many pictures—not too many good pictures, too many poor pictures.

"As a concrete example of what present day overproduction means, there are now about 214 releases each week. Of this number about fifty reels are features. In other words, there are approximately ten so-called feature productions released each week. Averaging five reels to a production this means that about fifteen of the features are shown in the largest cities in which there are on the average of three first-class theatres that are in a position to give a feature production proper presentation and run a feature a week.

First Runs for 3 Out of 10

"Only three out of the ten pictures can obtain first runs at the highest price. What becomes of the other seven? Does the producer give this a thought? If he does then no doubt the production suffers, for he will try to save fifteen first run incomes. If he doesn't he will find that at the end of the year his estimate of profit has dwindled so that he will be ashamed to take a lead pencil in his hand for the purpose of estimating the profits.

"What is this leading to? Who can tell? But I will tell you what it should lead to. Before doing so, however, I must go back and try to explain what I saw happen to the other 164 reels released each week—these reels released on the regular programs.

"In the large theatres where the features are shown a certain number is generally exhibited—a comedy a week, a short educational, a travel picture. These, of course, are essential and the company which learns to specialize in subjects of this character instead of trying to turn out so many more reels than a competitor will have a prosperous business.

"I also find that most of the progressive companies have quite a number of suburban or neighborhood houses in the large cities that use about fourteen reels a week, these houses changing about three times weekly and having features as their main attractions. Their small town business is averaging from eighteen to twenty-eight reels a week. Of course, conditions vary somewhat in certain territories but not sufficiently to warrant any change in the whole country.

Overproduction the Danger

"Overproduction is the bane of the business. The day is here when we must get down to quality and forget quantity. Quantity will take care of itself, or rather the public will take care of it.

"The greatest detriment has grown out of price cutting—not legitimate price cutting, but the utter disregard for values. Of course, there is no doubt but that the right thinking men of the industry who have developed the business to its present great status as an amusement factor will see that this ruinous competition will soon be eliminated. They will not want to furnish a theatre with all the pictures it uses regardless of other important matters.

"One thing deemed advisable is a board of trade that will in a manner regulate such conditions as are now so detrimental to the welfare of the industry.

"Another thing. There should be experienced men to obtain information at first hand from the exhibitor as well as the people. These men should be able to devise novelties to keep the interest of the public on edge.

"I believe that the screen must develop its own stars. No other field can develop them for us satisfactorily. Do not let us forget that we are the show business."

ALMA HANLON A MEMBER OF KLEINE FORCES

Alma Hanlon, youngest daughter of George Hanlon of Hanlon Brothers, internationally famous as acrobats, pantomimists and comedians, is a present member of the Kleine forces and one who will be very much in evidence in the forthcoming Kleine comedy, "The Fixer," featuring Bickel and Watson.

Miss Hanlon is a remarkably pretty blonde who screens perfectly. She was formerly leading woman for Pathé, which experience marked her entrance into picture work and which, incidentally, set a novel precedent for the Hanlon family. She is the tenth generation of Hanlons to be connected with the theatre and the first to appear in motion pictures.



ALMA HANLON

The Hanlons are as old as the modern English stage. For nine generations every Hanlon has devoted his or her life to the theatre. Of the elder Hanlons, George, William and Edward are still alive and active, although each has some seventy years on the stage to his credit. They came to this country on one of their dozen round-the-world tours fifty years ago, and made an ever memorable hit at Niblo's Garden as acrobats, clowns and pantomimists. Later they produced such delightful spectacles as "Voyage en Suisse," "Fantasma" and "Superba," whose popularity continues to this day.

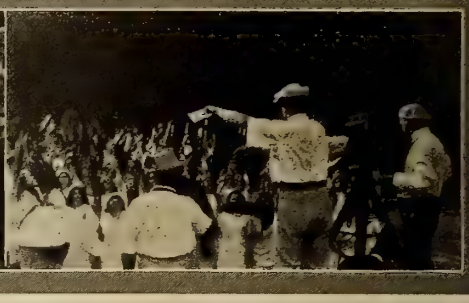
SCENES FROM "THE BATTLE CRY OF PEACE," WHICH IS NOW BEING SHOWN AT THE VITAGRAPH THEATRE



"PEACE AT ANY PRICE"



AMERICAN WOMEN IN THE HANDS OF THE INVADERS



COMMODORE J. STUART BLACKTON SUPERVISING THE PRODUCTION

HORSLEY SIGNS IRVING CUMMINGS FOR CENTAUR COMPANY

Special to MOTION PICTURE NEWS

Los Angeles, Sept. 6.

David Horsley makes the announcement that he has engaged Irving Cummings, now playing lead in the American production, "The Diamond from the Sky" serial, and this leading man will begin work at the Bayonne studio of the Centaur company as soon as his work is finished for the American, which will be within the next four or five weeks.

NORMA TALMADGE FILM IS READY

The five-reel feature entitled "Captivating Mary Carstairs" has been completed by Director General Bruce Mitchell, of the National, and will be given preliminary showing at one of the Coast theatres. This is the first subject in which Norma Talmadge appears, and the National people are giving it their best efforts to make it a big success.

"Battle Cry of Peace" a National Defense Awakener

Commodore Blackton's Powerful Plea for Preparedness Against War Is Seen at Vitagraph Theatre, New York—Picture Staged by S. L. Rothapfel

AMONG the important "dramatic" events of the week was "The Battle Cry of Peace," shown at the Vitagraph theatre, New York, Thursday evening, September 9.

J. Stuart Blackton wrote "The Battle Cry of Peace," basing the work on facts disclosed by Hudson Maxim in his surprising book, "Defenseless America." This valuable material, however, provides merely the basis and background of Commodore Blackton's remarkable photo-drama.

He realized, like any other good dramatist, that his points had to be driven home and driven hard. He has elaborated a strong human story, full of romance and heart interest, and with this as his motif discloses great truths, lays bare many astounding facts concerning the unpreparedness of this country in the event of war.

The value of such a film play, at once entertaining and educational, cannot be estimated. If it shall serve to arouse the people to the realization of the truth—that within one week this city and country could be attacked and overwhelmed by an invading force—then it will have performed a service of the highest patriotism and will have demonstrated the universal power of the motion picture as an influence for good.

That not one detail might be overlooked, Commodore Blackton and Albert E. Smith, who present this dramatic war film, engaged S. L. Rothapfel to supervise its effective staging. Mr. Rothapfel is known to picture lovers as a genius of rare artistry. He engaged a symphony orchestra of twenty-five pieces, arranged a complete musical setting for the entire picture, and contrived many novel and original stage effects descriptive of the several incidents and situations. This has made "The Battle Cry of Peace" one of the most graphic, realistic and impressive offerings ever made upon the screen. Some idea may be gained from the fact that, in support of its all-star Vitagraph cast, Commodore Blackton has introduced and personally directed 16,000 national guardsmen, 800 G. A. R. members, 5,000 horses, 17 aeroplanes, seaplanes and Zeppelins, together with submarines, dreadnaughts, battleships, torpedo boats and armored motor cars.

A spectacular incident is the irresistible sweep into New York of the invading army, numbering nearly 30,000 in the picture. Among other startling effects will be the bombardment of New York, Wall Street in flames, the dynamiting of public buildings, not to mention hundreds of other sensational climaxes in illustrating the destruction of the city.

Of the many factors destined to carry "The Battle Cry of Peace" on the highway of popularity, none will prove more potent than the personality of its chief actor, Charles Richman. The name of Charles Richman has spelled success for many a play.

In Mr. Richman's support will be seen an all-star Vitagraph cast, including Joseph Kilgour, Thais Lawton, Lionel Braham, L. Roger Lytton, Tefft Johnson, James Morrison, Harold Hurbert, Louise Beaudet, Mary Maurice, Belle Brice, Lucille Hammill and others.

There will be two performances daily.

"Spoilers'" Original Length Is Selig Release Plan

Rex Beach's Strong Interpretation of Life in the Snowy Wastes of Alaska, Remodeled and Expanded from Its Abridged Form by Lanier Bartlett, Will Be Shown in 12 Reels

ONE of the big enterprises under way at the Selig studios on the Pacific coast is the preparation of Rex Beach's vigorous Alaskan play, "The Spoilers," for release in its original length of twelve reels.

Lanier Bartlett has been remodeling and expanding the screen play from the abridged form in which it was shown and it is promised that the new production will out-do the original in many respects. It is as popular today as when it was first presented to the public several years ago. "The Spoilers" has played to as many as a half dozen return dates in many of the principal theatres. The cast includes Kathlyn Williams, William Farnum, Thomas Santschi, Bessie Eyton, Wheeler Oakman, Jack McDonald and others. It was produced by Colin Campbell, dean of the Selig corps of directors, who was also responsible for "The Carpet from Bagdad," "The Rosary," and other Selig successes.

"The Spoilers," both as to plot and scenes has been imitated many times. Imitation is the sincerest form of flattery but none of the adapters has been able to reproduce the realism shown in the original Selig play.

The fight that occurs in "The Spoilers" has also been imitated many times, but with ill success, for audiences have invariably compared the combat with that of "The Spoilers," with no flattery to the imitation.

Exhibitors and the public will await with pleasurable anticipation the release of "The Spoilers" in its unabridged form. It is as standard as is "Uncle Tom's Cabin," and "Way Down East." At least three thousand feet of the original film will be replaced in the production.

OTTO LEAVES AMERICAN FILM FOR UNIVERSAL

Special to MOTION PICTURE NEWS

Los Angeles, Sept. 6.

Henry Otto has been signed by Managing Director Henry McRae to produce for the Universal Company, and he will take up work at once, leaving the American Film Manufacturing Company, of Santa Barbara, to accept this position.

For the past year Mr. Otto has been making Beauty Brand subjects for the Mutual Program, following a long experience in the motion picture producing end with the Nestor, Selig and Balboa companies, taken up after a long experience on the legitimate stage. He is considered a very capable director who has the knack of getting the best results from his players. The many friends of Mr. Otto will welcome him back to the Los Angeles colony. His first subject for the Universal will be "The Measure of Leon Debrey."



YOUTH LEARNS OF ITS OWN CHARMS: MARY MILES MINTER IN "THE STORK'S NEST" (Metro)

Burr McIntosh Is Signed for Wallingford by Pathé

Versatile Actor, Whom the Author Declared to Be the Only Man Capable of a Successful Interpretation of the Character, Is Selected by the Whartons for the Part

ACTOR, author, photographer, publisher, lecturer, and coal mine magnate, here is a list of activities, any one of which is sufficient to engage an ordinary man his whole life, but Burr McIntosh is no ordinary man. That's why he has been signed for the Wharton production of Pathé's "The New Adventures of J. Rufus Wallingford." George Randolph Chester said Mr. McIntosh was the one man to play Wallingford, and his advice has been followed.

Mr. McIntosh was a classmate at Princeton University with the Hon. Job Hedges, Senator Pomerene of Ohio, Hon. John Harlan of Chicago, William Stewart Tod, the philanthropic millionaire, the late "Alec" Moffat, and others, and he is by no means the least famous of that famous group. Look at the height and width of him and you will readily believe that back in his college days he held the 100-yard intercollegiate championship and played on the varsity baseball and football teams.

On leaving college he went back to his home in Pittsburgh where his father was president of the largest bituminous mining company in the country. Our college athlete at once jumped into both business and politics, forming the "Six Foot Republican Marching Club" of 150 men, each of whom was six feet or over in his stocking feet. Pittsburgh still speaks with pride of that remarkable organization.

Tiring of the coal business, Mr. McIntosh left to become a journalist in Philadelphia, and got a job at ten dollars a week on the Philadelphia "News."

Having sufficiently proven his versatility in business and reporting, Mr. McIntosh went on the stage, making his debut in



BURR McINTOSH

Bartley Campbell's play "Paquita" at the Fourteenth street theatre. Some of the parts which he made famous are Colonel Moberley in "Alabama," Jo Vernon in "In Mizzoura," Joe the cowboy in "The Cowboy and the Lady," and other southern character parts. His best work, perhaps, was as Pudd'nhead Wilson, as Senator Langdon in "The Gentleman from Mississippi," Colonel Watterson Blossom in "Cordelia Blossom," and Taffy in "Trilby."

The "Burr McIntosh Monthly" is everywhere admitted to have been the most perfect pictorial publication of its time, and it was Mr. McIntosh's own product. As a photographer he won the Grand Prize (1,000 francs) in the Paris "Figaro" contest of art and beauty with a portrait of Maude Fealy. In 1905 he was the official photographer of the Taft trip to the Philippines. He also secured some wonderful photographs in the Spanish-American war. His experience in these two trips he made into the lectures "With Secretary Taft in the Orient," and "The United States and Its Menaces," which he has given before hundreds of thousands of people.

One Feature a Month for Plimpton Epic Pictures

Former Manager of Negative Production, Opposed to Adaptations from Novels and Dramas, Organizes Company for Release of Detective Subjects Founded on Original Scenarios

A NEW and interesting policy in feature production is announced by Horace G. Plimpton, for many years manager of negative production for Thomas A. Edison, Inc., and now head of the recently incorporated Plimpton Epic Pictures, with offices in the Longacre Building, New York City.

"We have incorporated," said Mr. Plimpton, "and have ample financial resources. The matter of a studio will be settled on next Tuesday. We have in hand two notable plots and will begin production at once along the following lines:

"First, we will only produce from stories written specifically for the screen. In this connection I believe that there is altogether too little originality in production today and that it constitutes a menace to pictures. Producers are following too blindly the productions of the stage. I consider the motion picture a great medium of expression, much greater than any other medium, the stage included.

"Secondly, we will make no effort whatever to get names known to Broadway, except where a star is so closely identified with a part that he is inseparable from it. Thirdly, certain affiliations we have through our board of directors with unusual supplies of costly furniture and rare tapestries, will permit us to put into our productions an atmosphere heretofore unknown either to the stage or the screen.

"We intend to specialize strictly. Our output will consist of one feature a month. Each of these will be founded upon detective stories only. Through close cooperation with the official and private detective bureaus of New York, we will make these productions technically correct. Two plots are ready for immediate production.

"Each was written especially for us and in line with our policy in production. The first is by Mary Imlay Taylor and the second by Reginald Wright Kauffman. The latter plot, 'By Post Register,' deals with the celebrated pearl necklace robbery which occurred in Paris several years ago and which was widely published in the press."

"MOTION PICTURE NEWS" PROVES QUOTATION MINE TO STUDIO PUBLICITY CLIPPERS

Los Angeles, Sept. 6.

Girls who wield the scissors in clipping stories from various newspapers for the publicity departments of Los Angeles studios have made the complaint that MOTION PICTURE NEWS has been receiving entirely too much space in recent issues of Coast publications, and the tone hints a bit of jealousy.

The cause of the newspaper stories was the editorial by William A. Johnston, entitled "The Exhibitor and National Advertising," which appeared in the issue of August 28. This editorial, consisting of more than a page, was copied in full in the photoplay department of the Seattle "Times," conducted by George H. Bellman, and many other Western papers used portions in connection with editorials. In all the many instances the editorial received very favorable comment.

ANITA STEWART IN COSTUME COMEDY FOR VITAGRAPH

Anita Stewart, the best known leading lady of the Vitagraph Stock Company, has been selected to create the character of Countess de Villars, in a picturization of Cyrus Townsend Brady's costume comedy, "My Lady's Slipper." This will be the first costume piece in which Miss Stewart has ever appeared. It will be produced under the direction of Ralph W. Ince. Earle Williams will be Miss Stewart's leading man.

The balance of the cast will include Julia Swayne Gordon, Albert Roccardi, Harry Northrup, George Stevens, Donald Hall and George O'Donnell.

Week Runs Is Prediction of Bushman, Metro Star

Public and Manufacturer Benefit by This Plan—Actor Is Impressed with Attention to Musical Program Observed by Majority of Managers

FRANCIS X. BUSHMAN, who is starring in Quality Pictures for the Metro program, has certain definite ideas regarding picture making that may prove everything to the manufacturers of motion pictures as well as to the general public. Mr. Bushman stopped long enough in his busy hours in New York to discuss the present trend of the industry.

"Motion picture development," said Mr. Bushman, "is now beginning to proceed along normal and natural lines. I see in the very near future the week run instead of the one night showing and this is made possible by the class of feature pictures which are now being made. The plan to have pictures continue for an entire week at a given theatre is the best for everybody.

"It gives the manufacturer and the selling organization a justifiable reason for the large expenditures necessary to the making of good pictures under present conditions. It is also much better for the public. The longer run makes it possible for everybody to see the picture.

"Another element that is very encouraging to those who are really interested in the higher development of motion pictures is the manner in which the theatres are presenting the pictures. The stages are being dressed in harmony with the character of the picture and managers of the larger theatres are going to great trouble and expense in order to provide a proper setting for the good feature pictures.

"Another important element is the attention that is being given to the music. A musical program properly selected can do much for any picture, but it is tremendously important to the picture of the higher class. The stage setting and the music provide the atmosphere and although this has been for many years regarded as vital on the speaking stage, it is only recently that theatre managers generally have given thought to this necessary combination.

"I confess that my own ambition in pictures is coming nearer to its realization under my present surroundings than ever before. I have desired to present pictures not merely for the purpose of entertainment, but pictures that would cause the great masses of the public to go away with something to think about.

"I feel sure I will not be accused of preaching when I point out that pictures carry with them a tremendous responsibility and an unusual opportunity.

"It was my desire, in my latest picture, 'The Silent Voice,' to give to the public something that will make them think and at the same time not go so far as to neglect the dramatic and entertaining elements of the production. If I have succeeded in doing this, and the critics have been kind enough to say that I have, I have gone nearer to the goal of my ambition than in any other pictures in which I have appeared."

Mr. Bushman will, after a trip to the Pacific coast, come East again to appear in the forthcoming production of "Richard Carvel," which is to be one of the most pretentious pictures ever attempted.

Thanhouser Studios Get Eugene Nowland and Parke

First Director Man of Wide Experience, Including Career in Music Before Accident Compelled Its Abandonment for Stage—Parke Put on "Peer Gynt" for Mansfield

JUST when Edwin Thanhouser will feel satisfied that his organization has reached satisfactory proportions is a question to which the trade at large is giving thought. A recent announcement shows that the New Rochelle studios rank as one of the largest aggregations in the world, but this week sees the addition of two more companies under directors of established rank in both the film and other fields of art.

In engaging Eugene Nowland, Mr. Thanhouser selects an artist of unusual versatility. He is an actor, stage director and musician, having been concert master for Ysaye and violinist with Joachim. It was only when he broke his hand that he abandoned music for the stage and in a short while was shining brilliantly as Regisseur at Sarah Bernhardt's theatre in Paris; he also took companies to Brussels, Berlin and London.

He then returned to the United States, where he was engaged for several years in stock company activities on the Pacific Coast, after which he joined the Edison company in the east, as director. He directed Mrs. Fiske in "Vanity Fair" and some of his work has been the best successes of the Edison company, such as "McQuade of the Traffic Squad," "The Boston Tea Party," and "According to the Light." He comes to the Thanhouser company fully equipped with that rare appreciation of stage values so essential to the man who makes good under the supervision of Mr. Thanhouser.

William Parke is a new name to filmdom, but the stage knows him well for many noteworthy accomplishments. He is the man who staged "Peer Gynt," in which Richard Mansfield appeared at the New Amsterdam theatre in New York. This production won him the applause of the theatrical world, but long before that he triumphed in Philadelphia with the old Holland Stock Company, where he became stage director after one year's work as an actor. His experience there was extensive and qualified him for greater work later.

This came soon, when E. H. Sothern engaged him as his stage director, a position which he held with distinguished honor for six years. Mr. Parke also has the distinction of having directed the Castle Square company in Boston for four years, and Arnold Daly for one year. His latest work, before joining the Thanhouser company was with Al. Woods, for whom he rehearsed seven "Potash and Perlmutter" companies, but Mr. Parke takes most pride in his labor with his own stock company in Pittsfield, Mass., a few years ago.

It was here that he became the first American exponent of the European stock system; that is, he gathered about him a company of players of merit and then proceeded to put on productions, distributing the parts according to play standards instead of players'. There was no leading man or leading woman; each one played what he was called upon to do according to his type and the experiment attracted the attention of the theatrical press to such an extent that some of the most wealthy patrons of the art formed a society to extend the work.

His success in this direction certainly stamps him as a competent judge of material, which is one of the most potent requisites of the present day moving picture director.



ARTHUR HAS BECOME A DRUG FIEND; DURANT WATCHES. FROM CHAPTER 21 OF "THE DIAMOND FROM THE SKY"

METRO'S DETROIT OFFICES OCCUPY ENTIRE FLOOR

The new offices of the Metro Film Corporation at 159 West Jefferson avenue, Detroit, Mich., are elaborate and most complete. They occupy the second floor of the building, and are directly over the Detroit Universal Film company. The Michigan business of the Metro is now in charge of George Weeks.



The UNIVERSAL Presents

That Distinguished American
Actor and Favorite Broadway Star

Mr. Wilton Lackaye

In a Lavish Production of a Great Play

"THE MAN OF SHAME"

Filmed in five acts—Adapted by M. B. Havey from the French Novel
"Roger la Honte," by Jules Mary

Supported by ROSEMARY THEBY, HARRY MYERS, and a notable cast

Produced by Harry C. Myers.
Locale, France. Time, Present.
Locations by Harry C. Myers and Frank F. Beresford.
Settings by Mr. Myers.
Costumes by Jean Ceillie.
Extraordinary props by Mr. Beresford.
Music arranged by M. Winkler.
Photographed by Ed. Wynark.

BROADWAY UNIVERSAL FEATURES

The wonderful Univ

is destined to sweep the

Over a quarter of a million dollars will

papers of the U. S. be

Already over 35 newspapers will

will send people to Movie Thea

YOU Mr. Exhibitor, in your town, can take advantage of the engulfing wave of success and prosperity which this colossal plan will bring. The alluring UNIVERSAL MOVIEGAME will be played by millions of people. It will be utilized in your town. Somebody is going to pack his House by the aid of the UNIVERSAL MOVIEGAME. You (if you are a Universal Exhibitor), will have first chance to get it. If you don't use it, we will allow any other Exhibitor, irrespective of what service he is using, to have it. Don't let this get away from you, for it's the biggest thing that ever came your way.

BUT YOU being a Universal Exhibitor can reap greater results by virtue of the fact that your public knows you as the Universal House. Whoever uses it will have the biggest crowd-bringer of the decade.

The newspapers which will exploit the UNIVERSAL MOVIEGAME will use pages (full pages) of advertising to boost it. YOU will be able to tack right on to this gigantic campaign of newspapers ads to the immense and immediate benefit of your House.

The plan is backed by the mighty resources and entire organization of the UNIVERSAL. You perhaps understand and appreciate what that means. If you don't understand it, it's time you found out.

Worlds of advertising matter in the way of full page newspaper ads, posters, heralds, throwaways, etc., will be used.

UNIVERSAL MOVIEGAME

ersal MOVIEGAME

entire country like wild fire!

be spread broadcast by the leading news-
fore this game is over

use it and wherever it is used it
tres in crowds, packs and droves

Your town and public will just eat it up. It will cause a sensation in your city—will keep your public coming constantly—continuously—without interruption, for once a person starts enjoying the great UNIVERSAL MOVIEGAME he will not stop till it's all over.

Your Exchange will give you full particulars, or if your Exchange cannot supply you with all of the details, you can get the facts from the UNIVERSAL MOVIEGAME COMPANY, 17 West 38th Street, New York City.

Today is the day to call on your Exchange or write them for reservation of the UNIVERSAL MOVIEGAME for your House in your town.

Don't howl if you miss out. It's offered to you here and now. Write or wire your Exchange first, or communicate direct with the



USE THE COUPON FOR QUICK ACTION

CO. **17 W. 38th St. New York City.**

Cut or tear off along the dotted line.

Motion Picture News Sept. 18, 1915

UNIVERSAL

.....1915

Universal Moviegame Co.,
17 W. 38th Street, New York City

Gentlemen:—

I read your advertisement on the UNIVERSAL MOVIEGAME in the MOTION PICTURE NEWS and I desire to use this UNIVERSAL MOVIEGAME in my Theatre in my territory. Please send me immediately full particulars.

Theatre .....

Address .....

City ..... State.....

I (am) (am not) using Universal Service.



The UNIVERSAL Presents that eminent Dramatic Star

HOBART BOSWORTH

In That Gripping and Inspiring Five-Act Play

"FATHERHOOD"

IT'S ANOTHER OF THE BIG, SUCCESSFUL

BROADWAY UNIVERSAL FEATURES

CAST OF CHARACTERS.

Lon Gilchrist.....**Hobart Bosworth**
Del Beasley.....**Hart Hoxie**
Lizzie Mayberry.....**Helen Wolcott**
Landlady.....**Lydia Yeamans Titus**
Looey Jim.....**C. Stevens**

Ranchmen, Range Riders, Cowboys, Hunters, Indians, Settlers, Pioneers, Chinamen, etc.

Written and Produced by Hobart Bosworth.

Locale.....Arizona Time.....Present

Location and Settings by Mr. Bosworth.

Costumes from Universal Coast Studios, Universal City, Cal.

Music Arranged by M. Winkler.

Photographed by Ralph Merollo.

Write or Wire Your Exchange for Booking

Universal Film Mfg. Co.
CARL LAEMMLE, President
"Largest Film Manufacturing Concern in the Universe."
1600 Broadway NEW YORK



SCENES FROM THE FORTHCOMING LUBIN FARCE ON THE V-L-S-E PROGRAM, "TILLIE'S TOMATO SURPRISE"

IN WHICH THE VOLUMINOUS MARIE DRESSLER APPEARS AS CHIEF CREATOR OF MERRIMENT

COOPER CLIFFE, METRO PLAYER, SHONE WITH IRVING

H. Cooper Cliffe, who played with Sir Henry Irving for many years, will soon be seen on the screen in "An Enemy to Society," a coming Columbia-Metro feature, and also in the coming Rolfe-Metro feature, as yet unnamed, which will star Ethel Barrymore.

Mr. Cliffe was considered for many years the best straight actor on the London stage. He played the male roles opposite Sir Henry Irving for many years, being Richmond to Irving's Richard, and appeared in many other parts of equal importance.

CHICAGO CONCERN TO PURCHASE DESERTED VILLAGE?

It is reported at Grand Rapids, Mich., that a Chicago motion picture concern will purchase the deserted village of Marlborough, near Baldwin, and convert it into a studio for motion pictures. The village contains an inn of 50 rooms, a theatre, factory buildings, stores, and a number of residences.

Fox Directors Ordered to March Toward Quality Goal

General Commanding Plans Strategic Move on Secret of Perfect Picture Making and Issues Orders to Army of Studio Managers to Capture Position at All Costs

THE first production of William Fox under his new one-a-week policy, namely, a mammoth presentation of "The Two Orphans," visualized and directed by Herbert Brenon, has broken all records for attendance at the Academy of Music, the Audubon theatre and other houses in New York where it has been exhibited during the week of September 6.

At the Audubon, which is one of the largest motion picture theatres in the world, it was necessary to call out the police reserves on the opening night in order to keep the crowds in order. At the Academy of Music hundreds were turned away.

Indications are that the forthcoming release under the new policy, which is a photo-dramatization of Owen Kildare's "My Mamie Rose," entitled "The Regeneration," will more than equal the record set by "The Two Orphans." "The Regeneration," which is released in September, promises to be an even greater record-breaker than the famous "Two Orphans."

The third release is "The Song of Hate," to be followed by "The Wonderful Adventure," starring William Farnum.

The Annette Kellermann companies, directed by Herbert Brenon, have arrived in Kingston, Jamaica, and are proceeding with the screening of the million dollar picture in which William Fox will feature the most perfectly formed woman in the world. The bevy of diving girls, which left New York last week, are now disporting themselves in the submarine groves of the ten-acre underwater city, which was built for this production in one of the most beautiful bays of Jamaica.

At the conclusion of the work in Jamaica a steam yacht will be chartered for the companies and they will go cruising through the West Indies and Central America, and possibly the Bahamas, in search of other desirable locations.

William Farnum is the star in a new William Fox production, which is now in active preparation, under the direction of Oscar Apfel. W. S. Davis also has in preparation a new and ambitious photo-drama, and the same is true of Frank Powell, Frederick Thomson and R. A. Walsh.

Mr. Walsh is directing Theda Bara and a notable company of artists in a spectacular production, the name of which has not yet been announced.

Frank Kugler, the latest addition to the ranks of the William Fox directors, and Tom O'Brien, his assistant, are engaged in screening the scenes of a production in which William Farnum is the star. The stars now assembled under the William Fox banner number such notable names as Annette Kellermann, Robert B. Mantell, Genevieve Hamper, Frederick Perry, Theda Bara, William E. Shay, Rockliffe Fellowes, Dorothy Bernard, Dorothy Green, Nance O'Neil and Florence Deshon.

Glamour of History Hallows Quaker City for Films

Noted Landmarks from Colonial Times, and Beautiful Scenery in Easy Reach from Studios, Attract Companies to Philadelphia and Its Environs for Picture Making

Special to MOTION PICTURE NEWS

Philadelphia, September 8.

AS the months roll by the Quaker City is looked upon with more and more favor by producing companies. Many reasons contribute to this selection. Rents are as reasonable as in any large city of the East and nowhere can be found scenes of greater historical interest nor more beautiful scenery within easy access of the studios.

The Continental Photo Play Corporation is the latest producing company to take advantage of these attractions, by establishing headquarters at 6114 Germantown avenue. This building is one of the quaint old homes of the oldest part of the city, and traces its history back to colonial times. The office is furnished in antique fashion, in harmony with its surroundings and an old-fashioned garden at the rear of this mansion gives the whole place an attractive air different from anything heretofore seen in film circles. The Continental uses the large and well equipped studios of the Liberty Motion Picture Company, situated a stone's throw from its offices, for its indoor scenes.

The Continental is financed by New York business men who have capitalized it at a large sum. John J. Breslin is general manager of the company and Kate Fowler, well known in musical circles as an accomplished organist, is secretary and treasurer.

HORSLEY SIGNS LONG CONTRACTS WITH STARS AND DIRECTORS

David Horsley announces that he has signed long-term contracts with all of his featured players and directors, along with many others in his companies. Among them are George Ovey, Crane Wilbur, Milton H. Fahrney, Jay Hunt and Captain Jack Bonavita. In some of the cases the contracts were renewals of old agreements and called for big increases in salaries.

This announcement will set at rest a rumor that some of the stars were to leave for other fields.

Additions to Mr. Horsley's staff of directors and players are being planned and announcement of the names will be made in due course.

Sepia Prints for 600 Dailies Signed with Equitable

Company Will Issue Rotogravure Supplement, Similar in Art Work to the Pictorial Section of New York "Times," with Portraits of Eighteen Stars, Some with World Film

BY an arrangement made by Harry Reichenbach, of the Equitable Motion Pictures Corporation, that concern will, on October 2, be represented in six hundred daily papers throughout the United States through the medium of a magnificent sepia rotogravure supplement, now in preparation and similar to that issued by the New York "Times," Boston "Herald" and other great city papers.

The supplement will be on fine stock, contain the photographs of eighteen Equitable and World Film stars and will be free from advertising in all forms and will be issued as a special art section of the papers in their Sunday issue October 2.

Among the hundreds of newspapers which have contracted to distribute the supplement are the Allentown, Pa., "Democrat;" Marietta, O., "Leader;" Lorain, O., "Democrat;" Kalamazoo, Mich., "Gazette;" Nashua, N. H., "Telegraph;" Cumberland, Md., "Times;" Portland, Me., "Argus;" Paterson, N. J., "News;" Chambersburg, Pa., "Repository;" New Bedford, Mass., "Times;" Muskogee, Okla., "Democrat;" Newburgh, N. Y., "News;" Lafayette, Ind., "Journal;" Warren, Pa., "Times;" Hamilton, Ohio, "Journal;" DuBois, Pa., "Journal;" Superior, Wis., "Telegram;" Janesville, Wis., "Gazette;" Quincy, Ill., "Whig;" Wilkesbarre, Pa., "Times-Leader;" Fort Wayne, Ind., "Gazette;" Harrisburg, Pa., "Patriot;" Shamokin, Pa., "Dispatch;" Burlington, Vt., "Daily News;" Springfield, O., "Register;" Grand Rapids, Mich., "Herald;" South Bend, Ind., "News-Tribune;" Sharon, Pa., "Telegraph;" Bradford, Pa., "Herald;" Meriden, Miss., "Dispatch;" Knoxville, Tenn., "Sentinel;" Logansport, Ind., "Journal;" Belville, Ill., "News-Democrat;" Zanesville, O., "Sunday News;" Hartford, Conn., "Journal;" New Orleans, La., "Daily States;" Shreveport, La., "Times;" Tampa, Fla., "Times;" Reading, Pa., "Herald;" Montgomery, Ala., "Advertiser;" Dallas, Tex., "Times-Herald;" Fort Worth, Tex., "Times;" Middletown, N. Y., "Argus;" Easton, Pa., "Argus;" Beaver, Pa., "Times;" Frankfort, Ind., Times;" Atchison, Kan., "Globe," and hundreds of other papers in all parts of the country.

The supplement is being made by Sackett Wilhelm Company, originators of the rotogravure process and over three million are being printed to supply the papers already under contract with Equitable.

Exhibitors in cities to be covered by the supplement have been notified and are working in co-operation with the newspapers.

It is thought that before the supplement actually goes onto the presses Equitable will have contracts calling for five million of them, which, counting four readers to each supplement, gives the new concern a distribution and introduction to twenty million readers.

The supplement will contain photographs of Clara Kimball Young, Muriel Ostriche, Florence Reed, Molly McIntyre, William Courtenay, Katharine Kalered, Robert Edeson, Robert Warwick, Clara Whipple, Alice Brady, Holbrook Blinn, Katharine Osterman and others of note.

Next 10 Days May See "Old Glory" Sold for All States

Nielsen's Preparedness Subject Appeals to State Rights Men, Who Realize It Is Destined for Wide Popularity at Time Public Is Agitated Over Defense Movement

TERRITORY for F. O. Nielsen's Peace and Preparedness picture "Guarding Old Glory" is being disposed of very rapidly, according to reports from both Mr. Nielsen and W. H. Rudolph, his Eastern representative. Sales last week were as follows: Greater New York, Greene Photo Plays, Inc., New York City; California, Nevada and Arizona, Sol Lesser for the Golden Gate Film Exchange, San Francisco, Cal.; Washington, Oregon, Montana and Idaho, William Cutts, Butte, Montana; Ohio, Paul E. Henry, Crestline, Ohio; Maryland, Delaware, Virginia and District of Columbia, Reese and Samios, Westminster, Maryland.

It is confidently expected that every state will be closed out within the next ten days.

Mr. Nielsen, who is one of the biggest state right men in the West, never buying less than five prints for Illinois, Wisconsin, Indiana, Ohio and Michigan, and who is also a well known exhibitor in Chicago, found himself in rather a peculiar position when it came to marketing "Guarding Old Glory."

At first it was his intention to book this picture in his five states, with his other numerous features, but on account of the patriotic nature of the picture, together with the importance attached to it after its numerous enthusiastic endorsements by the press and various heads of the government, Mr. Nielsen decided to place the picture upon the open market on the state right plan, but promised himself one of his own states on a fair competitive basis.

What state to keep and what price he was to pay himself was to be decided by the first offer that reached Mr. Nielsen's Chicago office. This came from Michigan, so Mr. Nielsen tilted the offer one hundred dollars and closed with himself, so that "Guarding Old Glory" will head "The Spoilers," "Just Out of College," "Little Sunset" and the other Nielsen features in that state.

Sybaritic Ease for Knock-About Comedians in West

Mack Sennett Moves a Bungalow Half a Mile to Studio Lot for Dressing Rooms of Weber and Fields While Famous Funmakers Stay in Los Angeles

Special to Motion Picture News

Los Angeles, Sept. 6.

MACK SENNETT, not to be outdone by the heads of other West Coast studios in the matter of making arrangements for the entertainment and comfort of stars who come here to appear in subjects, has purchased a bungalow and moved it to the studio lot, where it will be occupied by Joe Weber and Lew Fields, of the well-known team of Weber and Fields, who arrived here Friday for an indefinite engagement.

Mr. Sennett took this action when he received a wire from Mr. Weber advising that he would like to have a Hollywood bungalow during his stay here where he could live and use the building for a dressing room in the morning, going to the studio made-up for the day's work. The telegraphic suggestion did not meet with the approval of Mr. Sennett, in that Mr. Weber had failed to consider that photoplayers frequently change make-up several times a day; so he did the next best thing.

One morning the bungalow was located a half-mile from the studio, but housemovers had it in the lot on a new foundation within twenty-four hours, and when the distinguished comedians arrived their cozy little home was ready. In addition to this Mr. Sennett has leased two Hollywood bungalows, where the famous pair will make their home during their stay in Los Angeles.

The nature of the subjects in which Weber and Fields will appear has not been decided upon at the Keystone studio, Scenario Editor Hempton Del Ruth having prepared several subjects for them. The first of the releases is also to be decided upon, and it may be a two-reel or a multiple reel feature.

The Foys, Eddie, Friend Wife, and the fifty-seven varieties, have completed their first two-reel subject.

CARLOTTA DE FELICE TO PLAY OPPOSITE FAVERSHAM

Carlotta De Felice, featured by Vitagraph for several years, whose brunette beauty formed an excellent foil for Emmy Whelen's blonde pulchritude in "When a Woman Loves," the Rolfe-Metro feature, will be seen again on the Metro program playing opposite William Faversham in "One Million Dollars," also a Rolfe production.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 220 West Forty-second Street, New York City

THE RIGHT WAY AND THE WRONG WAY TO MAKE UP A HOUSE ORGAN

Exhibitors the country over know that the house organ is their own personal message to the public. As much as any other form of advertising it reveals the character of the theatre. Patrons judge the theatre chiefly, of course, by the quality of pictures it offers; but they are also guided by the amount of information the house organ contains, its general make-up—its attractiveness.

On this page you will find reproductions of the first pages of two house organs which illustrate in a striking fashion the right way and the wrong way to make up theatre programs. One is "The Village Movie," published weekly by the Village Theatre Company, Wilmette, Ill. The other, "Movies," is issued by the Royal theatre and airdome, Malvern, Ark.

"The Village Movie" makes an instant appeal to the reader. "Movies" does not. And why?

First of all because care was taken in the selection of clear, modern type for one, while the other is printed in type too large for the width of the column, and the result is a crude jumble that repels the eye. "The Village Movie" uses a good quality of white paper, so that its type-matter stands out clearly, is easily read, gives the appearance of strength and refinement. This is the secret of good typography—a secret that the publisher of "Movies" has not learned. He has made use of dull paper and ink of neutral color, which, combined with type of a poor style, make his organ look cheap and ineffective.

Notice also the waste of space in "Movies," contrasted with full use of the page in "The Village Movie." One presents twice as much information as the other, and in several times as effective a manner. This result, again, is achieved by the right use of type.

Not only does the exhibitor need to make his house organ pleasing to the reader's eye, but he also must give the reader a variety of information—something more than a list of mere names and dates of productions. Here again "The Village Movie" scores immensely over "Movies." The material in the former is carefully laid out, first, with introductory appeals to the patron, capturing his interest immediately. The patron is asked to designate his choice of "request" features, and the exhibitor helps him make his choice by setting down for him short comments on a few excellent pictures shown by the theatre in the recent past. In other words, the exhibitor who publishes "The Village Movie" knows that the direct word to the patron wins every time, while the "Movies" exhibitor is unacquainted with this vital point in advertising. He wastes space in assuring his patrons that he will give them their money back without question if they are not satisfied. His clever brother-exhibitor, instead, reminds them that they have already been satisfied—not by announcing this fact in those words, but by recalling to their minds productions that have won their approval.

Suppose a picture goer should enter a theatre, and be given a copy of each of these organs. What would he naturally do with them? One he would glance at hurriedly, then let it gently flutter down to the floor. The other he would read through, taking it home with him for future reference. Is there any doubt as to which one he would discard, and which he would keep? And isn't it just as much to the exhibitor's advantage to issue a house organ that is attractive, that carries a message with a "punch," that will go into the home of his patrons and stay there, as it is for him to have attractive lobby displays, attractive heralds, attractive newspaper advertisements?

GOOD FILMS, LONGER RUNS, PRICES THAT GUARANTEE CLASS

Proof that if a town is started right in the motion picture business it will stay right is furnished by A. A. Ashley, proprietor of a motion picture theatre at Crosby, N. D., and of two others at Fortuna and Akabo, N. D. Good films and longer runs with a charge that will guarantee class are Ashley's motto.

Ashley has a flat rate of twenty cents admission for the regular program, and when he runs features he gets good ones and charges and packs his house at

TWO EXHIBITORS' HOUSE ORGANS—A STUDY IN CONTRASTS

The Village Movie

Published Weekly by the Village Theatre Company, *Wilmette, Ill.*
M. L. Spare, *Editor*
For Advertising Space apply to The Printing Studio, Wilmette, Ill

Volume 1 | Wilmette, Illinois, July 10, 1915 | Number 50

Which do You Want?

From the requests already received, Mary Pickford is undoubtedly the reigning favorite among our movie fans, and we are very glad to repeat her picture, "*Behind the Scenes*", as the first "request" feature, in view of the fact that this production received the greatest number of requests last week.

And what shall it be next? Which of the Paramount Pictures that has already been shown do you wish to see? Which did you miss? Which do you wish to see a second time?

Looking back over the available material it does seem hard to choose, for they were all so good, but the following list may be of some help to those who do not remember just what pictures have been shown.

▼ ▼

One of the most delightful comedies yet seen on the screen at the Village was "Mrs. Black is Back" in which May Irwin made her debut in motion pictures. It was a screamingly funny farce, and so clean, so well photographed, and so pleasing throughout that we have already received numerous requests to repeat the picture. Unfortunately, when it was shown here before the weather was so bad that many were unable to see it.

▼ ▼

George Beban and Clara Williams rendered unusually strong characterizations in "The Italian". Possibly there is no other actor who has such ability in the interpretation of foreign roles as has Mr. Beban, and his work in "The Italian" was a revelation to many. The scenes in the early part of the picture, while the story was laid in Italy, were especially beautiful—some very fine effects being obtained by the camera.

▼ ▼

Then everyone enjoyed Maclyn Arbuckle in the comedy-drama triumph, "The County Chairman", and in connection with this picture we wish to commend Prof. Monnet's excellent interpretation of the picture. His organ photo-dramatization was especially fine, and the result of some hard work on the part of the Professor, as he confided to us later that it was one of the most difficult pictures he had played.

▼ ▼

Dainty Marguerite Clark in "Wildflower" presented one of the sweetest, most bewitching characterizations ever seen on the screen, and Harold Lockwood probably made his greatest hit in this picture.

▼ ▼

H. B. Warner in "The Ghost Breaker" was the source of much enjoyment to many of our patrons, and his splendid interpretation of the leading role was only further proof of his great dramatic ability. Rita Stanwood was also charming in this picture.

Continued on page six

MOVIES

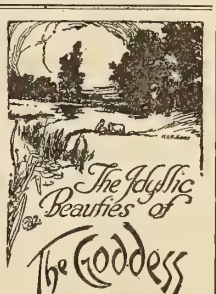
VOL. I | MALVERN, ARK., MONDAY, AUGUST 23, 1915 | NO. 8

TWO BIG FEATURE NIGHTS THIS WEEK

To-night (Monday) we have a six reel program, "The Goddess," and four other reels and to-morrow matinee and night we will present for your approval the greatest six reel production ever shown in this city, "The Island of Regeneration," a Vitagraph Blue Ribbon Feature released under the V. L. S. E. label—which means the very best in the Vitagraph, Lubin, Selig and Essanay companies. Prices Monday 5c and 15c, and Tuesday matinee and night 10c and 20c. Your money back without question if you are not satisfied. We give you your money's worth at the Airdome.

WHAT THE OTHER PLAYERS THINK

"Antonio Moreno and Edith Story are receiving congratulations from even their enemies, if they have any, down at the Vitagraph. Their work in "The Island of Regeneration" is the cause."—Motion Picture Magazine, March 1915.



Gentle tender scenes in motion—with the sweetest of creatures, Celestia, made real before your delighted vision

A moving picture production, the equal of which has never been known

You will always regret it if you fail to see the pictures at the

Airdome Monday Night Each Week
5c and 15c

ILLUSTRATING CLEVER MAKE-UP AS OPPOSED TO A CRUDE TYPE-JUMBLE

thirty-five cents. The town of Crosby has but 800 persons, yet it supports a theatre which with its equipment represents an outlay of $10,000.

"The people of Crosby started out with the idea that the motion picture drama was the modern drama, the most powerful method of presenting the drama, and it has kept that idea," said Ashley. "The patrons had paid about the same prices for poor road shows. They did not believe that they could see a motion picture drama, played by high-priced stars, scenically wonderful and inspiring for less money than they could see a poor road show.

"They will not see them cheaper if I can help it. I give them the best show I can get for them. I entertain them in a well-ventilated, clean house, in comfortable seats, and I take the pains to learn what pleases them and give it to them. I treat them as their grocers treat them and expect a fair return, as the grocer does. I get it and they are apparently glad to pay it."

BUILDS HIS HOUSE ORGAN ALONG LINES "NEWS" ADVOCATES

Buffalo, August 12.

Editor Motion Picture News.

Sir:—Your more than illuminating editorial captioned "The Growth of the Theatre House Organ," has crept into the very business vitals of Mr. Gus Schlesinger, manager of the new theatre Victoria, and myself as publicity director. Without any intention of hurling bouquets at Mr. Schlesinger, I pointed out that the Victoria house organ corresponded to the one so aptly created in the News editorial, especially as to detail arrangement. Particular effort is made by Mr. Schlesinger in "laying out" the book each week to inculcate both refinement and dignity without losing the appeal that must be made to bring the reader within the portals. Hours are spent by Mr. Schlesinger in drafting the make-up, having the cuts made and reading proof. I strive to write a short, peppery description of the attraction in a brief synopsis. In the eventual, a booklet is produced that is kept by the reader, and it is not unusual for men and women to ask for them when through neglect a patron is not given his or her house organ.

Mr. Schlesinger first built his miniature house organ while manager of the Regent theatre here. When he transferred his attention to the Victoria the idea came with him, and has been taken to the bosom of hundreds of picture lovers. Perhaps it has been popular because it has been created along the lines your magazine advocates.

Yours in the Game,

Ray C. Meyers.

WHAT LIVE EXHIBITORS EVERYWHERE ARE DOING

Exhibitors in several small Louisiana and Mississippi towns, taking advantage of the dancing craze, show two reels, and then turn over the stage to young couples for dancing. The idea is said to be growing.

Several hundred newsboys as guests of Manager Klapheke of the Baxter theatre, Louisville, Ky., witnessed a special program of three and a half hours, with plenty of "wild west" scenes thrown on the screen.

Manager F. J. Croxall of the Apollo theatre, Los Angeles, is issuing an attractive house organ weekly giving the week's program. The entire theatre is being brightened up, and additional display will be made on the front.

The Tennessee State Reformatory for Boys has been provided with a complete motion picture outfit through the generosity of Manager Tony Sudekum, of the Crescent Amusement Company of Nashville. Authorities of the school believe motion pictures will furnish clean and wholesome amusement for the boys.

The Queen theatre, Dallas, believes in direct appeal to patrons. Recently it sent out a neat invitation card addressed to traveling men at their hotels after 11 P. M. The cards, received in the next morning's mail, asked "lonesome strangers" to test the merits of the Queen.

High school boys as ushers in the Halstead theatre, East Orange, N. J., is a recent successful plan adopted by Manager Thomas J. Hicks.

Harry Crandall, manager of Crandall's theatre, Washington, found his night performances congested, and his afternoon performances slimly attended. Here is the way he remedied this situation: "I began to advertise in the daily papers, on the screen and on all publicity matter sent out by this theatre my matinee shows, directing this especially to the ladies and the shoppers. The result has been an evening up of matters somewhat and big houses during what is usually considered slim hours."

Advertising by means of electrical signs offers peculiar scope for original ideas, as a device erected by a Harrisburg, Pa., exhibitor shows. This sign, thirty-two feet high, consists of a diving woman who, by an arrangement of moving lights, climbs to the top of an electrical ladder, plunges into electrical water, swims out and mounts the ladder again. Every movement of the diver is depicted by flashing lights.

EXHIBITOR USES MINIATURE ISLAND AS NOVEL WINDOW DISPLAY OF "REGENERATION"



A CLEVER SCHEME USED BY THE ROYAL THEATRE, MALVERN, ARK.

The accompanying cut shows an ingenious and very effective window display used by the Royal theatre, Malvern, Ark., to attract crowds to its showing of "The Island of Regeneration."

Manager James T. Alderson built a replica of "The Island" in a tank made to fit the window of the Royal. The picture shows how it looked from the street, with the exception of the "ocean," which looked much larger. The sand, rocks and foliage are all real, as are the water and the waves. An electric light combined with a piece of orange celluloid made a sunset effect across the sky, and an electric fan furnished the "sea breeze." The sky is a piece of blue paper pasted to hoops to represent the dome of heaven and the stars were made to shine through by placing a light back of the dome. The two figures, cut from a photograph sent by the manufacturer, are mounted in the scene.

A capacity house rewarded Manager Alderson's clever advertising scheme.

AMONG THE EXCHANGES

FALL'S ADVENT BRINGS INCREASED BOOKINGS TO PHILADELPHIA EXCHANGES

THINGS are rather quiet around the Philadelphia exchanges this week, but the various and sundry managers seen say conditions are favorable for an early and increased business. Already with the advent of the first Fall month, bookings are getting more lively.

Harry Schwalbe, manager of the Electric Theatre Supply Company, is one to already feel this increase. To meet the big demand for his output, from twenty-five to forty features a week are being released by Mr. Schwalbe. Joseph Spero, for the past six months manager of the Greater New York Film Rental Company, of 1339 Vine street, has been transferred to the Boston offices of the same company. Until his successor is appointed, the office will be under the capable care of Jack Levy, who at the same time will continue his duties as manager of the Fox Film Corporation, at 1333 Vine street.

William E. Smith, district manager, and Herbert Given, office manager, of the Famous Players Exchange, spent the week in Chicago at the La Salle Hotel. Both these gentlemen attended the convention of Paramount producers and managers, representing the Quaker City at that gathering.

Joel A. Levy has taken the territory of eastern Pennsylvania for the World Film Corporation as road man. Mr. Levy, although still young in years, is a veteran at the film game, having at various times been office manager of the World in Philadelphia, manager of the Box Office Attractions in the same city, and special feature manager of the World Film in Pittsburg. Ben Harris, shipping clerk at the World Film's Philadelphia office, has received a substantial advance in salary, owing to his excellent work in that department.

George Bennethum, manager of the Fairmount, took a short business trip last week. Miss Lena Bakerman, formerly with the Mutual offices, is now with the Fairmount Exchange. Harry Tyson, one of the oldest employes of Fairmount, is still holding his post with that organization. Edward Armstrong, traveling representative of the Universal Film Company, from New York, was in Philadelphia last week in the interest of the "Battle of Przemysl." Mr. Armstrong has just returned from a successful trip to the coast, handling Annette Kellermann in "Neptune's Daughter" and the "Submarine" picture.

G. W. Bradenburg, of the Independent Film Company, 802 Vine street, is a Republican candidate for Common Council in the Fifteenth Ward. As chairman of his ward committee for the past four years, Mr. Bradenburg has attained great popularity in his neighborhood and his election is predicted by the largest majority ever given a councilmanic candidate in the "fifteenth."

So much adverse legislation, both state and municipal, against the film industry of recent years, is the motive that prompted Mr. Bradenburg to enter the political field.

Naturally he will fight tooth and nail against the enemies of motion pictures.

NEW MANAGER AND NEW QUARTERS FOR PATHE EXCHANGE

The Pathé Exchange in Detroit has moved from the Peter Smith building to 40-42-44 East Larned street, where it occupies the entire second floor of the building. It is more than ten times their former space. The Detroit office will hereafter be operated as an exchange, two copies of everything being kept in stock. The company also announces a new Detroit manager, L. E. Franconi, who comes direct from the New York office.

VISITS BY MANY FILM MEN LEND COLOR TO ACTIVITY OF BUSY DALLAS EXCHANGES

During the last two weeks Dallas exchanges have been visited by many film men. Andrew J. Cobe, of the Alliance, at New York, had a day's consultation with Messrs. Hill and Lowe of the local Alliance releasing concern; the Box Office Attraction Company, the firm under which the Fox productions are handled in Texas territory, was visited by A. S. Carlos, of New York, and Sam Dembow, special representative of the company; The Western Automatic Music Company, local distributors of Wurlitzer instruments, was visited by A. G. Clancey, of the Wurlitzer factories at Cincinnati, Ohio; and the World Film exchange was visited by the new Southern district manager, J. Klein.

C. C. Ezell, former manager of the local General Film office, and recently in charge of the Paramount exchange in Dallas, is said to have resigned from the Paramount. Nothing definite could be learned, but Charles D. Touchon, head of the Southwestern Pictures Company, in the same building, is handling Paramount affairs in its Dallas exchange now.

The new Triangle Film Corporation's quarters, 1814 Commerce street, is rapidly being remodeled for the opening of the exchange, September 15. The Triangle's location is right in the "Film Row," being next door to the V-L-S-E and the downstairs entrance to the Consolidated. In this same block are found about twelve exchanges. L. B. Remy, the local manager of the Triangle, was formerly an exhibitor in Fort Worth, was president of the MPEL of A in Texas, and has for the past year or so been connected with the Mutual, handling the "Million Dollar Mystery," Mutual Master Pictures, etc. He put over these pictures with great success and is well liked by the exhibitors he is acquainted with in the Southwest—and incidentally, he knows about ninety-nine out of every hundred.

R. B. Morris, for several years head of the Supply Department of the Consolidated Film & Supply Company, at Dallas, has resigned and it is reported that he will become general sales manager for a Southern screen manufacturing concern. E. T. Peter, of the Dallas United exchange, has a very important question that he has been propounding to brother exchangemen without a satisfactory answer, as yet. The question was asked him in a letter from a would-be scenario writer, and he has been trying hard to secure the information to answer the question. The lady wanted to know "about how many words it takes to make a good five-reel feature." Any one having the technical knowledge desired will please communicate with Mr. Peter.

LATEST HAPPENINGS IN DETROIT EXCHANGE CIRCLES

Following are the very latest happenings in the Detroit exchange world:

C. W. Spnugh has opened an office in the Peter Smith building as representative for the Central Film company of Chicago; the Bell Film Exchange, J. Rosen, manager, has moved to 412 Peter Smith building; the Pathé Exchange has moved from the Peter Smith building to 40-42-44 East Larned street; the Metro Corporation has moved from the Campau building to 159 West Jefferson avenue; and most important of all, the Paramount Film Corporation has opened elaborate offices at 278 East Jefferson avenue, with D. Leo Dennison in charge.

"THE WOMAN NEXT DOOR" ATTRACTS ATTENTION AT 'FRISCO

The first Kleine-Edison release, "The Woman Next Door," has attracted much attention at the Golden Gate Film Exchange, San Francisco, and many exhibitors have inquired as to when it could be reviewed.

SELZNICK RETURNS FROM EXCHANGE TRIP

Lewis J. Selznick, vice-president and general manager of the World Film Corporation, has returned to the New York office after a trip to Cleveland and Pittsburgh, made for the purpose of leasing larger quarters for the World Film Corporation offices in those cities.

In Cleveland Mr. Selznick leased an entire floor in a new office building just completed in Prospect avenue near Ninth street, a location in the heart of the best business section.

In Pittsburgh the new World Film offices have been established on the ground floor of a modern building in Liberty avenue, near the Union station. This location will prove exceptionally convenient for those who go into Pittsburgh from the surrounding territory, by way of the Union Station.

Both of these new offices were made necessary because of the increase in business in the respective cities and Mr. Selznick reports an exceptionally bright outlook for business in both of these film centers.

BUSINESS GROWS APACE AT BOSTON BIG FOUR OFFICE

Increase of business continues at the Big Four office in Boston. There is no sign of a let up. Manager Balsdon has just promoted one of his road men, F. A. Grady, to be his assistant.

Mr. Grady carries somewhat of a novelty in the shape of a business card. It is a small cardboard folder of the regulation business card size and shape. The two inside pages are filled with a printed list of the Big Four features now booking, giving the name of the manufacturer, the title of the film and the number of parts. On the back of the card is printed in prominent type:

"Opportunity comes to every man. This is yours. Book now."

Boston is soon to have its first view of "The Battle Cry of Peace." Manager Balsdon of the Big Four is planning to secure a theatre for the private view of the spectacle. He will invite various city and state, militia and U. S. army and navy officials who may be stationed at Boston when the film is shown.

FOX FEATURES POPULAR IN NEW ENGLAND

This has been a big week for the Fox New England Exchange in Boston. Manager Harry F. Campbell has signed up the new Fenway theatre, now being completed, on Massachusetts avenue, in the Boston Back Bay district. The theatre is now expected to open Labor Day or September 13 and it will show Fox features for the first three days of the week, thirty days after the first run at the Modern theatre on Washington street.

In addition to this, Mr. Campbell placed the Fox features with the new Keith theatre, the Empire, in Providence, R. I.; at a house in Pawtucket; with the new Harvard theatre which will open September 1 in North Cambridge under the direction of Manager Catoof of 6 Beacon street, Boston; and in E. J. Caron's Star theatre in Manchester, N. H., and the new house Mr. Caron is building to open in Concord, N. H., in October.

Mr. Campbell has installed in his exhibition room one of the new 6B Power's projection machines. Mitchell Grandby, one of the Fox road men, is traveling this week in Rhode Island and Connecticut. Charles Phillips, another of the road force, is doing local work in Boston.

EDWARDS IS ENTHUSIASTIC SHOUTER FOR GOLD ROOSTER IN KANSAS CITY

C. S. Edwards, Jr., though young in years, can point to a record of eight or nine years in the film business, starting in that long ago with the Yale Film Exchange, of Kansas City, Mo., which at that time was the pioneer film distributor in that part of the country.

With the formation of the General Film Company the Yale Company was sold out



C. S. EDWARDS, JR., MANAGER, PATHÉ EXCHANGE, KANSAS CITY

to them. Mr. Edwards remained with the General until the first of June, 1914, when he went with the Eclectic Film Company, later absorbed by the Pathé Exchange. Mr. Edwards likes his position and shouts for the gold rooster at all times, and his shouting brings home the bacon in the way of good business for Pathé. His father is also one of the oldest of the Pathé distributing force in length of service.

MANDELBAUM IS NEW MANAGER OF BIG ATTRACTIONS

H. S. Mandelbaum, formerly of the World Film Corporation, later road man for the Blinkhorn Photoplays Company, has assumed management of the Big Attraction Film Company, Cleveland, Ohio.

Alex Bartow, formerly of the Mutual Film Corporation, is assisting him.

HICKS NEW DISTRICT MANAGER FOR GENERAL ON COAST, SAYS REPORT

H. H. Hicks, manager of the Los Angeles exchange of the General Film company, has returned to Los Angeles from a trip to New York City, and in film circles it is stated he has been named district manager of the Pacific coast and mountain states, which duties he will take up in the very near future, according to the report. Mr. Hicks stated he did not have an announcement to make on the subject.

E. H. Emmick, former manager of the Los Angeles office of the Golden Gate Film Exchange and All Star Feature Distributors, is in San Francisco on a business and pleasure trip, and it is very probable he will engage in business there, purchasing state right subjects and booking independent releases. He has been in the film exchange business for the past seven years and is familiar with all details.

NEW ENGLAND PROVES FERTILE FIELD FOR MUTUAL

J. C. Butner, formerly of Boston and more recently of New Orleans, has returned to Boston as manager of the Mutual exchange, Boylston street, in place of W. H. Bradley, who has resigned to take over the Triangle office there.

Mr. Butner says New England exhibitors are showing remarkable interest in the new Mutual program. In Boston in particular the Mutual pictures are very popular. The new manager is a firm believer in advertising the film. The advertising done by the Mutual recently, he says, produced countless telephone inquiries at his office from people who wished to know where the advertised films were being shown. The Mutual office in Boston is on upper Boylston street, hand in hand with the Universal Exchange. Mr. Butner's place as head of the Mutual in New Orleans was taken by Neal P. Eberley, formerly a cashier of the exchange in that city.

WORLD FILM PROMOTES RENNIE TO SALT LAKE MANAGERSHIP

Hugh Rennie, who for six months has been connected with the Los Angeles office of the World Firm Corporation in the capacity of salesman and assistant to Office Manager C. L. Theuerkauf, has been promoted to the position of manager of the Salt Lake World Film office, and left for that place this week. Mr. Rennie leaves a host of friends in Los Angeles, where he was very popular with exhibitors and exchangemen.

D. E. Knotts, West Coast manager for the World Film corporation, arrived here this week from a trip to New York, having stopped off on his return at Denver, Salt Lake and other points, and is now en route on a trip over the territory.

HAINS GOES TO CINCINNATI FOR MUTUAL

R. H. Hains, manager of the Mutual Film Company's office in Louisville, Ky., has been transferred to the Cincinnati office. Norman M. Dixon, traveling representative of the Indianapolis office, has been appointed as successor to Mr. Hains.

NEW ORLEANS FEATURE EXCHANGE DOUBLES OFFICE FORCE

The Peerless Feature Film Company, the new independent exchange formed in New Orleans by Paul L. Ford and Elmer B. Smith, has doubled its office force after the first month of its existence. Mr. Ford says this speaks well for the real demand there is from Louisiana and Mississippi exhibitors for features.

Al. Durning, secretary of the United Program Film Service of Louisiana, with offices at 834 Common street, New Orleans, is all puffed up over the fact that he has lately joined the taxpayers' class. Mr. Durning has purchased a handsome bungalow out in Gentilly Terrace. Now that he has a bungalow, his friends are asking Mr. Durning whether he's got somebody to install in said bungalow.

CHANGES IN PITTSBURGH FAMOUS PLAYERS PERSONNEL

Manager Bachmeyer of the Pittsburgh office of the Famous Players Film Service has announced the following changes and promotions in the personnel of his force, which went into effect September 1.

Russell Smith, heretofore in charge of the old Famous Players productions, has been promoted to assistant manager of the office and will also have charge of the special features. He has entire charge of the office during the absence of Mr. Bachmeyer. Mr. Langdon has been placed in charge of the department formerly managed by Mr. Smith. Miss Hilda Lissman, who has been taking care of the scheduling of the Paramount pictures, has been placed in charge of the detail work.

HERBERT J. DAISS, SALESMAN FOR PATHE, DEAD

Herbert J. Daiss, formerly of the General Film Company, and more recently of the Cleveland Pathé Exchange, Inc., selling organization, died September 1 at his home in Indiana Township, Pa., and was buried at Dorseyville, Saturday, September 4.

Mr. Daiss had many friends in the moving picture business throughout the Ohio territory and while connected with Pathé Exchange, Cleveland, established a reputation for himself as being a Class A salesman.

SAM A. ADLER MAKES FLYING TRIP TO NEW YORK

Sam A. Adler, of the Exclusive Feature Film Company, the Bromley building, Omaha, Neb., has just returned to that city from a flying trip to New York. His prime purpose was to negotiate the Iowa and Nebraska rights to "Just Out of College," produced by the Frohman Amusement Corporation.

While here, Mr. Adler not only acquired that picture, but the rights for the same states to the "Minerva Courtney Impersonations of Chaplin" and "A Mother's Confession," the latest production of the Ivan Film Productions, Inc.

"If we only had more independent producers, we states-rights buyers would be in clover," remarked Mr. Adler. "The demand is there, on the part of exhibitors, for independent features, but there are really not enough pictures to meet it, of the kind we need."

On his way back to Omaha, Mr. Adler stopped in Chicago to make arrangements for handling "Sarah Bernhardt at Home," released by the Photoplay Productions Company, for Iowa and Nebraska.

LEWIS SUCCEEDS C. C. HITE IN CINCINNATI

C. C. Hite is retiring from the management of the Mutual Exchange in Cincinnati to take up the affairs of the new $5,000,000 Triangle Film Corporation in that territory.

Mr. Hite has proven one of the most successful and popular managers Cincinnati has known for some time. He has had a wide experience in the business, having opened seven different branches for the Mutual Film Corporation in various parts of the country, and his leaving the Mutual there is a matter of deep regret to the exhibitors using that program.

Lease has been secured on spacious offices at 215 East Fifth street.

Floyd Lewis, Hite's successor, took up his work Monday, August 23. Mr. Lewis is a film man of wide experience, having been identified closely with the business for the past twelve years in the capacity of theatre manager, special feature representative and exchange manager, and went to Cincinnati from Oklahoma City, where he was manager of the Mutual offices for nearly a year.

PRAISES ATTRACTIVENESS OF ST. LOUIS AIRDOMES

J. D. Baker, manager of the Fox Film exchange at 3632 Olive street, St. Louis, has taken advantage of the two weeks' visit of the special representative of the corporation, William Alexander, to make a trip in the territory supplied by the St. Louis office. Mr. Alexander is eulogistic in his admiration and praise of the many beautiful theatres and airdomes in St. Louis. The airdomes are especially attractive, he says, in comfort, equipment and artistic arrangement, and rival the outdoor theatres in the large cities of the East.

DENNISON MANAGES NEW DETROIT EXCHANGE FOR PARAMOUNT

The opening of a Detroit exchange by the Paramount Film Corporation at 278 East Jefferson avenue means that hereafter Michigan exhibitors will be supplied with Paramount pictures directly from the company instead of through the Casino Feature Film. In the current issue of the "Weekly Film News," John H. Kunsky, proprietor of the Casino Feature Film Company, announces that he has relinquished the state rights on Paramount pictures. D. Leo Dennison, who is in charge of the new Detroit exchange, was formerly located in Pittsburgh and New York, and has had a thorough experience in the film business.

The Detroit quarters occupy the entire second floor and one-half of the first floor of the two-story building at 278 Jefferson avenue, which has just been completed. It is of brick with a white tile front, and there are four large skylights on the second floor, thus affording plenty of daylight to work by.

GREATER NEW YORK FILM RENTAL OPENS PITTSBURGH BRANCH

The Greater New York Film Rental Company, William Fox, president, has opened its Pittsburgh branch office at 121 Fourth avenue, in offices adjoining the Fox Film Company's present suite. The offices are modern in every respect, and Ellis Cohen, of the New York office, is in Pittsburgh operating the branch at this time, but it is said will only be in charge until a competent man is found to operate the place.

The company is making a specialty of a rental service daily.

CLEVELAND FOX MANAGER VISITS PACIFIC COAST

Paul C. Mooney, manager of the Cleveland branch of the Fox Film Corporation, is in California. Cards received from him say that he is enjoying his vacation trip to the expositions. He will visit the film centers on the Pacific Coast.

FOX GENERAL MANAGER, VISITING DETROIT, TALKS OF MILLION-DOLLAR KELLERMANN PICTURE

W. R. Sheehan, general manager of the Fox Film Corporation, spent one day in Detroit last week. He talked for some time with a representative of MOTION PICTURE NEWS who caught him at the Fox branch in the Peter Smith building just as he was getting ready to leave for New York.

"How are things? They're fine," said Mr. Sheehan. "Our business is greatly increasing and getting bigger all the time. Of course, it should; we are doing bigger and greater things than a year ago and are spending a great deal more money to make our pictures better. All of our pictures are going well and doing a lot of business for exhibitors. In fact, our pitcures are more than mere pictures to fill an engagement; they actually get money. This we have proved and are proving every day to exhibitors, large and small, in all sections of the country. We are now working on a picture to cost a million dollars. It is being made in Central America, with Annette Kellermann in the stellar role. When completed we will have a film that will startle the world. It will be the greatest ever produced. Its first showing will be about Christmas time. Wiliam Fox will be the first man to have actually spent a million dollars in the production of a feature picture.

"And understand me, I mean a million and not a couple of hundred thousand dollars."

Paul Mooney, manager of the Fox office in Cleveland, came to Detroit to meet Mr. Sheehan, and together they went over matters pertaining to Ohio territory.

Mr. Sheehan announced that William Burnstein would continue in charge of the Detroit office.

FILM NEWS FROM FOREIGN PARTS

NEW THEATRES OPEN EVERY WEEK IN ENGLAND; TRENCH WARFARE SUBJECTS BANNED BY MAGISTRATE

Special to Motion Picture News

London, August 30.

THE news just received here of the sinking of the White Star liner "Arabic," has caused quite a shudder. I have not yet heard what arrangements have been made by film producing firms for the photographing of a topical of incidents appertaining to the disaster, but American renters may take it for granted that Pathé and Gaumont will, as on the occasion of the "Lusitania" catastrophe, vindicate traditions.

Both firms have camera men in close proximity to Queenstown, where the survivors were landed.

Pathé is releasing a number of films showing scenes of actual trench warfare. Despite the excellence of the numerous war films I have seen, over and over again, cinema managers have said, "I don't believe in featuring too strongly war films. People come to picture houses for amusement, and it is for us to give them a good wholesome entertainment, without recapitulating the horrors of the battlefield."

For the benefit of American manufacturers, I give a summary of an official document issued by the Liverpool magistrates on the subject. They say that no pictures should be shown which emphasize the sadness and suffering of the war, but on the other hand pictures which act as an incentive to recruiting, and stimulate loyalty, are pictures which are acceptable and desirable. Thus cinemas will assist "to preserve a healthy public tone at a time of great national crisis."

Trade is in a flourishing condition. New cinemas are opening every week, without affecting to any serious degree the business of the older established houses. Comedies treated in a novel way, and featuring a striking personality are in demand. A number of British firms are now specializing in this direction, particularly H. A. Browne & Company, who are handling the "Pimple" productions, which have had an extremely good run.

Although "Pimple" has enlisted, Messrs. Browne hold a large number of negatives featuring him, and a new film will be released every week for the next twelve months.

Forthcoming British productions are:

"By the Shortest of Heads" (Barker film). A wholesome drama dealing with a sporting theme, depicting a good horse race scene. The tense plot shows how an attempt to obtain a legacy of 10,000 pounds, which depends on the result of the race, was thwarted.

"The Bulldogs of the Trail" (Barker film). A melodrama teeming with incident. There is an element of the Far East in the play, and one scene shows how the heroine is saved from the fate of being thrown into a pit infested with venomous snakes.

"Married for Money" (Neptune film). A modern drama, dealing with a situation which frequently occurs at the present time. Showing how a woman blighted her career by preferring wealth and position before happiness.

"Pimple Has One" (H. A. Browne and Company). A 554-foot comedy of the inimitable Pimple. His adventures in quest of liquid refreshment is irresistible.

"Pimple's good turn." 825 feet. Pimple helps a would-be hero, with the usual disastrous results.

"Inspection of Canadian Troops by Sir Robert Borden at Shorncliffe." (Kineto. 390 feet.) This inspection was a great success and some very fine views of the Canadian troops are shown.

"What a Picnic" (Yorkshire Cine Co., 522 feet). A comedy demonstrating amusing antics of ants.

"A Bachelor's Babies" (Yorkshire Cine Co., 797 feet). A good original comedy, showing a gay young bachelor who masquerades as a female and a nurse to attain an heirship. His scheme is discovered and he is left with a sixpenny postal order.

"Have Some More Meat" (Yorkshire Cine Co., 512 feet). A supper table diversion and showing how a shortage of meat upset, in an amusing manner, the equanimity of a happy home.

"Codfish and Aloes" (Yorkshire Cine Co., 775 feet). Com. How a loving couple cured a father of tippling.

Fred Gronback.

Wright Sees Public Taste Pivoted on 4 Reels and Less

Kalem Official Receives Two Thousand Letters Approving His Views Expressed in Recent Interview—Changes Going Into Effect Will Raise Standard of Company's Weekly Program

"IT is the opinion of the average exhibitor that the program which consists of one, two, three and four reel subjects is the ideal service," declared William Wright, of Kalem, in a recent interview. "It has been my experience that he does not care for productions longer than four reels. Features running to five reels and over have invariably failed to justify the extra cost they entail."

"The surprising unanimity of sentiment expressed in the mass of letters with which the Kalem company has been recently deluged as a result of the publication of the interview is a revelation," comments Mr. Wright. "Almost two thousand letters have been received by the company, and in practically every instance the writer agrees with my views."

Thomas D. Goldberg, proprietor of the Goldberg theatre, one of the best houses in Baltimore, Md., wrote a letter to the Kalem company, which is typical of the others. Mr. Goldberg said:

"I read the remarks of your William Wright with great pleasure. As the proprietor of one of the best theatres in Baltimore, I wish to say that it seems to me as though Mr. Wright certainly knows and appreciates conditions.

"I feel confident from conversations with the leading exhibitors of this city that he is absolutely right when he tells you to put your efforts into the one, two, three and four reel subjects. Mr. Manufacturer, I, as one exhibitor, believe in the short program and am booked up with the General Film Company, which distibutes your products.

"Speaking for my patrons, I know from what they tell me that they are always pleased when a Kalem production is shown at my theatre."

Another of the letter writers was J. M. Lenney, who owns both the Grand and the Lenney Photoplay, representative of the best in motion picture theatres at Harrisburg, Pa. His letter, which follows, is of particular interest:

"I heartily agree with your Mr. Wright on the subject of long reels of so-called features. I study my audiences and know pretty well what they want. Few of them care for the many-reel subjects and, had I shown releases of this nature continually, I would have gone out of business long ago.

"I own both large houses in the best residential section and have used the whole output of the General Film Company since I opened them several years ago. As a whole, I find that the people prefer one and two-reel subjects. They want variety, and if I put on a long subject and only one or two single reels I invariably receive complaints on the score that I have shown but two or three pictures as the case may be.

"It may be very well for exhibitors located in the heart of the business sections to pay the unreasonable prices demanded for big features, but we who rely upon our night trade cannot—and I, for one, would not even think of trying it."

Changes about to go into effect will raise the Kalem weekly program of releases to what is undoubtedly the highest quality point ever achieved by that organization. One of the most important of these changes will be the release of "The Ventures of Marguerite," a series of one-reel dramas featuring Marguerite Courtot. This series will be issued on Fridays, commencing October 22, in place of the Alice Joyce re-issues and the alternating two-act dramas.

Another of the changes will be the issuance on Wednesdays of "Stingaree," a series of twelve two-act productions based upon the book of the same name, written by E. W. Hornung, author of "Raffles," while still another will be the appearance of Helen Gibson in the stellar role of the "Hazards of Helen" railroad series.

Equitable on Voyage Under Favorable Auspices

Headed by Feist and Spiegel, Who Interested the Banking House of Ladenberg, Thalman in the Company, Presents First Release, "Trilby," with Success

THE newest firm in the industry is the Equitable Motion Pictures Corporation, which came into actual being this week, with the presentation of their first release, "Trilby," at the Forty-Fourth Street theatre, New York City.

Considerable has been heard of Equitable—and much has been said of its proposed work, releases, stars and plays—but as yet the dominating figures in this concern have held themselves in the background.

Associated with Lewis J. Selznick, World Film head, in the actual charge of Equitable are Arthur S. Spiegel and Felix F. Feist.

Felix F. Feist, just thirty-two years of age, began public life as a lyric writer for his brother, Leo Feist. Several years ago he became interested in picture



FELIX F. FEIST

work, through a connection with Henry Brock in the Kinemacolor Company.

Mr. Brock sent Feist to Chicago for two weeks to straighten out the office, which was in a demoralized condition, and he made good to such an extent that he was kept there two years. Some time ago, Feist took charge of affairs at the Celebrated Players office—to become affiliated in the production end of the film business. Then Feist cast his lot with Equitable.

Arthur S. Spiegel, president of Equitable, is likewise president and guiding genius of the Spiegel-May-Stern Company. The Spiegel-May-Stern Company, of Chicago, is the largest mail order concern in the world—doing an annual business exceeding ten millions of dollars and controlled at all times by this same Arthur Spiegel. Mr. Spiegel is two years younger than Feist and succeeded his father as president of the great chain of industries in the West that bear his name.

Mr. Spiegel induced Feist to join Equitable. Spiegel interested the Ladenberg, Thalman Company, the second largest banking house in America, to finance Equitable to the extent of five million dollars and it is Spiegel and Feist



ARTHUR S. SPIEGEL

who, each day, interview stars and minor artists. Spiegel and Feist read books and plays. Spiegel and Feist go into the projection room and overlook the finished productions.

"We have signed William Courtleigh, Jr., Helen Ware, Robert Edeson, Muriel Ostriche, Florence Reed, William Courtenay, Francine Larrimore, Charles J. Ross, Thomas Wise, Katherine Osterman, Clara Whipple, Wilton Lackaye, Robert T. Haines, Clara Kimball Young (one picture only), and several others," said Mr. Spiegel.

Feist interposed: "And we have purchased outright the entire rights to the productions of one of the most prolific producers in New York, the picture rights to the works of five famous authors, two of the biggest novels of the past year and have options on the services of a great number of famous players, as yet unseen in motion pictures."

The staff equipment at Equitable is maintained at a minimum. There will be no great overhead expenses. Nothing costly that must of necessity be charged against the negative.

ALL THE BALBOAS JUST BUYING AUTOMOBILES

Special to MOTION PICTURE NEWS

Los Angeles, September 6.

E. D. Horkheimer, secretary and treasurer of the Balboa Company, arrived home recently after spending six weeks in New York and other points in the interest of the company.

The large new garage at the Balboa studio will soon need enlarging, if the present epidemic of car buying among the officers and players continues. The most recent additions are those of a Stutz for H. M. Horkheimer, and a big seven passenger Olds for Will M. Ritchey, scenario writer.

Now that all the buildings are practically completed at the Balboa studio, manager Horkheimer has engaged a landscape gardener to see that the studio grounds are made attractive.



ONE OF THE ATTRACTIVE PHOTOPLAYER GROUPS WHICH PATHE IS ISSUING IN CONNECTION WITH ITS GOLD ROOSTER PRODUCTIONS

Looking Ahead With The Producers

JACK RICHARDSON TO PLAY HEAVY LEADS FOR SECOND MUSTANG COMPANY, NEWLY FORMED

DISPATCHES from the Western studios of the Mustang Company announce the forming of a second company for the making of the two-reel releases of this brand for the Mutual's new $8,000,000 program.

The first of these releases will feature Helene Rosson, William Stowell and Jack Richardson. Richardson has been lined up with the Mustang for a long series of snappy Western plays. He will be cast for "the heavy," a role which



ANNA LITTLE

eminently fits his handsome and impressive bearing and personality. The title and release date of this first of the Mustang Banner Features for the regular program are not yet to be announced. The next of the two-reelers of the Mustang brand will feature Anna Little and E. Forrest Taylor as leads and Mr. Richardson will appear in the cast in his favorite role of picturesque villainy. These photoplays carry stories strong with dramatic situations and will be in modern Western settings, with plenty of thrills and strong passages.

"Man Afraid of His Wardrobe" is the title of the first of the Mustang Star Features, three-reel productions for the Mutual's regular program. This is the first of the "Buck Parvin in the Movies" series, scenarios by Charles E. Van Loan, baseball fiction writer. The preliminaries of this production have already been begun at the Mustang studios under the general supervision of Mr. Van Loan. In this first three-reeler Art. Acord, famous cowboy actor, and Anna Little, the feminine star of the series, are featured. They have reported at the studio and the work has begun. It is announced that "Man Afraid of His Wardrobe" will be ready for release October 2.

The Mustang Film Company officials greet the acquisition of Jack Richardson for the first of the two-reel companies as a real stroke. For a number of years Mr. Richardson has been playing heavy leads with the "Flying A." He made his first appearance on the legitimate stage in Chicago in the "Royal Chef." Later he played in the Far West in Metropolitan and Orpheum stock companies. In 1909 he went into the pictures. Mr. Richardson's initial work with the American Film Manufacturing Company was in the production entitled "$5,000 Reward, Dead or Alive." Since that time he has been killed on the screen with great frequency. He will furnish the breath-taking stunts in the Mustang two-reelers.

SIDNEY DREW RIDES BLOODED STOCK IN "PLAYING DEAD"

When Sidney Drew was arranging for the filming of the picturization of Richard Harding Davis' story, "Playing Dead," produced by the Vitagraph Company under his direction, he required three mounts. As the character portrayed by Mr. Drew, Jimmie Blagwin, a young society, club and sporting man, it was necessary for him to use horses that looked the sleek, well-groomed property of a rich young man, who spent a good part of his time in the saddle, and he was successful in securing three blooded stock. Of the three seen in the picture, the one ridden by Mr. Drew will attract the most attention, being none other than the famous jumping horse "Heatherbloom," whose record jump is eight feet two inches. Mr. Drew secured the famous jumper through the offices of a friend.

"Playing Dead," which is a Vitagraph Blue Ribbon Feature, bearing the V-L-S-E trade mark, was picturized by Mrs. Sidney Drew, who played Jeanne Blagwin in the production, from the novelist's original story.

MARIE DORO RETURNS TO SCREEN FOR FAMOUS PLAYERS

Marie Doro, who, through her first appearance in motion pictures in the Famous Players Film Company's "The Morals of Marcus," endowed the screen with a new personality, again attains a screen triumph in that company's forthcoming five-part photo play, "The White Pearl," a fanciful romance of the Orient, by Edith Barnard Delano, to be released on the Paramount programme September 20.

As the American girl whom destiny transplants to far-off Japan and who later



MARIE DORO IN "THE WHITE PEARL" (Famous Players)

becomes a Geisha girl, Miss Doro's delicate beauty and captivating grace and attractiveness help her succeed in making a picture of charm and appeal. In the scene in which Miss Doro is rescued from the sea by the natives of the Japanese island upon which the story develops, opportunity is given Miss Doro for a wraithlike creation. Her garments and hair wet from the sea, Miss Doro is a veritable mist-sprite, a bit of drifting foam that has come to life.

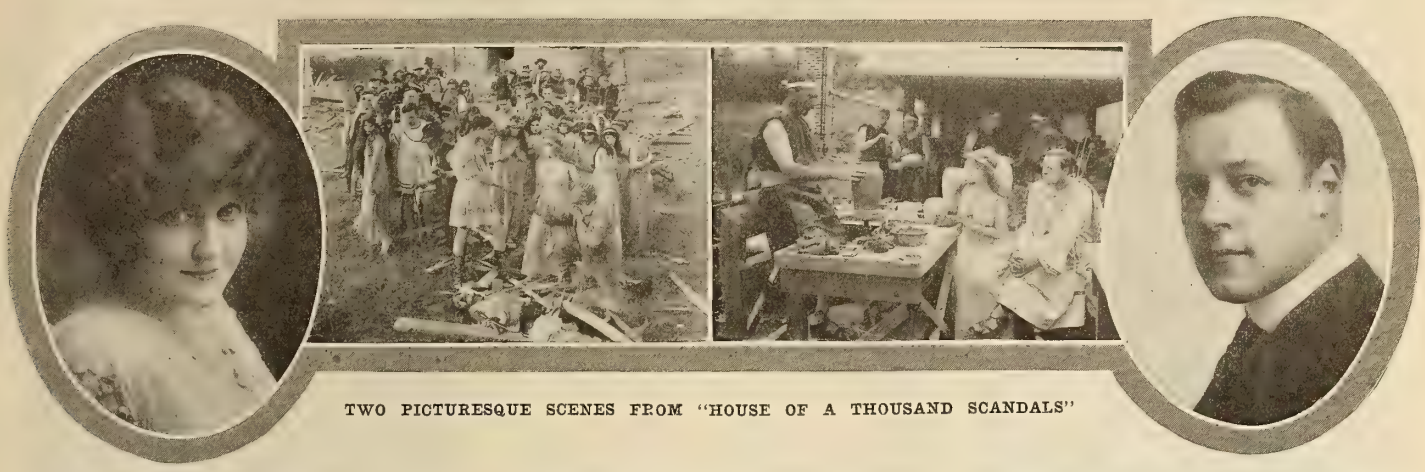
LUBIN GUARDING CAREFULLY NEW DRESSLER FEATURE

Since its completion, the new Marie Dressler feature, "Tillie's Tomato Surprise," that will be released by the V-L-S-E, September 20, has been carefully guarded by the Lubin Company.

The first view that will be had of Miss Dressler's new picture will be at a private showing arranged by Miss Dressler, to which have been invited many of New York's most prominent society people.

In "Tillie's Punctured Romance," Miss Dressler gave the motion picture art a screamingly funny comedy; but it is said that in "Tillie's Tomato Surprise" she has far outdone her previous screen effort.

HAROLD LOCKWOOD AND MAY ALLISON AS THEY APPEAR IN THE NEWEST MUTUAL MASTER-PICTURE



TWO PICTURESQUE SCENES FROM "HOUSE OF A THOUSAND SCANDALS"

"DISCIPLE OF NIETZSCHE" CALLED NEW CLASS OF FILM EFFORT

Edwin Thanhouser now comes out with the announcement that every three weeks will witness the release of a three-reel production under the trade name "Than-o-play." This again increases the output of the concern and it is formally stated that another week will see more additions made to the acting and producing staff.

The first "Than-o-play" will be a new class of film effort. The title of it is "A Disciple of Nietzsche." The story is by Philip Lonergan, of the regular Thanhouser scenario staff and it features Florence LaBadie, Lorraine Huling and Harris Gordon. That this is a timely subject will be readily recognized. The teachings of Nietzsche, the great German philosopher, have been assigned as the cause of the present war, but Mr. Lonergan has not entered into any issues of the great European conflict in developing the Nitezschian theories for photoplay adaptation. Instead, he has taken the theme of individual absolutism, as advanced by the great thinker. Nietzsche preached that the power of self must be supreme, that for the strong to aid the weak unnecessarily detracts from the strength of the powerful. This story revolves around the demonstration by a daughter to her own father that she is capable of a strength with which he did not credit her.

The "Than-o-play" will, it is said, carry an exceptional line of lithographs and will be released every three weeks. "A Disciple of Nietzsche" is scheduled for release on Saturday, September 25.

MOROSCO FILMING BLANCHE RING IN "THE YANKEE GIRL"

The musical comedy success in which Blanche Ring appeared for two seasons in Chicago and New York, "The Yankee Girl," is now being filmed by the Morosco Photoplay Company with the original stage star in the featured part. The musical comedy was by George V. Hobart, and this proved to be Miss Ring's greatest success. The adaptation for the screen was prepared by Elliott Clawson, and the cast includes Forrest Stanley, Howard Davies, Harry Fisher, Herbert Standing and Mary Ruby. Jack Clark, formerly with the Universal, is in charge of the production.

The scenes are laid in Central America and some very beautiful effects are being secured.

STORY OF WOMAN'S REVENGE TOLD IN LUBIN DRAMA

"The Red Virgin," a new Lubin drama in three acts, tells the story of the revenge of a woman whose mother has been wronged.

It is a story abounding in thrills and exciting incidents as well as scenic sensationalism.

In the cast are Helen Eddy, who plays the dual role of Rose, a sweet country girl, and Fay, her daughter, known as the Red Virgin; L. C. Shumway, Robert Gray, Melvin Mayo, George Routh and others.

METROPOLITAN OPERA DANCERS FOR "THE BALLET GIRL"

To make "The Ballet Girl," Director Smiley insisted upon having real dancers, and he went to the Metropolitan Opera House, New York, dancing school and secured thirty of the best dancers and brought them to the Peerless studio at Fort Lee, N. J., so that when the scenes were taken that called for real dancing there would be no makeshift.

"The Ballet Girl" tells a story of stage life. It is based on "Carnival," written by Compton Mackenzie. It had a very wide vogue several seasons ago. When it was originally staged, Grace George played the leading role and it is therefore appropriate that Alice Brady should be given the leading role in the film version.

MOLLIE KING, HOLBROOK BLINN, VIVIAN MARTIN AND ROBERT WARWICK TO SHINE FOR WORLD

THE October schedule for the World Film releases gives the selling force a group of features that contain a very high grade. The four are as follows:

October 3—Mollie King in "The Code of the Mountains." This is a story written by Charles Neville Buck, dealing with life in the Kentucky Mountains. Mollie King is a new star, heralded as another Mary Pickford.



MARGUERITE COURTOT (Kalem)

October 10—Holbrook Blinn in "The Family Cupboard" is the release. This play was a big New York stage success produced by William A. Brady and Frank Crane is making the picture.

October 17—The second Oscar Eagle picture will be released. This picture will bring forward Vivian Martin in a clever story called "The Little Mademoiselle."

October 24—Robert Warwick will appear in another picture made by Director Capellani. In this picture Mr. Warwick appears as a crook hero, with Director Capellani making the scenes. There will be many groups shown at the shrine of St. Anne de Beaupré, which is located near the old city of Quebec, Canada. A special trip was made to the shrine to take scenes there and Mr. Capellani spent three days there getting the settings he wanted.

PRESS AGENT'S ANTICS FORM PLOT OF MINA FARCE

"Booming Trixie," the MinA release of September 16, promises to be a side-splitter. "Booming Trixie" deals with the troubles of a press agent who has not been obtaining the proper amount of publicity for Trixie, a theatrical star. His antics, by which he finally gains his end, make one thousand feet of comical film.

"THE BROKEN COIN," UNIVERSAL SERIAL, TO BE EXTENDED

Francis Ford and Grace Cunard, stars in the Universal's latest serial, "The Broken Coin," are conferring with Emerson Hough, author of the novelized version of the film and his literary adviser and broker, Seth Moyle, regarding the extension of the serial.

It was originally planned to confine the serial to fifteen reels, but the demand from exhibitors and exchangemen as well as the praise bestowed upon the serial by the general public induced the Universal to issue instructions from



FRANCIS FORD AND GRACE CUNARD

its New York offices to lengthen the production to twenty-two installments in all.

Emerson Hough hurried to the Coast where the work of fitting the final installments of the original fifteen-episode serial into the additional chapters was begun. Mr. Hough, Mr. Ford, Mr. Moyle and Miss Cunard went out to dinner every night for a week and the sole topic of discussion besides the hot weather was the additional chapters of "The Broken Coin."

PAULINE FREDERICK IN FLORIDA FOR "BELLA DONNA" UNDER FAMOUS PLAYERS' BANNER

DURING the early tour of "The Eternal City," exhibitors throughout the country requested the Famous Players for a series of Pauline Frederick screen impersonations, and her recent appearance in "Sold," in which she repeated her initial screen achievement, resulted in such a demand for more subjects with this fascinating star, that the Famous Players placed her under permanent contract.

Miss Frederick and a strong supporting company, under the direction of Edwin S. Porter and Hugh Ford, who produced "The Eternal City" in Rome, left last week for Florida, for the purpose of obtaining the exterior scenes for Robert Hichens' novel and play, "Bella Donna," in which Mme. Nazimova won her first American triumph. In the strongly dramatic role of "Bella Donna," Miss Frederick should find ideal screen expression for her emotional talent.

With the thrilling story itself, and the exotic atmosphere of the desert, "Bella Donna" promises much that is valuable as a photoplay. Through this medium, together with a pretentious film adaptation of "Zaza," in which she will also be presented, Miss Frederick should unquestionably maintain the distinction she has won through her portrayal of Donna Roma in "The Eternal City."

"I was prouder of my screen impersonation of Donna Roma in 'The Eternal City' than I was of my two most successful stage creations, Potiphar's wife in 'Joseph and His Brethren' and in the title role of 'Innocent,'" said Pauline Frederick in a recent interview. "Ten and twenty and even more years from now, people can see me in 'The Eternal City,' and not merely read of my appearance in that play —if, indeed, the flesh-and-blood Pauline Frederick attained even this distinction.

"Mr. Adolph Zukor, president of the Famous Players Film Company, explained when he requested me to forsake the legitimate stage indefinitely, that the demand for my continued appearance on the screen had become so great after the first tour of 'The Eternal City,' it was my duty to the public to give all my time to motion pictures.

"I wish to go clearly on record that I did not accept the Famous Players' offer as a duty to the public, but emphatically as one to myself, for I recognize in the silent drama the most comprehensive method for artistic expression ever discovered or devised.

"The motion picture today is the most illimitable form of art that the world has ever known. I have heard stage stars boast of having played, in the course of many years, before half a million people.



PAULINE FREDERICK

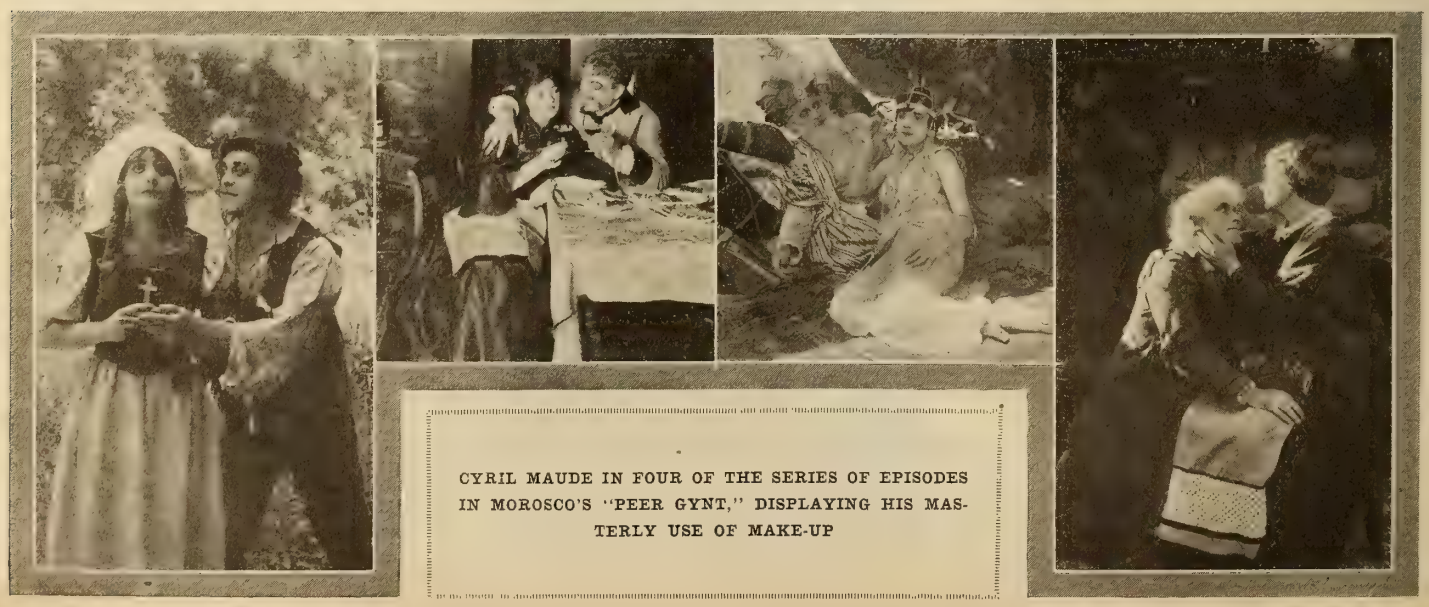
Contrast this petty figure, obtained only after a score of years of constant activity, to the screen player's possession of an audience of thirty-five million a week in the United States alone. It was principally for these reasons that I have said good-bye to the oral stage and joined the stellar forces of the Famous Players."

LUBIN'S FLORIDA COMPANY WILL BEGIN WORK OCTOBER 1

Special to Motion Picture News

Jacksonville, Fla., Sept. 8.

Great improvements are being made in the Lubin studio at Riverside and the company is expected to begin work October 1.



CYRIL MAUDE IN FOUR OF THE SERIES OF EPISODES IN MOROSCO'S "PEER GYNT," DISPLAYING HIS MASTERLY USE OF MAKE-UP

In and Out of Los Angeles Studios

By J. C. Jessen

Special to Motion Picture News

Los Angeles, Sept. 6.

MESSRS. HORKHEIMER of the Balboa have been advised by the officers of Pathé Exchanges, Inc., that the Balboa subject in five reels entitled "The Shrine of Happiness" is to be made into a Gold Rooster brand subject, and has been sent to Paris where all prints will be hand colored. The story and scenario for this was written by B. F. Whitcomb, of the Balboa scenario staff, and the subject was produced by Bert Bracken. The principals of the cast are Jackie Saunders, William Conklin and Paul Gilmore. The plot is that of the old trinity wherein both love the girl and try to sacrifice because of their friendship for each other.

Cuneo Narrowly Escapes Death

A juvenile comedy company has been organized by the L-Ko, which will produce one and two-reel subjects under the direction of Victor Hermann. Little Billie Jacobs and Olive Johnson, who played leads in the Sterling brand juvenile pictures, have been engaged, together with a number of other little tots. Henry Pathé Lehrmann is now producing a three-reel subject which features Charles Winnegar, who appears as an artist, the painter of more or less artistic September Morns. The extra list for this picture includes a bevy of pretty chorus girls who pose. Craig Hutchinson, formerly scenario editor for the Keystone and lately engaged in that capacity with the L-Ko, has been given a company and is making his first picture with Hank Mann, Peggy Pierce and Dan Russell. This will be of one reel.

Lester Cuneo, of Quality Pictures, narrowly escaped death this week when his automobile was hit by a traction car. Fortunately the Quality actor was not injured, but the machine he was driving is a total wreck. Francis X. Bushman arrived in Los Angeles from the East the first part of this week, accompanied by E. H. Calvert, former Essanay director, who has been engaged for that work by Mr. Bushman, and Beverly Bayne, also late of Essanay, where she played opposite Mr. Bushman in many pictures, has been engaged. It is understood that Miss Bayne will play leads opposite Mr. Bushman in future Quality subjects which will be made under the direction of Mr. Calvert.

The most recent organization of the film colony is the "Don't Rock the Boat Club," composed of temperamental and unduly up-stagish directors, assistants and other important hirelings who do not appreciate the power of the press. Nomination for membership can be made only by publicity men or trade paper representatives. Two directors have been elected charter members. A number of nominations have been made, and election will be held in the near future. It is understood that no Los Angeles typewriter can spell the names of the "Don't Rockers" once they are elected.

The Lasky "Red Mirage" company, the cast of which includes Lou Tellegen, Dorothy Davenport, Billie Elmer, Tom Forman, Theodore Roberts and others, together with two carloads of horses and equipment, went to Brawley, Cal., the first of the week to film desert scenes representing Algeria. The temperature at Brawley for the past few days has been hovering around the one hundred and ten to one hundred and fifteen mark in the shade, and inasmuch as the pictures are to be made out on the sands where there is no shade, the players expect a real hot time. George Melford is in charge of direction.

Lasky Filming "The Chorus Lady"

Captain R. A. Ford, who heretofore has been in charge of the field technical work, library and costuming of the Lasky studio, has been given the additional duties of managing the employment department, succeeding Mrs. Ethel Powell, who has been with the company since shortly after its organization. There is theatrical atmosphere a plenty at the Lasky studio because of the filming of an adaptation of the stage success "The Chorus Lady." Cleo Ridgeley is playing the name part, and Marjorie Daw, the protègé of Geraldine Farrar, has a very important part in this.

The mere matter of the size of a nose forms the plot for the three-reel H. C. Matthews-Universal comedy fairy story picture "Nosey Land." There every one has a proboscis of five or six inches in length with the exception of the scandal monger, and when the plotter for the throne forces the witch to visit the stork's nest and reduce the size of the nose of the heir to the throne before the child is delivered to the king, the troubles of the monarch begin. For many years they continue and finally are straightened out when the prince of a neighboring principality finds the small-nosed princess who has been abandoned and left in the jungle with wild animals, where she grows to womanhood with the beasts as her only companions. The prince and his army, and the real princess and her army of animals drive the long-nosed people out and take possession of the throne. Elsie Albert ap-

NEW ADMINISTRATION BUILDING OF QUALITY PICTURES STUDIO AT HOLLYWOOD, CALIFORNIA



(Left) NEW PAINT FRAME FOR BACKGROUND, 30 x 50 FEET; (Right) WALK BETWEEN DRESSING ROOMS

SCENES OF THE WEEK SNAPSHOTTED IN AND ABOUT FILMLAND AT UNIVERSAL CITY, CALIFORNIA



DIRECTOR-GENERAL McRAE GREETS PRIESTS—HELEN WARE IN COSTUME AS "LASS OF LOWRIE'S"—BOSWORTH UNIVERSAL CO. IN FRONT OF 49-ER'S CABIN AT LAKE TAHOE

pears as the princess, John Cook and Seymour Hastings as the heavies, C. Normand Hammond, the king, and William Dale, the prince.

Dave Smith is again directing at the Vitagraph studio filming a one-reel comedy entitled "Nobody Home." Those appearing in this are the three Georges—Conkle, Holt and Stanley—Ann Shafer and Jack Mower. The story is based on the opinion of people of their neighbors, and brings out the fact that too many fingers in the pie are disastrous to all concerned. Webster Campbell, who has been playing leads in the Beauty brand of the American Film Company released on the Mutual program, has signed with the Vitagraph Company, and began work there the first of this week. Mr. Campbell will play leads for Director R. S. Sturgeon.

Work Progresses on Vitagraph Studio

Work on the new Vitagraph studio on the nine-acre plot on Prospect and Talmadge streets, Hollywood, is progressing very satisfactorily under the direction of Managing Director R. S. Sturgeon and Studio Manager W. E. Smith. The stage will be about one hundred and twenty-five by two hundred feet, and the property rooms and scene docks of proportionate size. The company expects to be working in the new studio within a month.

H. M. Horkheimer spent the past week in San Francisco, returning here before departing for New York City on his fall business trip. He took with him to the East a number of recently completed multiple-reel subjects which were made for Pathé Exchanges, Inc.

A Balboa company producing a three-reel out-of-door picture, featuring Jackie Saunders and Louis J. Cody, supported by Madeline Pardee, spent the past week on Mount Baldy, north of Los Angeles. The subject is being produced under the direction of Bertram Bracken.

The filming of "The Message from Reno," adapted from the stage play of the same name, has been completed in five reels. Ruth Roland and Andrew Arbuckle appear in the principal parts of this subject, which will be notable because of the numerous big interior sets. The direction is by Sherwood Macdonald, and William Beckway, cameraman, has a number of new features which he introduced in this.

Essanay Completing Chaplin Subject

At the Essanay studio the coming release "Shanghaied" is hailed as Chaplin's best picture. This has not been totally completed, a number of scenes being needed, which will be made while en route to San Francisco on one of the big steamers this week. This is spoken of as a comedy-melodrama with laughs and thrills intermingling. Charley, as assistant cook, plays ball with the sailors using a leg of mutton and potatoes. It was necessary to retake this scene a great many times before they could get the desired results. While en route to San Francisco the company will spend a day on a rocky uninhabited island in the vicinity of Santa Barbara.

"The Girl of the Dance Hall" is a two-reel subject, featuring Brownie Vernon, who plays the name part, being produced by Leon Kent for Universal. The story is of a Western nature, and some exceptional big early-day Western dance hall scenes will be used. Later the scenes are in a city where the girl weds the chum of the man who aided her to escape from the dance hall. Supporting Miss Vernon will be Malcolm Blevins, late of the Morosco Photoplay Company; E. P. Evers, formerly with the Biograph, and Ray Hanford. The scenario is by Harvey Gates.

Owing to the illness of Hobart Bosworth, now in a local hospital, the members of the company are producing a two-reel subject entitled "Little Maverick" under the direction of Norval McGregor. The story and scenario is written by Olga Clark. It is a story of a minister adopting a foundling who in girlhood shows an inclination toward music, and becomes more or less of a celebrity. She is wedded to a city man, but her youthful experiences in the simple life causes him to soon lose interest in her. The actions of the husband are closely watched by the playmate and lifelong friend of the woman, and when she learns her husband is untrue abandons him. The former playmate then, in a very melodramatic manner, aids in bringing the husband and wife together again for the sake of their child. Jane Novak plays the name part, supported by Frank Newbert, Ronald Bradbury, Frank MacQuarrie, Bill Cauffield and Anna Lehr.

Comedy Drama for Crosman

The Henrietta Crosman Universal Broadway feature picture being produced, first known as "The Chaperone," has now been titled "The Faddist." It is a comedy-drama wherein a wealthy widow attempts to induce friends to aid the poor of a city district, and when she invites the poor to a reception at which the engagement of her daughter is to be announced, her friends are absent. Later her lawyer absconds with the funds she has raised, but her friends in the slums remain true. The youth who is to marry her daughter, it is learned, is the son of a woman hater because the youth's mother had deserted him. The father of the boy tries to break off the match, but the girl's mother is successful in bringing about the marriage, and finally induces the woman hater to wed her.

The Nestor comedies of the week are "An Heiress for Two" with Eddie Lyons, Lee Moran and Elsie Greeson, who with this picture ends her engagement with the Universal to accept a part in a vaudeville act with Mr. and Mrs. Carter De Haven. The Nestorites producing comedies for the Universal under the general direction of Al. E. Christie had a dandy little celebration the early part of this week when they christened the new stage which was built especially for the two companies, and will be used exclusively by them. The event was made a very pleasant one, and took place just before Mr. Christie was ready to film the first scenes on the new stage, in which a set requiring the entire floor space one hundred by one hundred and twenty-five feet was used. Participating in the event was Mr. Christie, who had charge of all arrangements of details, and who was aided by Eddie Lyons, Lee Moran, Hor-



PARTIAL VIEW OF ELECTRIC POWER PLANT PURCHASED BY NYMP FOR INCEVILLE STUDIOS

ace Davies and Neil Burns, and others of the two companies.

Alexander Weds Ann Kroman

Edward Alexander, director and leading man of the Santa Barbara Motion Picture Company producing for the Associated program, and Ann Kroman, leading woman of the company, were married August 24 at the English Lutheran Church at Santa Barbara, and spent their honeymoon in Los Angeles, where they were greeted and entertained by their many friends of the film colony.

DeWolf Hopper arrived in Los Angeles Saturday and made his appearance at the Griffith studio, where he was personally greeted by D. W. Griffith, shown over the grounds and introduced to all the leading players. It has not been definitely decided what will be the first production of Mr. Hopper, but there are three already selected, and it will be one of these. It is very probable he will play the part of Mr. Pickwick in the film version of Dickens, or Micawber in "David Copperfield," or the name part in "Don Quixote" by Cervantes. Fay Tincher has been selected to play opposite Mr. Hopper in productions, and the direction will be in charge of Edward Dillon, who produces the Komic brands.

Orrin Johnson, who has been with the NYMP organization for the past two months, is now at the Griffith studio. It has not been definitely decided what picture Mr. Johnson will first appear in for the Fine Arts films, but it is very probable that he and Paul Gilmore will be co-starred in a coming feature.

Griffith Building Mammoth Sets

An eight-acre plot of ground adjoining the Griffith studio has been leased and mammoth sets are now being constructed. These are for productions being made under the direction of D. W. Griffith, but at this writing no announcement has been made as to the titles or the nature of the subjects. Rozsika Dolly, who was featured in "The Lily and the Rose," produced under the direction of Paul Powell, and which will in all probability be the second of the Fine Arts films released on the Triangle program, has finished her engagement and departed for New York this week. Before she left, the leading women of the Griffith studio and others of filmdom gave a number of very pleasant social events, including a dinner by Mary Alden, and a theatre party by Teddy Sampson.

At the Griffith studio it is announced that "The Lamb," featuring Douglas Fairbanks, will be the first release of the Fine Arts films on the Triangle program, and "The Lily and the Rose" the second, "Martyrs of the Alamo" third week, and "Old Heidelberg" or "The Scarlet Band" the fourth release. Jack O'Brien and a company of Griffith players, including John Emerson, who is being featured, were at San Diego the past week where they made scenes for "The Scarlet Band," in which a number of government submarines stationed at San Diego harbor were used. Mr. Emerson, who is the author of this scenario, is now engaged in novelizing the same, and it will be ready for the publishers in the next few weeks.

Al Jennings to Appear in "Jordan"

Al Jennings, famous former bank and train robber, whose experiences were chronicled in the "Saturday Evening Post," and who later came back and was more or less successful in politics in his own state, Oklahoma, has been engaged by Frank E. Wood, manager of production at the Griffith studio, to take part in and aid in the direction of the bank and train robbery scenes in the film version of the Sir Gilbert Parker story, "Jordan Is a Hard Road," which chronicles the experiences of the McManns. Tod Browning, who suffered a badly broken leg as the result of the accident in which Elmer Booth, former Komic player, lost his life, is now able to be back at the Griffith studio, where he has been added to the scenario department.

Raymond Wells is a new member of the Griffith studio having come to the Coast from Minneapolis, where he was leading man with Florence Stone and the Bainbridge players. He will make his screen debut in an early Triangle release. Other new players on the Griffith lot are: Robert Anderson, Viola Barry, Fred J. Butler, Gladys Fields, Francis MacDonald, Loyola O'Connor, Monroe Salisbury, Clyde E. Hopkins and Harry Ham.

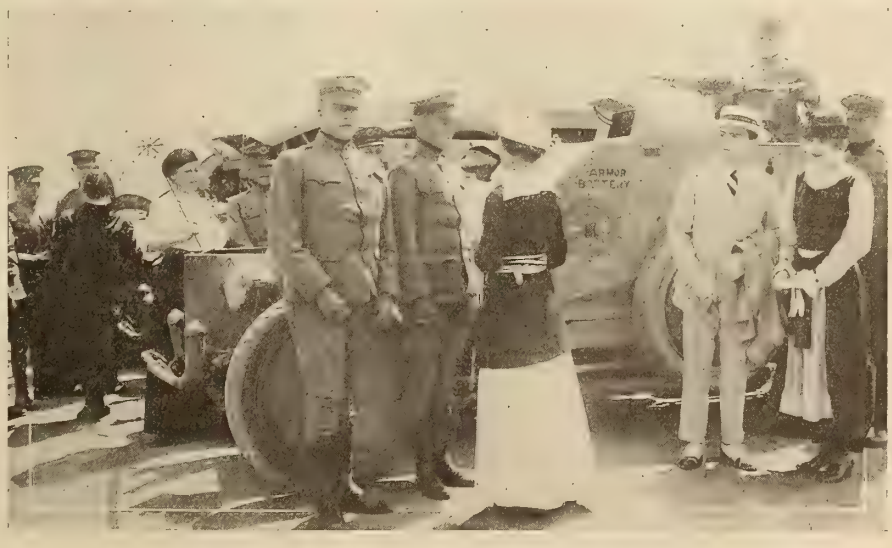
Jane Grey is now at the Griffith studio, and scenes for her first picture are being rehearsed. The title for this has been selected. The scenes are laid in New England and old Mexico, with down East characters. The subject is a melodrama. With Miss Grey will appear in this subject the juvenile players, including Carmen DeRue, aged eight; George Stone, five, and Violet Radcliffe, seven. The picture will be produced under the direction of C. M. and S. A. Franklin from a scenario arranged by Bernard McConville.

City Chartered for "Double Trouble"

The City of Santa Ana, Cal., with a population of fifteen thousand has been chartered for use in scenes for the Griffith-Douglas Fairbanks second subject, "Double Trouble," the mayor having given Director William Christie Cabanne the key to the city and assuring him of the use of the fire department, police, municipal band, and other city organizations.

Helen Holmes, of the Kalem "Hazards of Helen" series, has been engaged by the Universal to play in the company directed by J. P. McGowan and began work there this week. Helen Gibson, winner of the woman's horseback championship Oregon round-up, has been engaged to succeed Miss Holmes in the "Helen" series. She is considered the cleverest of women riders. Other members of the "Hazards of Helen" company are: Robyn Adair, Franklyn Hall, Clarence Burton and James Davis director.

"THE MAN AND THE TEST," A COMING GRIFFITH MILITARY SUBJECT



(At Right) DOUGLAS FAIRBANKS AND SEENA OWEN

Lee Hill, who played leads in many of the Crown City Company films, has been engaged by the Chaplin-Essanay Company as assistant to Director General Jesse J. Robbins. The Essanay studio is being equipped with a new platform stage which will be used in conjunction with the present large one of this studio.

Frank Keenan, who did one picture at the NYMP studio, "The Coward," which will be the first release from that studio on the Triangle program, and who has since been with the Universal, has now made a long term contract for appearance in NYMP productions and began work there this week. The scenario for the second Keenan production is now being prepared by J. G. Hawks, and will be of the nature of a military play. Some costly sets are now being built for this photoplay, one being the erection of the capitol building, ruler's palace, and park and street scenes of the capitol square of an imaginary nation. These are on the plateau at the big NYMP ranch, and will require eleven carloads of lumber. Reginald Barker will be in charge of this photoplay.

N. Y. M. P. Engages Veteran Actor

William H. Thompson, aged seventy years, well-known character actor, and a personal friend of Thomas H. Ince because of Thompson's directing his present employer when Ince made his first appearance on the legitimate stage, has been engaged to appear in NYMP subjects, and will first be cast in the Billie Burke picture. Miss Burke, according to telegram, has been delayed in her departure for the Coast because of the modiste being unable to complete the gowns necessary for this production. She will probably arrive in Los Angeles about the latter part of the second week in September.

Normand Hackett, leading man of the younger generation of the legitimate stage players, has been engaged to play leading parts by Thomas H. Ince at the NYMP studio, and it is arranged that he shall remain at the studio here.

Work was taken up this week on two new productions at the NYMP studio. One is a comedy-drama with Bessie Barriscale and Bruce McRae, and the second features Mary Boland and Willard Mack. This will be Mr. McRae's first appearance in the NYMP brand subjects as well as that of Miss Boland. The scenarios in both instances were specially written around the principal players. Scott Sidney has been selected to produce the Barriscale-McRae picture, and Walter Edwards, the Boland-Mack subject. For the latter a company of players will go to Grand Canyon and spend some time there securing exterior scenes, the photoplay being of a semi-Western character with scenes laid in Arizona.

Fight Scene Too Realistic

William S. Hart and House Peters have put in several weeks training for a big fight scene which was staged between the two at the NYMP studio last week for "Between Men." As the result both men are badly beaten up and Hart has a bad scalp wound inflicted when Peters broke a large vase made of resin over his head. The prop vase was made much heavier than expected, and the blow put the exponent of Western drama out for a few minutes and there was no need of a count. It was a hand to hand battle in which the men were directed by Thomas H. Ince. The scene lasted for eleven minutes and there were four cameras on the job.

A new department has been added to the NYMP studio for the purpose of preparing oil paintings, sketches and drawings to be used in photoplays. Clyde Tracy is at the head of this, and associated with him are Miss Lillian Draine, Los Angeles portrait painter and protégé of George Grey Bernard, and Miss Kathrine Davidson, whose work at San Diego Exposition has caused a great deal of favorable comment.

The recently purchased electric lighting and power equipment has been installed at the NYMP plant together with a pumping station operated by this plant. The new water system will make it possible to pump from the Pacific Ocean to any part of the studio. In and about the plant are twenty-five different nozzles and as many hose attachments, and the management now feels that they are well prepared to extinguish any fire which might start.

Life of Pearl Hunters Shown

"The Black Pearl" is a two-reel subject, with scenes laid along the Coast showing the life of pearl hunters. The partners separate, one going to the city. The one who remains at the Coast is fortunate in finding a very valuable specimen. The news of his good fortune reaches the city through the press, with the result that an adventuress induces the former partner of the fortunate man to attempt to secure the pearl for her. The manner in which this is accomplished brings about a tragedy. Herbert Rawlinson, Barney Furey, Louella Maxine and Louise Hamilton appear in the cast, and William Worthington is directing.

The entire cast for the George Fawcett, Broadway star Universal feature "The Frame Up" has been selected and besides Mr. Fawcett includes the following: Maude George, Harry Carter, Albert MacQuarrie, Olive Golden and Lule Warrenton. Otis Turner is directing the production.

Bushman Working in New Film

Number nine of the "Lady Baffles and Detective Duck" Joker series is entitled "When the Wets Went Dry." It is a travesty on the temperance question, in which there will be a great deal of trick photography. The usual Joker cast, including Gail Henry, Max Asher, William Franey and Lillian Peacock, appears. Cleo Madison is being featured in the two-reel subject "A Lass and Alack," being produced by Joseph de Grasse. This depicts the life of the hard toiling wife of a fisherman and shows her longing for the pleasures enjoyed by the few. Supporting Miss Madison will be Lon Chaney, Arthur Shirley and Margaret Whistler. The scenario is by Ida Mae Park.

With his arrival at the Coast studio, Francis X. Bushman has resumed the filming of the remainder of "Pennington's Choice," the five-reel Canadian Northwestern story, in which Mr. Bushman will box ex-champion Jim Jeffries. Mabel Normand, the Keystone girl, who owns several medals for long distance swimming, added another trophy to her list during the past week when she defeated twenty-five contestants in a five-mile race at Santa Monica. Plans are being prepared for the enlargement of the administration building at the Keystone studio. Mack Sennett has decided that the scenario department needs additional space, and the office force is badly crowded. The enlargement will consist of an additional suite of offices.

AT SAN DIEGO AND ABOUT THERE

By ALLEN H. WRIGHT

Wonderful progress is being made in the completion of the Lubin studio at Coronado, and the fact that the carpenters and painters have not finished their work is not deterring Capt. Melville from going ahead with the filming of pictures. When the last touch is given the plant it will be one of the best equipped in every way on the Pacific coast.

B. C. Hayward, for some time with the Reliance-Majestic-Mutual people, has taken a position as cameraman with the Lubins. He has had many years of experience as a newspaper photographer on Los Angeles papers besides his motion picture work. L. C. Shumway severs his connection with Capt. Melville's corps this week and expects to sign up with one of the big companies around Los Angeles. Miss Violet McMillan, who used to be known as "The Cinderella of Vaudeville," and who has been playing leads with Thomas Ince and the Universal company, has joined the force at the Lubin studio. Mrs. Leola McLean has closed her engagement with the Lubins and returned to Los Angeles.

Turkish Story a Lubin Subject

This week the Lubin company will start the filming of a three-reel play, "The Power of Selim Bey," the Turkish story in which the U. S. S. Colorado, now in port, is to play a part. Roy Davidge, formerly with the Norbig company, at Los Angeles, has been engaged as superintendent of the laboratory at the Lubin studio. The exposition authorities have designated September 25 as 'Lubin Day," on which occasion Sigmund Lubin, "the father of the moving picture industry," is to be the guest of honor.

"The Sacred Bracelet," a play with a Filipino setting, was filmed the past week. It is the story of a Pilipino, who, in his poverty, stole a bracelet from the wrist of the figure of the Virgin in a chapel, but afterwards returns it and is forgiven by the priest. The old San Diego Mission, with its adobe ruins, was used in some of the scenes. The marine camp at the exposition grounds also appears in the filming.

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BETTER-THAN-THOU MORAL UPLIFTERS FAIL TO CHECK "HYPOCRITES" SHOWING IN LEXINGTON, KY.

IN spite of the ruling of the city commissioners of Lexington, Ky., that "Hypocrites" would not be allowed to be exhibited in Lexington, it was put on recently at the Colonial theatre and the police made no effort to stop the show, although Commissioner of Finance Pulliam urged that the order of the commissioners be enforced.

Mayor Cassidy and Commissioner of Public Safety Hunt were in Cincinnati attending the Fire Chiefs' Convention, and Chief of Police Regan, declaring that he had no instructions from his superior to close the show, declined to interfere. A committee from the Woman's Club protested to the commissioners against the presentation of the picture, but no official action was taken.

The management of the Colonial had carried extensive advertisements in the Lexington papers, saying: "We are showing this picture in spite of the refusal of the board of commissioners to allow us to do so because, after hearing the views of the cities where it has been shown, we honestly think that the picture, though involving the use of a figure of an undraped woman, is so artistically done and carries such a strong moral lesson that after the commissioners see it, instead of condemning it, they will place their stamp of approval upon it."

A formal invitation to view the film was extended to the commissioners, but was not accepted, and the picture was put on at 10 o'clock, Friday morning, and showed to packed houses all day.

The action of the city commissioners in forbidding the exhibition of "Hypocrites" was taken after Mayor Cassidy wrote to the mayors of Louisville, Cincinnati and St. Joseph, Mo., where the picture was recently shown, to get expressions from these officials as to the character of the film.

The mayor of Louisville wrote that there was no objection to and no protest against the picture in Louisville, where it was shown for several days, but the reports from Cincinnati and St. Joseph were not so favorable. The mayor of Cincinnati said that the picture had not been shown in that city and a letter from the Ohio Board of Censorship stated that the film had been "carefully scanned, reviewed and pronounced harmful."

In St. Joseph, the picture was condemned by members of the Federation of Woman's Clubs, although the president of that organization had given her personal indorsement of it.

The committee from the Lexington Woman's Club, which appeared before the commissioners to protest, made a plea for a local board of censorship to view and pass upon all motion pictures to be shown in Lexington. City Solicitor James G. Denny expressed doubt of the authority of the commissioners to take such action as the appointment of a censorship board.

Mr. Denny said that it was the duty of the police to stop every objectionable theatrical production offered the citizens, that there was an ordinance at the present time giving the police that power, and that it was the duty of the police to be acquainted with the laws of the city. Chief of Police Regan declared: "I am not the keeper of public morals. It is not for me to say whether a picture is moral or immoral."

The general feeling in Lexington is that the objectors to the picture have succeeded only in raising a tempest in a teapot, and it is probable that no action will be taken against the theatre management for exhibiting the film, if indeed there is any legal action which can be taken.

ST. LOUIS EXHIBITORS FIGHT LEGAL EFFORTS TO STOP SHOWING OF "NATION"

THE "Birth of a Nation" was presented to an overwhelming audience at the Olympic theatre, Broadway and Walnut streets, St. Louis, on Sunday, August 29. As has been the case in other cities where the negro population numbers into the thousands, a delegation of prominent colored citizens appealed to the mayor to have the film stopped. A suit was brought by Prosecuting Attorney Howard Sidener, Associate City Counselor Charles B. Davis, and W. R. Hill, a negro associate counselor. A temporary injunction was granted to the exhibitors, to prevent the police from interfering with the showing of the feature, allowing the first presentation to be put on as advertised. Judge Karl Kimmel, who issued the injunction, Chief Young, head of the police department, and the "morality squad," were all present at the first performance, and the next day another injunction was granted up to September 7. All the newspapers gave the film conspicuous notices and reviews, and declared that if the feature was suppressed in St. Louis, the censors might as well go to the schools and cut out the pages of history. The Olympic has had excellent patronage during the first week's showing, even though the prices range from $2 down to 50 cents for night performances, and from $1 to 25 cents for matinees, which is an unusual price to pay to see a moving picture.

The following statement was issued by Prosecutor Sidener: "The character of the film production, known as the 'Birth of a Nation,' is, I find, after careful examination and investigation, calculated to incite disturbances of the peace, and does not in any degree represent the true character of the negro race of today. My function as a public official is distinctly that of a peace officer. St. Louis has a great negro citizenry, which is law-abiding. Delegations of intelligent negroes have waited upon my office and protested the presentation of the film. Delegations of white citizens have also done the same, notably a committee representing the Civic League. Added to the protests of these representatives of both races in the community is a personal investigation I have made of the character of the film. I am convinced that it is in the interest of public peace and welfare to prohibit the production."

LEO FRANK FILMS SUPPRESSED IN BOSTON

The Leo Frank films have been suppressed in Boston. Mayor Curley has a standing order that no films shall be shown in Boston houses which have not been approved by the National Board of Censorship. It may be remembered that the mayor himself is a member of the censorship triumvirate formed as a result of the crusade of the negroes against "The Birth of a Nation." Acting on this general order, and knowing that the films had not been passed by the national board, Municipal Theatrical Censor John Casey ordered the Frank pictures excluded from an East Boston house. They have not been attempted anywhere in the city since.

JUST TO MAKE TALK

By LONGACRE

CARL LAEMMLE, president of the Universal Film Manufacturing Company, sounds a popular appeal when he asks other motion picture companies not to dangle the bait of "more pay, more pay" before the eyes of his hired help, actors, actresses, and especially directors, and so induce them to break faith with the Universal and jump their contracts.

This appeal is perhaps one of the most encouraging signs of the times. In the past, until very recently, contracts have been straw in the motion picture business and breaches of business faith have apparently had no deterring effect on the offender's progress.

Every dog-gone form of contract, from that of the actors and directors up to and including the contract between the exchanges and the theatres, has been broken repeatedly and with impunity. In fact, to break a contract became tantamount to a statement that one's services were so greatly in demand that contract-breaking was justifiable and rather pleasant if anything.

There is no use going over President Laemmle's ground twice and noting again that a contract-breaker is an ingrate as well as dishonest; this same applies to all contracts, whether written or verbal.

But when the contracts with the artists are under discussion let's not forget the contracts which are broken in another section of the field—the contracts between the exchanges and the exhibitors.

A few weeks ago, when material was being gathered for the "Weak Spots in a Strong Business" series of interviews in MOTION PICTURE NEWS, an exhibitor in the Middle West, of his own volition, sent in an article on what he considered the weakest spot in the business.

His complaint was that many exchanges were going after all the business regardless of the ethics of the matter, with the result that no theatre could be sure that its supply of pictures would not be cut off any day.

The writer said that a representative from one exchange would sign up the Bazink theatre on Monday. Then Tuesday the same exchange would send a man to the Bazunk theatre across the street, soliciting business. If the second theatre would pay more for service than the first, it would get the service and the contract with the first would be abrogated on some pretext.

It is all too easy to believe that this condition of affairs obtains in many, many cities and towns in this country. The motion picture business is an industry which has succeeded in spite of its business tactics, not because of them.

That is possible all right. For a case of an amusement succeeding in spite of policies, look at the vaudeville shows of the old days. Then vaudeville was a low form of entertainment with the double entendre jest predominant. Vaudeville magnates and theatre owners thought vaudeville succeeded because it was "smutty." Then B. F. Keith came along, put on clean vaudeville, with the result that vaudeville is a strong, clean factor in the amusement and far more successful than of old.

Just so the motion picture business has prospered in spite of its ways, not because of them. And the sooner these ways are purified the sooner every contract from that between the manufacturer and his producing staff down to that between the exchange man and the exhibitor, is religiously adhered to, the sooner the motion picture business will assume the business stability to which its bulk entitles it and command the respect it deserves.



JOE BRANDT IN THE ROLE OF A FISHERMAN

Here in the middle foreground you see Joe Brandt, the Universal's general manager, off on a holiday. Joe has a nice white hat, but as far as he is concerned nothing is biting but the mosquitoes. However, a holiday is a holiday and they come all too infrequently in this twenty-four-hour-a-day business.

The week's most important change with the scenario writers lies in the removal of Anthony P. (Tony) Kelly from New York to Philadelphia, where he will write for Lubin. Kelly is one of the few able writers of original plots and he certainly knows the camera and technique. His latest is "The Soul of Woman," a five-part Metro feature with Emily Stevens. "Body and Soul," with Florence Rockwell, is coming.

In addition Kelly writes for the speaking stage. Cohan and Harris will soon present a three-act farce, "Safety First," which he wrote in collaboration with Harry Mainhall, and "The White Swan," a playlet, has been accepted by Nazimova for big time vaudeville.

Now that he will have a free hand it is very safe to assume that he will make them all sit up and beg.

Eddie Roskam is the subject of a manifolded notice which says Eddie is "the king of film editors." Take 'em off, Eddie; we know you. Take 'em off, or we'll send for Bert Starkey.

Edward R. Phillips, one of the original members of the Vitagraph stock company, and one of the best known of screen players, died Sunday, August 29, of heart trouble, leaving a widow and two children. Mr. Phillips brought the late John Bunny into the moving picture business. He was a director for Vitagraph when the only other directors were Charles Kent, the late William V. Ranous and Van Dyke Brooke. Two years ago he retired because of ill health, but came back again and was playing light parts up to shortly before his death.

The Selig Polyscope Company is in receipt of a letter from London addressed to the Selig Periscope Company. Submarine war must have gone to somebody's head.

The New York "Evening Mail" is going after motion picture business in earnest and will issue a special section each week. This feature, if successful, will be syndicated all over the country. Messrs. Semler and Havens leave the "Morning Telegraph" to handle it. They are succeeded by Herbert A. Hallett, formerly advertising manager of the "Telegraph."

Henry W. Savage is producing "Madame X" in nine reels with Dorothy Donnelly.

The French Eclair company is suing for the control of the American Eclair. The individual defendants are Donald McLean Sommers, Henry Calder, Emil Offeman, Alfred W. Varian, Frederic C. Rawolle, Arthur C. Rieger, George E. Van Vorst and others.

The Frohman Amusement Corporation will release a five-reeler a month through Pathé. The first two are "John Glade's Honor," with C. Aubrey Smith, on October 15, and "Body and Soul," with Florence Rockwell, in November.

"Trilby," with Clara Kimball Young and Wilton Lackaye, opened with a bang at the Forty-fourth Street theatre, New York. It

RICHARD TRAVERS, THE ESSANAY STAR, AS HE APPEARS IN THE SIX-REELER, "THE MAN TRAIL"



is the first Equitable feature and a wonderful production by Maurice Tourneur. S. L. Rothapfel arranged the presentation.

Charles A. Goldreyer, Maurice L. Fleischman and Max J. Kramer, three New York exhibitors, are the incorporators of the Big Three Amusement Corporation, capitalized at $100,000.

Washington House, the famous old landmark at Fort Lee, N. J., in which General George Washington made his headquarters while resisting the British attack on New York in September, 1776, and which through the neglect of the American public has fallen into disuse and decay, will be saved for the benefit of future generations of Americans if satisfactory arrangements can be made by Albert Capellani, a Frenchman who has been in this country but three months. Mr. Capellani has announced that he is arranging to buy the old landmark and the ground on which it stands.

Mr. Capellani came to the United States to direct motion pictures for the World Film Corporation at the World Film studios at Fort Lee. While making outside scenes for the film, "The Impostor," he had occasion to use the old house several times. Upon learning its history and that all attempts to preserve it as a national reservation had failed, Mr. Capellani decided to take some action.

CHANGES OF THE WEEK

King Baggot has at last found a good director. He is Harry McRae Webster, late of Essanay and points West.

William Victor Campbell, screen actor, and Norma Felicia Otero, a Spanish dancer, were married recently at San Diego, Cal.

Eugene Nowland and William Parks are two new Thanhouser directors. This means the addition of two more stock companies. Nowland leaves Edison.

Jack Pelzer is with the new Kriterion Sales Corporation. Jack was formerly Pathé sales manager and then was with the new defunct Alco.

Francis MacDonald, director, is now with Reliance.

Frederick J. Bird, of the Nicholas Power Company sales force, is back at his desk after a Southern trip.

Lester Cuneo is working again with Frank Bushman's Quality Company, having recovered from injuries received in an automobile accident.

General and Mrs. Tom Thumb and W. C. Fields, the comic jugler, will soon be seen on the Mutual program.

Walter Belasco, brother of David Belasco, will be starred in Reliance pictures.

Crane Wilbur, leading man, and Jay Hunt, director, go with David Horsley's Pacific Coast forces.

Dal Clawson, camera man par excellence, who took "Hypocrites," joins the Morosco forces.

Jack Standing, former leading man with Lubin, and later with the Famous Players, who is the youngest of the seven sons of Herbert Standing, of the Morosco and Pallas stock companies, has arrived at the Coast. Mr. Standing is to be leading man with Billie Burke.

W. F. Wood, formerly with the Oz Film Company and the National Film Corporation in the capacity of business manager, has been selected by the H. C. Matthews Company producing for the Universal to act in the same capacity. He took up his work this week.

D. L. Burke, producer of the Deer Brand subjects for the Associated Program, is on his way to New York City from the Coast, and will probably spend several weeks there aiding General Manager Arthur Bard, in charge of all matters pertaining to the company.

Richard Stanton, former director and player at the NYMP studio, has been signed by Universal, and this week began producing the three-reel subject, "The Pinnacle," scenario which is by F. McGrew Willis.

"Punch" Given Picture by Good Titles Known to Fox

He and Director Brenon, at Work on Undersea Fantasy Featuring Annette Kellermann, Often Spend Considerable Time Discussing a Small Matter Affecting Important Results

HERBERT BRENON, who is in Jamaica, West Indies, with one of the largest motion picture organizations which ever left this country, producing for William Fox a submarine and forest fair fantasy, with Annette Kellermann as the central figure, writes from Kingston an appreciation of the man who has given him artistic and financial carte blanche to produce the greatest motion picture possible as follows:

"I cannot say enough in grateful appreciation of William Fox. I regard him as the greatest genius in the motion picture field. His is the great manufacturing and exhibiting mind. He understands the most intimate detail of artistic and dramatic values and not a scenario is chosen without his sanction.

"He has his hand on every detail from that time until the picture ceases to be shown to the public. He is an indefatigable worker, frequently remaining at his office until hours after midnight; yet, unlike so many burners of 'midnight oil,' he is not a machine, but a creative and critical personality. Not a title goes into a Fox production but he passes on it. He and I have battled for an hour many a time over a little sub-title. That accounts for the virility of Fox titles.

"He never forces a director to do anything, but he is the active critic of every detail and is a wonderful help to the broad-minded director. The man who refuses to brook criticism is losing something. No matter how big a man is, in ability or achievement, he is not big enough to get along without at least one critic."

ELEANOR WOODRUFF IN VITAGRAPH FEATURE, "WEST WIND"

Eleanor Woodruff will be seen in her first big Vitagraph feature when "West Wind" is released Tuesday, September 14. "West Wind" is a picturization of Cyrus Townsend Brady's story of the same name and was produced in Texas by a company of Vitagraph Players, including besides Miss Woodruff, Eulalie Jensen, Darwin Karr, Harry Northrup and Ned Finley.

CLAY GREENE TO DIRECT "JOHN HENRY" STORIES FOR LUBIN

Lubin of Philadelphia announces the engagement of Clay M. Greene, the dramatist and scenario writer, as another director, this being the fifth new director appointed in as many weeks. Mr. Greene's first picture will be a series of "John Henry" stories from the "Saturday Evening Post" in which Kempton Greene will be featured.

Clay Greene, to distinguish him from his star, was educated at the University of Santa Clara and the University of California where he studied medicine, switching eventually to law. His bent, however,



CLAY M. GREENE

was literature, and he wrote what at that time was the greatest success of the decade, "Struck Oil" and "M'Kiss." Then he turned his time entirely to playwriting, writing comedies, dramas and tragedies for the Hanlon Brothers, Kate Claxton, McKee Rankin, Frederick Bryton, Augustus Pitou and others.

Then came years of affluence, due to an inherited fortune which was lost in unfortunate investments. Regaining his status, calamity again overtook him in 1906, when the San Francisco earthquake destroyed everything he had in the world. So he turned his hand to writing scenarios, and in the last three years has been chief scenario writer for Lubin's.

NEW MASSACHUSETTS REGULATIONS HAMPER FILM SHIPMENTS

In Massachusetts the railroads and the express companies are giving the motion picture exhibitors and exchange men something to think about. The railroads have issued an order that messengers carrying film grips must check them in the baggage car at a quarter each. There is a certain amount of hand baggage that a purchaser of a railroad ticket is allowed to carry with him in the passenger coach, but the roads claim that enforcement of this regulation is left to their own discretion. Because film is inflammable the roads in Massachusetts have only recently affixed the 25-cent premium on the film being carried going to and from the theatres in towns and distances away from the exchanges.

But this added expense is as nothing compared with the inconvenience caused the exchangemen by the recent regulation of the express companies that all the lithograph advance matter shipped from the exchanges shall be paid for in advance, whereas it formerly was shipped collect. The exchange office forces are therefore forced to bill the shipments of paper, keep close track of them and see that they are properly checked up with the exhibitors' accounts at the end of the month.

One exchangeman, at least, has found a way to avoid a good deal of this extra trouble. "All my lighter shipments," says Fred B. Murphy, of the United Film Service, "I am sending by parcel post. In this way I not only save a few cents, but I have the satisfaction of knowing that I am contributing to Uncle Sam's business."

GROSSMAN FINDS LARGE DEMAND FOR LINCOLN FILMS

Special to Motion Picture News

Chicago, Sept. 8.

H. Grossman, of the Charter Feature Film Company, stopped in Chicago several days last week on a trip through the West in answer to inquiries from many exchanges who are desirous of handling the series of Abraham Lincoln pictures which the Charter Feature Film Company are planning to release some time in October.

Mr. Grossman finds that both the public and the exhibitor are responding enthusiastically to the publicity campaign which his company has been running. Many of the leading educators throughout the country have offered their hearty support in furthering the Lincoln movement which these films, featuring Benjamin Chapin, stand for.



FRANK DARIEN SUPERVISING AN INTERESTING PERFORMANCE IN "SHOCKING STOCKINGS" (Reliance)

EMELIE POLINI DESERTS STAGE FOR SCREEN

Still another star of the speaking stage has turned to acting for the motion picture camera, Miss Emelie Polini, who gained fame on both sides of the Atlantic in the leading role of "Hindle Wakes."



EMELIE POLINI

Few plays have aroused more interest and comment than "Hindle Wakes" during its run in New York City. It was but natural that when Miss Polini left the Manchester Players to play opposite Holbrook Blinn at his Princess theatre, she took with her a large following of enthusiastic theatre-goers. That this same following will be deeply interested in her career as a motion picture actress seems most probable.

CENSORSHIP NOW IMMINENT IN ST. LOUIS

Owing to the many complaints filed with Park Commissioner Cunliff against the showing of the Leo Frank Case films that were advertised to appear at several of the moving picture theatres in St. Louis, a censorship bill is being drafted that will authorize the censoring and elimination of objectionable films from being shown in that city. The park commissioner is entitled to supervise public amusements and recreation in the city, but has no authority to suppress the exhibition of undesirable films.

Mr. Cunliff received a telegram from the National Board of Censorship of New York, stating that the Frank Case films were barred in New York and in several other states, and asking what was being done to prevent their exhibition in St. Louis. The new censorship ordinance is the result, and as soon as the bill is ready it will be submitted to the Board of Aldermen.

MOROSCO ENGAGES WOMAN AS ART DIRECTOR

Following its arrangement for a specially written musical program for "Peer Gynt," starring Cyril Maude, which marked an epoch in the annals of regular program releases, the Oliver Morosco Photoplay Company present further indication of its progressiveness through its engagement of Mrs. Una Nixon Hopkins, as art director with jurisdiction over the furnishings of all sets in its productions.

Mrs. Hopkins is a distinct acquisition, having a national reputation as an artist and authority along this line. For years she has been one of the most authoritative writers on these subjects in the country, is on the regular staff of the "Ladies' Home Journal" and the two Hearst publications, "Harper's Bazaar" and "Good Housekeeping," and contributes regularly to the "Craftsman," "House Beautiful," the "International Studio," and magazines of similar caliber both in this country and abroad.

Mrs. Hopkins' writing has been correlative with her principal work, that of a designer. She studied art and architecture in Paris and is a housebuilder of note, some of her work for the millionaire colony in Pasadena being among the finest examples of the new art ideas on the Pacific coast.

Picturesque Scenes Lend Originality to Vitagraph Feature, "Troubled Waters"



WILLIAM DUNCAN AND MYRTLE GONZALEZ IN "TROUBLED WATERS"; MR. AND MRS. SIDNEY DREW IN "PLAYING DEAD"

A PICTURE story, whose theme is the drifting apart of a married couple and their reconciliation as castaways on a desert island, is the latest Vitagraph Broadway Star Feature to come from the Western Vitagraph Company at Santa Monica, California. "Through Troubled Waters," was picturized by David Smith from an original story by William MacLeod Raine, and was produced by Ulysses Davis, with a cast that includes Myrtle Gonzalez, who will be remembered for her exceptional work as Enid Maitland in the Blue Ribbon Feature, "The Chalice of Courage," Alfred Vosburgh, Anne Schaefer and Jack Mower in the principal parts.

The story opens with the marriage of Gordon White, an unlettered poet of the mountains, and Viola Lorraine, an actress. White becomes absorbed in playwriting and neglects his bride. They drift apart, and finally separate. By a strange coincidence, the two embark on the same steamer for Buenos Ayres. On the way South, the steamer is wrecked and the two are cast away on a desert island. Impossible to continue his playwriting, White's eyes are opened and he learns to really love his wife. Their primitive life on the island is attractive, and although they keep flying a signal of distress, when a rescue party comes, they are loath to leave.

While the theme of "Through Troubled Waters" is old, the treatment of the story is original and the scenes so strongly in contrast with the usual development of a story of this kind, where the closely crowded city is the background, it appears to be different, a story that is entirely new.

In filming this feature, the scenes which show the castaways were taken on an island of the Pacific, Miss Gonzalez and Mr. Vosburgh, using drift wood to build their shelter and gunny sacks that were washed ashore, to clothe themselves. "Through Troubled Waters" is a picture in which realism was the keynote and action the watchword. Every person in any way connected with the production was earnest in his or her endeavor to make this Vitagraph Broadway Star Feature a quality three-part picture.

Fifty-nine Selig Exposition Tourists at First Monthly Dinner in Chicago



GUESTS OF THE SELIG POLYSCOPE COMPANY ON TRANSCONTINENTAL FLIER AT THE FIRST MONTHLY DINNER IN CHICAGO

FIFTY-NINE of the guests who enjoyed a seventeen days' tour of the West aboard the Selig Exposition Flyer enjoyed their first monthly dinner on Saturday evening, August 21. Telegrams were read during the evening from out-of-town members voicing their regret that they were unable to attend.

A splendid program was given under the direction of Clarence A. Frambers, who also appeared in several original playlets. At the conclusion of the banquet a handsome loving cup was presented to Herbert C. Hoagland, of the Selig company.

The presentation was made by Maude Moore Clement in behalf of the Selig tourists and as a token of appreciation of the many courtesies extended the Selig guests on the westward journey. Mr. Hoagland expressed his appreciation for the beautiful gift in a few well chosen words. Following the dinner dancing was enjoyed.

RIGHTS TO "SILVER THREADS" FOR VIRGINIA AND CAROLINAS SOLD

Harry Newman, of 1402 Broadway, has purchased the rights on "Silver Threads Among the Gold" for Virginia, North and South Carolina.

Henry Wolf, who handled "Neptune's Daughter" in that territory for the past year, will handle this feature.

FLORENCE ROCKWELL FINISHES WORK IN "PURPLE NIGHT

Florence Rockwell, late Broadway star, has finished her work in "The Purple Night," Knickerbocker Star Features. This feature marks her debut before the camera and promises to bring her to the very front rank of moving picture favorites. To rest up after the strain of this new work, Miss Rockwell has taken to her favorite retreat—the beaches of Rockport,



FLORENCE ROCKWELL

Maine. There she will rest awhile before taking up further work.

Supporting Miss Rockwell in "The Purple Night" are Noah Beery and Lionel Adams. For the last three years, Mr. Beery has been playing the lead in Klaw and Erlanger's "Trail of the Lonesome Pine." Among his other stage successes are "Strongheart" and "My Man." Lionel Adams is a well known figure on the screen and has been associated with Vitagraph, Lubin and Famous Players.

September 15 is set as the release date of "The Purple Night," which is the story of a woman artist tired of the milk and honey life, has passionate infatuation for a man of the slums and her final awakening—too late!

"ENEMY TO SOCIETY" TOPS DRAMATIC CAREER FOR JONES

Edgar Jones, who directed the coming five-reel Rolfe-Metro feature, "An Enemy to Society," regards this motion picture as his greatest dramatic achievement. "An Enemy to Society" tops a long dramatic record for Mr. Jones, who, though but a little more than thirty years old, played important roles on the speaking stage for fifteen years and has been in motion pictures for three years and a half.

Edgar Jones was but a lad when he left his home in Steubenville, O., to go on the stage. During his fifteen years before the footlights he appeared with Kyrle Bellew in "A Gentleman of France"; he played Stephen Ghent in "The Great Divide," following Henry Miller in the role; he created the part of Marius in "The Holy City" and supported Viola Allen in "The Herfords." These roles are only a few of the high spots.

Three years and a half ago Mr. Jones left "The Herfords" to join the Lubin forces as leading man. After six months he was made a producer and for three years directed motion pictures and played his own leading roles. While with the Lubin forces Mr. Jones made many highly exploited pictures.

Mr. Jones recently joined the Rolfe-Metro producing forces where his first work is an adaptation of "An Enemy to Society" from the book of the same name by George Bronson Howard. Lois Meridith, Hamilton Revelle, H. Cooper Cliff and Henry Bergman are the stars in the picture.

KALEM PLANS NOVELTIES FOR MODERNIZING "BLACK CROOK"

In announcing their forthcoming production of "The Black Crook," the famous old sensation of the stage, it is apparent that the Kalem company is about to add another success to their long record of novelties. The revival of this extravaganza also revives a wealth of memories. Produced at the celebrated Niblo's Garden in 1866, "The Black Crook" has been presented innumerable times in every city—and in every hamlet which boasts an "opera house."

Nowadays the broadened public taste accepts the "ballet" as an essential to successful operas and musical comedies; but the introduction of "The Corps of Seventy



ROBERT G. VIGNOLA

Ladies" created a furor when "The Black Crook" was first produced. Nothing could be more wholesome than the fairy story of "The Black Crook," which Kalem is now adapting for the screen.

Kalem has planned many novelties which will have the effect of "modernizing" "The Black Crook." A star cast is being assembled and the production will be directed by Robert Vignola.

LATEST CHAPLIN COMEDY COMBINES THRILLS AND LAUGHTER

Charles Chaplin's latest comedy, "Shanghaied," might be called a "thriller," so filled is it with intense action. But while Chaplin has injected the dramatic element into this comedy, he never loses sight of his purpose to amuse the public. In every scene the Chaplin antics predominate, and when the action is leading up to a thrill and one has set himself for a stirring climax, he is suddenly jolted into an uproar of laughter, which is all the more spontaneous because of the unexpectedness of the turn of affairs.

Chaplin occupies the exalted position of assistant cook. The owner of the vessel and the captain plot to blow it up to get the insurance. The owner's daughter, hearing of the plot and not knowing that her father has concocted it, hides herself on board.

She is discovered by the captain and mate, who bind and gag her and cast her into the hold. Chaplin, ever on the look out to rescue beautiful maidens in distress, releases her. The captain and mate scuttle all the small boats except



CHARLES CHAPLIN IN "SHANGHAIED"

one, light a bomb and prepare to flee. Chaplin and the girl steal a march on them, however, and take the small boat and escape. The ship is blown to pieces, but they are saved. The Essanay Company bought an old tramp steamer to take these scenes.

WISWALL IS NOT CONNECTED WITH COLUMBIA

J. J. McCluskey is president of the Columbia Amusement Company, Denver, and Bruce Wiswall is not connected with the company, as stated in a previous issue. Mr. Wiswall, however, has a company of his own in that city, but in no way affiliated with the Columbia concern.

J. W. Early is vice-president and general manager, and Dr. E. A. Scherrer is treasurer and secretary of the Columbia Amusement Company.

TRIANGLE STARS TO BE PRESENT AT KNICKERBOCKER OPENING

Things are shaping up for the presence at the Knickerbocker Theatre opening of all the Triangle screen stars to appear that first week. They are Raymond Hitchcock, Dustin Farnum and Douglas Fairbanks. Messrs. Hitchcock and Farnum are already in town, and Mr. Fairbanks hopes to get here in late September following the filming of his second picture, "Double Trouble," at the Griffith Studio.

The report that Farnum had returned to California was incorrect. He will be in New York for several weeks to come and he says he is anxious to see himself in "The Iron Strain." It appears that that play had not been assembled by the time Mr. Farnum departed from the Ince Studio. The handsome young actor was aware that he had appeared in a number of heroic and gallant attitudes and had emotions of sorts, but his mind is hazy as to what it was all about. The Knickerbocker presentation will tell him.

"Hitchy" says he would rather see his new picture "My Valet," than eat. The only thing that will stop him is the possibility of his being presented in a "legitimate" production that night across the street from the Knickerbocker.

Horsley to Make 4th Brand Contribution to Mutual

In Six Weeks or Less He Will Bring Out Four Reel Masterpictures, Staged at the Bayonne Studios and Featuring Broadway Stars Supported by Strong Casts

WITH the release of "The Protest" on September 29 through the Mutual, David Horsley introduces his new brand of three-reel features and brings into the Mutual his third brand since he became allied with that distributing organization less than two months ago.

Later on, within the next six weeks, he will have a fourth release, this to be four-reel Mutual Masterpictures, in which prominent Broadway stars will be featured.

The brands now being produced are the Cub Comedy, the Centaur Features and the three-reelers, for which no name has so far been selected. All three releases are being made at Mr. Horsley's studios in Los Angeles.



DAVID HORSLEY GEORGE OVEY CRANE WILBUR CAPT. BONAVITA

The Cub Comedy was the first Horsley brand to make its debut on the Mutual program. George Ovey, who has been heralded by the Horsley company as the funniest man in America, is featured in these one-reel comics, one of which is released every Friday.

With George Ovey for his leading fun maker, surrounded by a company of experienced motion picture comedians, under the direction of Milton H. Fahrney, who has long been recognized the dean of comedy directors, Mr. Horsley obtained a combination which, in making a comedy every week, is one of the busiest and most effective companies on the Coast.

Mr. Horsley's second brand to be brought into the Mutual is the Centaur Features, which are two-reel subjects, featuring the Bostock animals and Captain Jack Bonavita.

While the opinion of exhibitors and the public is not yet to be obtained on these subjects, those who have seen the first release, "The Rajah's Sacrifice," at private showings and are competent to judge, agree that it lives up to Mr. Horsley's promise to present in the Centaur Features animal pictures in an advanced form.

For his three-reel features, of which "The Protest" is the first, Mr. Horsley has gathered a company headed by the popular photoplay star, Crane Wilbur, who won success by his work in "The Perils of Pauline" and other important productions.

For director he has secured Jay Hunt, for three years with Thomas Ince, and previously with Vitagraph. A Crane Wilbur picture in three reels will be released every four weeks by Mr. Horsley in the regular service of the Mutual.

Preparations are now under way for the production of the first Horsley Mutual Masterpictures, which will be staged at Mr. Horsley's studio in Bayonne, N. J. Announcement of the name of the star and of the supporting people and the director will be made shortly.

"Neal of Navy" Gets Big Ovation at First New York Showing; Triumph for Pathé and Balboa

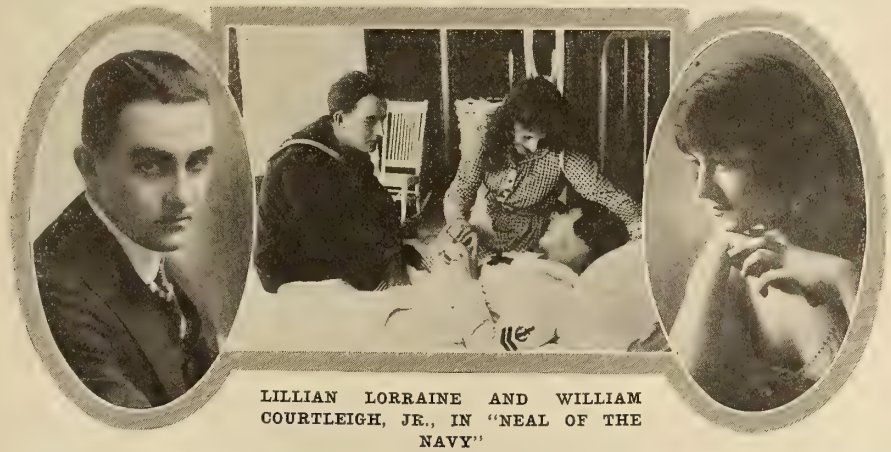
"NEAL OF THE NAVY," Pathé's new serial, had its first showing in New York at the Loew Theatres Monday night, and was received with great enthusiasm on Broadway. One of the New York newspapers in reviewing the opening of these pictures said:

"The chief character, as may be inferred from the title, is a young man who wears U. S. N. on his uniform, and to judge from the enthusiasm aroused by a first showing on Broadway, the story of his adventures will prove more popular than any of those other serials, 'The Perils of Pauline,' 'The Exploits of Elaine,' and 'The Romance of Elaine,' all issued by the same company, Pathé exchange.

"The firts chapter of 'Neal of the Navy' introduced unusual characters, in the midst of dramatic conflict, and revealed stirring scenes through marvelous photography. Even if the story had to stop after this episode, it would still be a credit to the Balboa company which made it as a master production of the Panama Films. On various occasions lavish praise has been given to the films that were brought in from Europe for their wonderful views of great scenes.

"Now there is a film 'made in America,' and equalling any of them in its pictorial value. The views it gives of Mount Pelee in eruption, with a great stream of molten lava pouring down the mountainside, have never been equalled."

The "Neal of the Navy" pictures are being filmed by Balboa at Long Beach, California. U. S. warships and training stations are being used as settings for many of the pictures.



LILLIAN LORRAINE AND WILLIAM COURTLEIGH, JR., IN "NEAL OF THE NAVY"

NEW QUARTERS FOR LAEMMLE

The Laemmle Film Service, representing the Universal Film Manufacturing Company in Minneapolis, announce their removal to larger quarters at 717 and 719 Hennepin avenue, Minneapolis, Minnesota.

Moving Picture Day Set for Exposition at San Diego

Committee Appointed for Supervision Over Event Designed for Celebration in Honor of Screen Stars, From Whom Will Be Elected a Carnival King and Queen

Special to Motion Picture News

San Diego, Cal., Sept. 6.

THE motion picture people of southern California, which means a large percentage of the men and women interested in the moving picture industry in the United States, are going to have a big day all of their own at the Panama-California Exposition on Saturday, September 11.

The plan to hold this celebration in honor of the screen stars originated with Harry F. McGarvie, the director of the new department of Exploitation at the San Diego Exposition. Mr. McGarvie, who is known to show folks all over the world, submitted to E. J. Chapin, the director-general of the fair, the proposition for Moving Picture Day, pointing out the geographical advantages of the southern California Exposition as a place where such an event successfully could be held.

Mr. McGarvie immediately began negotiations with members of the executive staffs of the big film producing companies of southern California, and the editors and publishers of magazines devoted to news of the film world. As a result this general committee was appointed to have supervision of events on Moving Picture Day: W. H. Clune, president, Clune Film Producing Company; W. S. Smith, of the Santa Monica executive staff, Vitagraph Company; James L. McGee, of the Western Selig Polyscope Company; R. F. Taylor, Bostock-Hersley studios; Frank E. Woods, Reliance studios; Kenneth O'Hara, director of publicity, Inceville; M. G. Jonas, publicity manager, Universal City; E. W. Hewston, personal representative Mack Sennett and Thomas H. Ince; Frederick Palmer, publicity manager Keystone studios; Lewis M. Head, publicity director, Major Film Company; H. O. Stechhan, publicity director, Balboa Amusement Company; Benjamin Ziedman, publicity director Mutual Film Corporation; Kenneth Magaffey, publicity manager, Lasky studios; Robert M. Yost, Jr., publicity director, Morosco studios; "Captain Jack" Poland, editor "Static Flashes"; Sycliffe A. Hill, editor "Movie Magazine"; Captain Melville, Lubin studios; Robert G. Camby, editor, "Photoplay Art Magazine"; Jack Sacker, manager, "Photoplayers' Weekly"; C. W. Pope, New York "Morning Telegraph"; Clark Irvine, "Moving Picture World"; and J. C. Jessen, Motion Picture News.

In addition to the foregoing, there will be a committee of writers of scenarios, consisting of Roy L. McCardell, author of "A Diamond from the Sky"; Harry Williams, Vincent Bryan, Jean Schwartz, and other creators of Keystone comedies, and some of the directors of photoplay masterpieces who have made southern California famous.

In order to add generally to the gaiety of the event and to promote interest among the motion picture stars, a voting contest was organized to elect a king and a queen to rule over the festivities. This contest is being conducted through the newspapers of Los Angeles and San Diego, each of which carried each day a voting coupon on which the name of the favorite can be written.

The committee to have charge of the vote counting for the motion picture favorite for king and queen on Motion Picture Day, September 11, is composed of President G. A. Davidson of the exposition; Mayor C. E. Sebastian, of Los Angeles; Mayor E. M. Capps, of San Diego; President Robert N. Bulla, of the Los Angeles Chamber of Commerce; President Carl Heilbron, of the San Diego Chamber of Commerce; President D. F. Garrettson, of the First National Bank of this city; and President Marco H. Hellman, of the Hellman Commercial Trust and Savings Bank of Los Angeles.

Among the leaders in the voting are: For king, Francis X. Bushman, Charlie Chaplin, J. Warren Kerrigan, Fred Mace, Roscoe Arbuckle, Victor Moore and Irving Cummings; for queen, Blanche Sweet, Mary Pickford, Mabel Normand, Marguerite Snow, Dorothy Gish, Anita Stewart, Mae Marsh, Bessie Barriscale, Marguerite Clark, Theda Bara, Mary Fuller, and Vivian Rich.

Allen H. Wright.

Record Crowd Sees Kleine's "Spartacus"; Modest Altschuler Arranges Music for Showing

WHAT is probably one of the the largest gatherings that ever witnessed a moving picture performance, was the monster crowd that packed the great amphitheatre at Chautauqua, N. Y., last week to see George Kleine's "Spartacus."

The production was the biggest event in the season of Chautauqua. The great drama of Roman life thrilled the immense audience to enthusiasm, assuring a continuation of the novel innovation of motion pictures in this famous center of art and learning.

One of the interesting features of the performance was the incidental music. Modest Altschuler, who originally arranged the score for George Kleine shortly after the subject reached America, and who, with his marvelous symphony orchestra of fifty startled Chicago critics when the film was given its initial presentation at the Chicago Auditorium at that time, was engaged by the Chautauqua.

Altschuler at all times held his orchestra under an expressive direction and rendered what the Baltimore "American" terms "the greatest accompaniment any motion picture ever had."

The crowd ran into the thousands. Long before the overture every seat had been taken and hundreds were in line four deep in the aisles and standing spaces.

Says the Baltimore "American": "The film itself is one of the triumphs of motion picture photography. Many familiar Roman settings were seen, including the Circus Maximus, the Appian Way, the hills above Rome and the Senate Chamber, all accurate with respect to furnishings and detail.

"Mr. Altschuler rendered a beautiful score. In the first act a beautiful love motive for Spartacus and Narona rose to passionate heights. Pompous military marches for the Roman soldiers, wild dances for the feasting and drinking scenes and a wonderfully worked up climax motivating the rebellion of Spartacus and the gladiators thrilled the great audience to its feet.

"During the second act there was spirited dramatic incidental music as the gladiators climbed over the cliffs, and stirring marches for the victors after the battle. In the last act came a new theme indicating the despair of Spartacus when accused of the death of Crassus, another expressive death scene and funeral march, weirdly affected music for the conspirators, all working into a final climax at the end of the picture."



THE CROWDS AT THE CHAUTAUQUA VIEWING GEORGE KLEINE'S "SPARTACUS"

Bucolic Retreat Mantell's Ideal Rest from Stage

Tragedian's Slogan Might Be "I Love the Footlights, But Oh You Cows and Chickens"—to Say Nothing of the Horse with Pedigree Long as Noah's

A FOREIGNER coming to America in summer in search of the ideal country gentleman, and landing in New York, would have only to convert a Sandy Hook boat into a Diogenes tub, and finish his quest at Atlantic Highlands, N. J. For there, on the pretty little estate of Brucewood, with its cozy country mansion, he would discover Robert Bruce Mantell, considered by many the leading living American tragedian.

Though scarcely more than twenty miles from New York, the village of Atlantic Highlands might be a thousand. There is



GENEVIEVE HAMPER

nothing about it of the hurry and bustle that characterizes the busy manufacturing towns within more than twice that radius in most every other direction from the great metropolis.

It is on one edge of this village that Robert Mantell has his estate of some ten or a dozen acres. Brucewood proper resembles in appearance the big country estate of England. It is a large plot of woodland, tamed by the expert hand of the landscape gardener, and ornamented with numerous flower beds. In the middle of it is a big, comfortable house, and down a little hill to one side are a gymnasium and a barn.

In front of the barn is an old-fashioned wellhouse, hung with two buckets which alternately dip water from the coolest underground spring in the whole vicinity.

Adjoining Brucewood is another estate, Maywood, acquired later by Mr. Mantell, and it is here that are found his cornfields, orchards and pasture land.

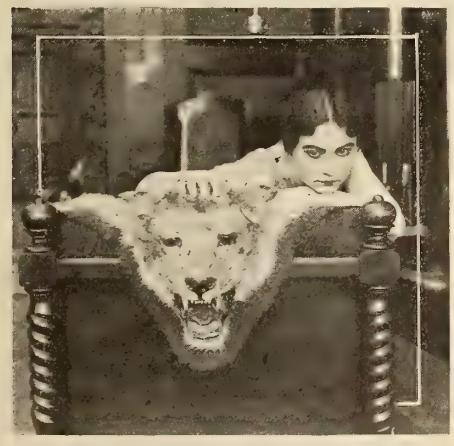
Both Brucewood and Maywood are surrounded by artistic rail fences of Mr. Mantell's own designing. It is on this estate that Mr. Mantell spends his summers in the midst of a happy family. And he has made it all so comfortable that he actually spends his time there.

Mr. Mantell is a great lover of horses, and he has three as fine as can be found anywhere around Atlantic Highlands. Two of them constitute a match team which he uses for carriage horses when he wants to drive out, and which John uses to plow the little field. It is a safe bet that there is not a finer team of plow horses in America.

The third is a young race horse with a pedigree as long as Noah's.

UNIVERSAL FINDS MAUD GEORGE A VALUABLE ASSET

Although she has been with the Universal only a comparatively short time, Maude George, who plays the role of Muriel Evers in the film production of Joseph Medill Patterson's novel, "A Little Brother of the Rich," has proved herself to be of inestimable value to the west coast directors. Her services are constantly in demand by a score of directors, but the producers of Broadway



MAUDE GEORGE

Universal Features have been given first preference.

Miss George appears in "Business Is Business," in which Nat Goodwin is featured as the wife of Isidore Lechat, a particularly thankless role. Miss George showed her histrionic ability in the leading role in the Smalley's second picture, "A Cigarette—That's All." Later she proved her willingness to undertake the dangerous feat in her dive from the bridge over the Universal's artificial lake, in Turner's production of "The Scarlet Sin." In "Both Sides of the Cross," soon to be released by the Universal Miss George also enacts the lead.

AL RAY YOUNG IN YEARS, BUT OLD IN EXPERIENCE

Al Ray, the young director-general of the Federal Film Company, recently celebrated his twenty-first birthday by starting work on a two-reel production, one of the Federal Special Films that are to be released through the Associated Service.



AL RAY

Ray started his screen career playing child parts with the old Biograph Company.

Later he kent into vaudeville with a sketch entitled "Breaking Into Society," which he wrote himself, and which proved a great success financially. During a layoff he played in several comedy films, and liking it so well he gave up the stage, and went in for pictures altogether. He has played with numerous companies including Ramo, Vitagraph, Champion, Royal, Drako, Keystone, Comedy, and many others.

His directing attracted considerable attention, and he was signed up by the Comedy Film Company, of Galveston, Texas, but their studio burnt down, when he had been there but five weeks. The Federal Film Company then signed Ray, and he has been with them ever since.

TRIANGLE'S NEW YORK OFFICES MAY BE CONSOLIDATED

It is rumored that the New York general offices of Triangle Film Corporation will be consolidated. Many thousand feet of space in one of the largest skyscrapers devoted to film managerial offices are being contracted for. At present the executive offices are on the seventeenth floor of the Masonic Temple building, while the publicity department is in the Longacre building.

A decided innovation is that very little office space will be used in the Knickerbocker Theatre, which will be the first one of the model theatres to open on or about September 23. Every particle of available space in that historic playhouse will be utilized for the comfort and convenience of the patrons.

ROBERT WARWICK SIGNS WITH WORLD FILM FOR TWO YEARS

Robert Warwick, the man whom Charles Frohman and David Belasco selected to play the leading role in their all-star revival of "A Celebrated Case," has deserted the speaking stage for the motion picture drama. Mr. Warwick has signed a contract with the World Film Corporation which binds him to appear in that company's productions for the next two years. This means that for that time Mr. Warwick will not appear in the speaking drama and that all of his appearances will be in features released by the World Film.

During his career on the speaking stage Mr. Warwick was associated with the leading producers. He was born in San Francisco and his first work toward a theatrical career was with operatic ambitions. A throat affection made it necessary for him to abandon this work. His rise in dramatic work was rapid. He became associated with such producers as William A. Brady, David Belasco, John Cort and others and following his appearance in "A Celebrated Case" he scored a marked success as leading man for Miss Frances Starr in "The Secret."

Mr. Warwick has already appeared in seven World Film plays. Among these are "The Dollar Mark," "The Man of the Hour," "Alias Jimmy Valentine," "The Man Who Found Himself," "The Face in the Moonlight," "The Stolen Voice" and the forthcoming feature "The Flash of an Emerald."

FREDDIE WELSH PLANNING ENTRY INTO PICTURE FIELD

Freddie Welsh, lightweight champion of the world, recently visited Universal City where he consulted with Director-General McRae regarding his contemplated entry into the motion picture field. Freddie has no desire to oust Warren Kerrigan from his niche in the moving picture hall of fame, but he harbors the impression that he could "put the punch" into a feature if given the chance.



MR. AND MRS. FREDDIE WELSH

"If I am still the champion of the world at the end of another year, during which I expect to have a number of interesting fights," declares Freddie, "I will retire from the ring and go into moving picture work. Then I'm going to buy a home and build a sanatorium like Muldoon's. I have long had in mind the establishment of an institution of that sort and am putting my money aside with that end in view."

Welsh was accompanied on his tour through Universal City by Mrs. Welsh and his sister-in-law, Bertha Weston.

WILL NOT RETURN TO FROHMAN, SAYS BILLIE BURKE

Miss Billie Burke, the Triangle star, on her arrival in Chicago recently received one of the greatest receptions ever given to a celebrated actress. Representatives of practically the entire Chicago press met the Twentieth Century Limited and asked Miss Burke many questions about her screen and stage plans. The most important news she gave out was that she had definitely broken with the Frohman firm and did not intend to return to them after the Los Angeles trip for the Triangle.

Her first vehicle in Thomas H. Ince's studios will be a Scotch comedy. Miss Burke's ward, Miss Cherry Carlyl, will have a part in it. Even little Ziegy, the fluffy terrier whom the vivacious star has cunningly nicknamed after her husband, Florenz Ziegfeld, will do a small turn.

MUD SAVES TRAVERS FROM DEATH IN AUTO ACCIDENT

Richard C. Travers, who takes the role of Don John in Essanay's six-act production, "In the Palace of the King," written by F. Marion Crawford, narrowly escaped death in an automobile accident at the Naval Training Station, near Waukegan, Ill. He turned a sharp corner going at a high rate of speed. The road was oiled and slippery. The auto skidded, struck a rock at the side of the road and turned turtle. Travers was pinned under the car. Fortunately the ditch was muddy and half full of water. Travers was pinned down in the soft mud and nearly strangled before his companions pulled him out.

FINAL SCENES FOR "LONESOME LUKE" SERIES MADE

The Rolin company at Los Angeles have made the final scenes for the "Lonesome Luke" series released by Pathé on the Phunphilms brand. This episode is laid in a shoe store wherein Luke, as a clerk, has many battles with a rival for the love of the fair wrapping-clerk, played by Miss Beebe Daniels. H. C. Lloyd appears in the name part supported by Harry Pollard as the rival, and Gene Marsh. The tenth of the series concerns Luke's work as a janitor in a fashionable apartment house. Hal E. Roach, president of the Rolin company, is in charge of direction and is assisted by Arthur Harrison.

COMEDIAN DON IS NOW MEMBER OF LUBIN STAR

Lubin of Philadelphia announces the engagement of David L. Don as a comedy star. Mr. Don has an enviable record as a light opera comedian, having played leading roles in "The Girl from Paris" with Louis Mann; "Adonis" with Henry Dixie; "The Belle of New York"; "The Merry Whirl"; "The Belle of Bohemia," and other famous Broadway productions.



DAVID L. DON

Mr. Don began his public career as an acrobat with a circus at the mature age of nine. Then he deserted the sawdust and became an interior decorator and scene painter, and eventually a professional ball player. In the course of time he became a minstrel with the original Barlow, Wilson, Primrose and West Company on their first tour of the country.

Now he is featured in Lubin comedies being filmed by Edward McKim, the new Lubin director.

MANHATTAN STREETS AT MIDNIGHT FILMED FOR STERLING RELEASE

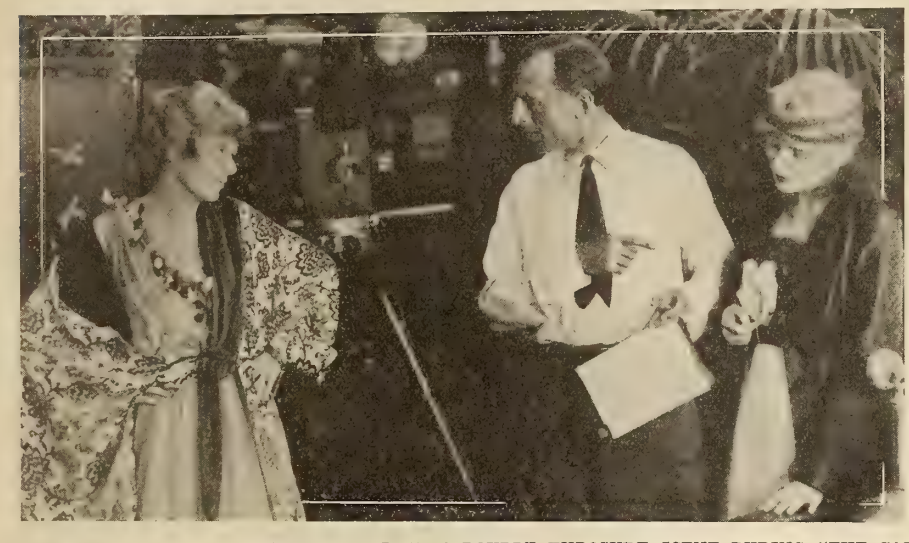
The Sterling Camera and Film Company have a good New York detective story in their five-part feature film production, "The Game of Three," which was announced in Motion Picture News as being released September 1.

Barney Gilmore and Lillian Niederaur, two well known and popular stage stars, are featured, being assisted by E. F. Roseman, Roy Gahris, Frank Stone, John Sharkey, George Henry, Roy Applegate, Violet Stuart, Mabel Wright and Grace Norman. There are three hundred scenes of interiors, street and water front scenes in and about Manhattan Island, among which are several New York street scenes actually photographed at midnight.

"The Game of Three" is being distributed by state rights on a unique plan in which the state right exchange is liberally considered. A line of advertising material has been provided, consisting of one, three and six sheets lithographed in colors; 8 x 10 lobby photos; slides and heralds.

Hidden Psychic Art Talent Is Found in Blanche Sweet

DeMille and Reicher, Directing Actress in Dual Personality Roles, Find a Latent Faculty of a High Order for Interpreting Female Dr. Jekyll and Mr. Hyde Types



BLANCHE SWEET AND FRANK REICHER IN A DOUBLE EXPOSURE SCENE DURING "THE CASE OF BECKY"

SINCE her appearance as the star in the photoplay production, "The Secret Orchard," Blanche Sweet, of the Lasky Feature Play Company, and one of the Paramount stars, has passed through a peculiar transition in her work as a screen artist. Miss Sweet, with only a few others, relatively, occupies a unique place among popular motion picture stars, as she is essentially of the screen and never appeared on the legitimate stage except in small roles and for only a short time.

With "The Secret Orchard" Miss Sweet started a series of dual characterizations in her work for the Lasky company. In this play she appears as a young woman of refinement and sweet nature underneath whose calm poise lies a personality which is the result of pre-natal influence. In the screen version of "The Secret Orchard" this phase of the girl is only suggested, but nevertheless it is important.

In her next Paramount picture the Lasky-Belasco production, "The Case of Becky," Miss Sweet actually plays two different persons—Becky, who is mean and mischievous, and Dorothy, who is sweet and good. Here, again, pre-natalism figures as the cause of this strange feminine phenomenon as Dorothy's mother when a girl ran away with a hypnotist and for years was the subject of his wierd power.

"The Case of Becky," which is by Edward Locke and which in dramatic form ran for a whole season in the Belasco theatre, New York, is considered by David Belasco to be among his best productions.

Frank Reicher, who is one of the best known players on the American stage and who was stage manager for several years for the late Henry B. Harris, is the Lasky director under whom Miss Sweet has acted her past several roles, including "The Secret Orchard" and "The Case of Becky."

Mr. Reicher, with the utmost co-operation from Cecil B. DeMille, director general of the Lasky Company, has been developing Miss Sweet's powers in the direction of dual characterizations even further than revealed in the two plays above mentioned. In her next Paramount picture after "The Case of Becky," Miss Sweet, it is learned, will act throughout a long feature play as "sisters."

The accompanying photograph is one of the most interesting ever made in a motion picture studio. It shows a double exposure with two views of Blanche Sweet and in between is Mr. Reicher. The question is, where was Mr. Reicher when the two exposures were made?

HAMILTON AND PARSONS IN NEW YORK CITY

G. P. Hamilton, who resigned from the presidency of the Albuquerque Film Manufacturing Company, and William Parsons, president of the National Film Corporation, who left the Pacific Coast a few days ago, are now in New York City.



RICHARD BUHLER, WHO HAS JUST JOINED THE RANKS OF LUBIN STARS

SECOND RIALTO FEATURE ABOUNDS IN THRILLING SITUATIONS

Thrilling situations crowd one upon another throughout the three reels of "The House With Nobody in It," second of the Rialto Star Features produced by the Gaumont Company for release in the regular Mutual program September 22. In this stirring drama, Ivy Troutman, popular young Broadway favorite, recently engaged by the Gaumont Company, makes her initial appearance as a Mutual star. She is supported by a cast which includes Bradley Parker and Frank Whitson.

"The House With Nobody in It" was prepared for the screen by the Rev. Dr. Clarence J. Harris, Gaumont editor, and was produced under the direction of Richard Garrick, Gaumont director.

The story of the photodrama centers about an exclusive home maintained by an aged woman, of whom her beautiful young daughter is her sole companion. At the death of her mother, the girl, now penniless, goes into the world to seek a living. A bachelor artist who scorns women meets the young girl by accident and finds himself facing the girl of whom he has so frequently dreamed but whom, he told himself, never existed outside of imagination.

Later the now deserted mansion becomes the center of unexplained and continued flashes of lights, which appear every evening after dark. These mysterious flashes lead to reports that the house is haunted and the populace shun it as they would the plague. Many and varied are the experiences that meanwhile befall the young girl.

TRIANGLE AUDITOR BEGINS NEW DUTIES

P. M. Brinch, former chief auditor with the Mutual Film Corporation, who recently returned from his honeymoon, has taken up his duties as auditor of the Triangle Film Corporation.

Mr. Brinch entered the film business in 1907 with Pathé Freres, remaining with that company until 1910. He visited the Pathé plants in France, and while on the continent made trips to Russia, Belgium and Germany for the study of film conditions in those countries.

He returned after a six months' absence, and later became connected with the General Film Company as assistant auditor. He was made traveling auditor and visited every city in the United States and Canada where a film exchange was operated. After four years with the General Film he joined the forces of the Mutual.

KLEINE ESTABLISHES OFFICE IN NEW ORLEANS

Increasing business throughout the Middle South and in particular in the immediate neighborhood of New Orleans has made necessary the establishment of a George Kleine office in that city. This territory, which up to the present has been handled by the Atlantic branch, will be in charge of Howard Gail, with offices at 103 Nola building.

CORT TO PRODUCE HESSER'S "TRIUMPH OF VENUS"

Production work is just being started by the Cort Film Corporation, John Cort, president, on the "Triumph of Venus."

The scenario was written by Edwin Bower Hesser and it is planned to make a seven or eight-reel picture out of it, the spectacle to be staged mainly in the White Mountains, under the production and supervision of the author. The story embraces a cycle of all the best known legends of Venus, the goddess of love and beauty, as well as practically all the major deities of ancient Greek mythology, including Jupiter, Juno, Diana, Apollo, Mercury, Vulcan and Cupid.

A souvenir book containing over 200 illustrations from the film will be issued simultaneously, being entirely published in the rotogravure process.

A special advertising campaign is also being arranged, lithographs ranging from 24 and 12 sheets to the regular motion picture sizes to be made. Photographic frames with 16 by 20 inch prints will also be used. There will be 100 photographs to each set and they will be treated with a color toning process.

Contracts for the production were arranged by Sanger & Jordan, of 1432 Broadway, New York, the play brokers who are handling all of Mr. Hesser's photoplay scripts.

PASSING OF MILWAUKEE CABARETS A BOON TO EXHIBITORS

Milwaukee's cabarets are a thing of the past. Not a cabaret entertainment exists in Milwaukee—not even in the most famous of the downtown establishments—and the result is that the business at the photoplay houses has taken a decided increase.

The cabaret entertainment in Milwaukee had gone beyond all common sense bounds. At some of the places it was possible to see a complete six-act vaudeville show for the price of one or two beers.

The cabarets were a very unfair form of competition, not being compelled to abide by the same fire laws as the theatres. When the Wisconsin legislature passed the Stemper bill giving the Chief of Police full power to decide what saloons were to receive licenses, Chief Jansen announced that no saloon, restaurant or cafe having a cabaret of any description would be given a new license.

"THE SALAMANDER" CAST COMPLETED

The B. S. Moss Motion Picture Corporation have finished selecting the players to appear in "The Salamander," visualized from Owen Johnson's novel and play, which will be released shortly.

The cast contains the names of such prominent artists as Ruth Findlay, John Sainpolis, Iva Shephard, Edgar L. Davenport, J. Frank Glendon and J. Elbert Hall.

In some of the big scenes in the photoplay, the services of several hundred players will be utilized.

The producing of the feature has been entrusted to Arthur Donaldson.



TRUE BOARDMAN
Who will enact the title role in "Stingaree," the new Kalem Series

PHILADELPHIA "TELEGRAPH" SELECTED BY PARAMOUNT

The Paramount Pictures Corporation has awarded the contract for their extensive publicity campaign to be made in "The Evening Telegraph" of Philadelphia. The tremendous growth and development in the motion picture business is no more noticeable in any other city than in Philadelphia.

This development is due largely to the co-operation of "The Evening Telegraph," whose management prophetically foresaw the development of this industry, to which it has given its columns to furthering the advancement of the silent drama.

The motion picture editor of "The Evening Telegraph" is Frank V. Armato, a very efficient and enthusiastic exponent of pictures and the picture industry.

SUGGESTS CENSOR OF PICTURES IN MSS.; NOT PRACTICAL, SAYS SELIG

Mrs. Earl Rogers, of the moving picture commission of Los Angeles, California, according to reports, would draft an ordinance that shall provide for the censorship of films in manuscript thus doing away with Boards of Censors.

William N. Selig, president of the Selig Polyscope Company, according to an interview published in the Chicago "Herald," says he does not believe the plan is practical. "Changes are frequently found necessary in producing a scenario," said Mr. Selig. "It does not seem to me a censor board could pass on a picture from the manuscript. Things do not always materialize on the screen as we plan in the written version." J. A. Berst, general manager of the Selig Company, was of the same opinion.

BINDER IS NOT CONNECTED WITH EFFORT TO PROTECT "EXTRAS"

Following the announcement that a central employment agency to protect motion picture "extras" from rapacious agents would be organized—the Equitable Motion Pictures Corporation taking the initiative—J. W. Binder, whose name was mentioned as "permanent secretary," was asked for an outline of his intended activities in that connection.

Mr. Binder emphatically denied that he had anything to do with the project.

"I was not at the meeting," said Mr. Binder." And I am not to be made 'permanent secretary.' I have my hands too full organizing the Motion Picture Board of Trade. And as I am not connected with the National Board of Censorship any more, even that statement is wrong. Aside from these minor details it is a good story.

"This doesn't mean, of course," added Mr. Binder, "that I am not interested in the conditions under which extra people are hired, as a trade problem. I am."

Bonavita Fights Lion in Darkened Room for Second Centaur Release

FOR the second Centaur release of Thursday, September 23, David Horsley presents "The Woman, the Lion and the Man," a drama in two reels relating an episode of life in the animal arena. This release, in point of thrilling punch, is pronounced even more effective than "The Rajah's Sacrifice," which in intensity of power to claim and to hold attention has been proclaimed by film critics the most remarkable ever obtained in an animal picture.

As in "The Rajah's Sacrifice," the Bostock animals and Capt. Jack Bonavita are featured, and again this combination stages some sensational animal scenes. In "The Woman, the Lion and the Man," the climax is a fight in a darkened room between a crook named Mancey (played by Captain Jack Bonavita), and Nero, the most ferocious of the Bostock lions. This situation is brought about by Mancey's demands upon Mrs. Fairfield, a lion trainer, for money to keep him silent about the past history of her father, whose downfall and death he caused. Mrs. Fairfield's husband, also a lion trainer, overhears Mancey's demands and when Mancey calls at the Fairfield home that night to take the money which Mrs. Fairfield has promised, Fairfield liberates Nero, who springs upon the intruder and crushes out his life.

Another especially thrilling scene in "The Woman, the Lion and the Man" is that in which Mrs. Fairfield, while going through a performance with her lions, recognizes Mancey in the crowd. Overcome with emotion at the sight of the man she swoons, while the lions, free of their trainer's eye and rod, close in upon her. Fairfield, realizing his wife's danger, jumps into the arena, and amid the commotion of the audience saves her.

Besides the Bostock animals and Captain Jack Bonavita there appear in this picture Charles Gay, Mlle. Ottawa, Ray Watson, Herr Batty and Madam D'Orsey in the principal roles. Capt. Jack Bonavita and Frank Montgomery directed.

SOME OF THE SCENES THAT MAKE EQUITABLE'S PRODUCTION OF "TRILBY" AN INTERESTING RELEASE



TRILBY, THE MODEL | TRILBY, THE WORLD-FAMOUS CONTRALTO | TRILBY, THE WOMAN

"TRILBY"

(Equitable—Five Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

THE Equitable Motion Picture Corporation's film production of "Trilby," based on the Paul Potter stage version of de Maurier's famous novel, was given its trade showing at the Forty-fourth street theatre, New York City, on Monday evening, September 6.

The importance of the event had been heralded in film circles for sometime previous, with the result that the audience was a representative gathering of theatrical and film people.

Everybody went away with the feeling that he had witnessed one of the best pictures of the year. In many respects it was better than the spoken play. Many scenes impossible to treat on the boards were given satisfying pictorial exploitation. The whole drama was presented with due regard to the requirements of technique, the sequence of plot development moving forward with a certainty of touch that is a tribute to the scenario writer and the director.

The inimitable Clara Kimball Young was cast for Trilby, and in the rendition of the part she added to her histrionic laurels. Some of the best things accredited to this famous screen actress were registered in this subject. She portrayed the attributes of the character with all the delicacy of feeling and emotional appeal called for by the requirements of the part. Clara Kimball Young made Trilby measure up to the average person's conception of the character in the book, a very difficult thing to do with the majority of fiction personages.

Ability, grace, beauty and finished acting, the result of years of training—all these Clara Kimball Young has brought to the role, making it one of the parts by which she will long be remembered among motion picture audiences.

Her work will have the effect of sending old readers back to the book with a desire to renew acquaintance with the simple, touching story of the artists' model in the Paris Latin Quarter, and creating a desire among those who have not already read "Trilby" a wish to peruse the novel. In both cases, the spectator will want to see the picture again.

Wilton Lackaye, who created the stage part of Svengali, the wandering, erratic musician, gifted with the sinister power of hypnotism which he exercised over Trilby, probably exceeded his own former acting in his present assumption of the role.

Paul McAllister gave a pleasing characterization of Gecko, the pupil of Svengali over whom the master casts an uncanny spell, inducing the young musician to aid in the scheme to make Trilby a great singer for the enrichment of their own purses.

Chester Barnett made Little Billee, the youngest of the Studio Three Musketeers, a likable person. The supporting cast gave the principals able support.

The Paris scenes, made in this country, are excellent examples of motion picture studio ingenuity.

The musical accompaniment to the picture on the opening night was impressive. It was arranged by S. L. Rothapfel, former manager of the Strand theatre, New York City, who also arranged the musical program for the first part of the entertainment, an exhibition of war pictures, entitled "With the Fighting Forces of Europe."

"THE CURIOUS CASE OF MEREDITH STANHOPE"

(Kalem—Two Reels)

REVIEWED BY WILLIAM C. ESTY 2D

MEREDITH STANHOPE, a famous artist, is infatuated with a mercenary actress known as The Firefly. This woman dupes him into giving her valuable paintings. He introduces her to his invalid friend, Eustice Kennedy. Kennedy also comes under the woman's spell, and Stonhope discovers the two in a compromising position.

Disillusioned, he is about to commit suicide, when a country boy who aspires to be an artist asks Stanhope to teach him painting. Believing in the transmigration of characteristics, the artist wills his health as well as his art treasures to Kennedy, and takes his protegee to another city.

Kennedy, persuaded that he can now become healthy, actually becomes so. The actress prevails upon him to sell Stanhope's pictures at auction. The artist returns to his home in time to stop this proceeding and to marry Kennedy's sister, whom he now recognizes to be in love with him. Kennedy, believing that the artist has returned to take back his vitality, falls dead.

The cast is very well balanced, and in spite of occasional unrealities, the action is made convincing.

The title role is played by Harry Millarde, while Arthur Albertson takes the part of Kennedy. Other parts are played by Alice Hollister, Stockton Quincy and James B. Ross.

"THE COUNTRY PARSON"

(Biograph—Three Reels)

REVIEWED BY WILLIAM C. ESTY 2D

ALTHOUGH acted in America by Americans, this adaptation of Balzac's tragic love story of the same name has a flavor undeniably French. The sets and outdoor scenes are so well selected that an Old World atmosphere is created, and the prototypes of the characters represented by the actors may be found in any French province.

Veronique Sauviat, a romantic girl in love with Jean Tascheron, is forced into a loveless match with an old man who abuses her. Tascheron wishes to take her away, and to get the means, goes with her to rob an old miser. The miser appears, and Jean is forced to murder him to save Veronique's good name.

The crime is traced to Jean and he goes to the guillotine, while Veronique must suffer the living hell of remorse.

Louise Vale makes an emotional Veronique, and Franklin Ritchie is the ill-fated Tascheron. The cast also includes Charles H. Mailes, Jack Drumeir, Clairette Clair and Gretchen Hartman. Travers Vale is responsible for the very able directing.

DRAMA VIES WITH ANIMAL COMEDY IN CURRENT UNIVERSAL RELEASES



"JOE MARTIN TURNS 'EM LOOSE"—NAT GOODWIN IN SCENE FROM "BUSINESS IS BUSINESS"—"THE WOUND WILL NOT BE SERIOUS" (HERBERT RAWLINSON AND ANNA LITTLE IN "THE QUEEN OF HEARTS")

"BUSINESS IS BUSINESS"

(Broadway Universal Feature—Five Reels)

REVIEWED BY OSCAR COOPER

FULL scope is given Nat Goodwin for the exercise of power over laughter and tears in this screen adaptation of Octave Mirbeau's famous French tragedy, and Goodwin avails himself fully of his opportunities in both instances. As a swaggering, cold-hearted millionaire, newly risen to the estate of riches, he is convincing throughout, and registers his pantomime with all the ease he has so often displayed on the stage. Especially effective are his moments of subtle comedy, so that if the piece had been confined entirely to humor the tsar would have carried it safely and securely.

But the plot must not be understood as comic, for it is quite the reverse. Isidore Letchat (Nat Goodwin), afflicted with the belief that business is the most important thing in the world, makes an attempt to bargain his daughter, Germaine, to a nobleman who has lost his wealth. Germaine, with a mind of her own rebukes her father as a modern Judas, and fortified with a love affair which brings motherhood almost before it brings marriage, blocks her father's scheme.

Lechat appeals to his wife for aid, but she refuses to be party to his plan and deserts him. Always resourceful, Lechat turns for solace to his favorite son, Xavier, a gilded youth, nominally a student in Paris, but chiefly a frequenter of Parisian cafes. He offers Xavier the gift of a gold mine in French Africa, if Xavier will influence a Government official, father of Xavier's boon companion, to remove a restriction that forbids the ownership of mines within military lines.

This Xavier accomplishes, but Isidore's further effort to sell his son to a marriage of noble rank collapses through the death of the son in an automobile accident on the road to Monte Carlo. Then Lechat, overwhelmed by the death of his son, and the accidental shooting of his mistress, sinks back in his chair, recalling his daughter's taunt: "And my own child called me Judas."

Then it is that Lechant sees, as his heart fails, a vision of the betrayal of Christ by Judas at the Last Supper, and the whole sordidness of his life is revealed to him.

Now this, you will agree, is not comedy. Nevertheless, the scenes of violent death in the production are slender in effect as compared with those in which Lechat disports himself: in a holiday mood, he drives away a family of tenants because of the birth of a child; or he is a gay figure in the cafes of Paris; or else he is the incarnation of a playful old dog in the apartments of his mistress; or, finally, he takes fiendish delight in outwitting a couple of crooks in the gold mine transaction.

All of which makes it quite evident that audiences will be glad to see Mr. Goodwin's abilities displayed in pictures that call for a fuller exercise of subtle comic pantomime than is possible in "Business Is Business."

Hobart Bosworth gives a dignified and wholly satisfying interpretation of Christ in the flash showing the Last Supper scene. Gretchen Lederer as Celeste, Lechat's mistress, Wellington Playter, as an impecunious nobleman, who enters Lechat's employ, and Mlle. Marguerite as Germaine Lechat, are entirely capable, and the rest of the cast serves as an excellent background for the star.

The photography is nearly everywhere adequate. Perhaps a little more care could have been taken with the interiors, particularly the Monte Carlo set which lacks the richness usually given scenes of the sort. F. McGrew Willis wrote the scenario, and Otis Turner directed.

"THE INCORRIGIBLE DUKANE"

(Famous Players-Paramount—Four Reels)

REVIEWED BY PETER MILNE

COMEDY and melodrama are the chief ingredients of this feature which tickled and thrilled, but mainly tickled the audience of the Broadway theatre during Labor Day week. It's John Barrymore in the title part, who cavorts gaily throughout the four reels. But he isn't so incorrigible after all; in fact, Dukane fearlessly defies old Noah Webster, the well-known compiler of dictionaries, by completely reforming before the termination of the picture.



THE FUTURE BOSS OF THE DUKANE CONSTRUCTION COMPANY

Really "The Incorrigible Dukane" is a feature that will heartily amuse any variety of audience in the country. Mr. Barrymore's performance verges on the slapstick at times and is very funny whatever tactics he resorts to. The supporting cast, considerably well subordinated to the star, is capable of any situation that arises. William T. Carlton, Helen Weir, Stewart Baird and William MacDonald comprise the principal support.

The picture is based on the play by George C. Shedd and contains a wealth of comical situations and several of the melodramatic sort, all of which materially assist Mr. Barrymore in his unique manner of reaching his audience.

Dukane, the wayward son of a contractor, goes west to take charge of the construction work on a dam. While Dukane sleeps

peacefully, a tramp makes away with his clothes and leaves his own, which are hardly worthy of that dignified appellation. Arriving at the dam, unwillingly incognito, Dukane is laughed at when he informs the superintendent that he is the boss's son. However, he is given work. But Dukane's disguise serves him in good stead, as he discovers that the superintendent employs crooked business tactics.

At length he succeeds in convincing half of the employees that he really is younk Dukane, and then follow some exciting battles for possession of the dam. Dukane finally wins out and is able to turn the rascally superintendent over to his father.

Of course most of the comedy happens while Dukane meanders about attired in the tramp's raiment. He is very funny nursing his sore foot and his sweetheart's hat, which he carries close to his bosom. And that reminds us that there is a little love story thrown in with the comedy and the melodrama, all of which combine to make "The Incorrigible Dukane" an enjoyable feature.

"JOE MARTIN TURNS THEM LOOSE"

(Rex-Universal—Two Reels)

REVIEWED BY PETER MILNE

THIS is an animal picture, but not an animal drama. It is a comedy and one of the most startling forms of humorous amusement that we have ever laid eyes upon. Many dramas featuring carnivori become vapid as time goes on, chiefly because their principal players refuse to enter into the spirit of the thing. But such is not the case with "Joe Martin Turns Them Loose," for the wild beasts allowed to freely ramble about during the exposition of two thousand feet of film, do so with an unusual display of ferocity, which strikes terror into the hearts of the poor humans in the pictures but makes the spectator heartily laugh and wonder who had the nerve to do it.

A pet orangoutang bearing the dignified name of Joe Martin perpetrates the deed that is responsible for the confusion and laughter that lies in the two reels. Joe just for diversion opens the gate of every animal cage in the circus and consequently the wild beasts wreck an entire town.

An elephant shoves the police station in the river, tigers enter a millinery establishment and completely devastate its contents as well as petrifying the occupants, several bears wreck a delicatessen store, an entire boarding house is thrown into pandemonium by the unheralded entrance of all varieties of animals. All this and a lot more that is both thrilling and funny.

Paul Bourgeois, the noted animal trainer, prepared the scenario and produced the picture with the assistance of Rex de Rosselli. It is evident that Mr. Bourgeois fully understands the whims and eccentricities of the inmates of the jungle, but even so it is a wonder that he and all the rest of the players who dared poke their heads within camera range are alive today.

"Joe Martin Turns Them Loose" is really one of the most novel pictures that have ever held the screen. It will please the public because of the wonderful daring of the humans who appear and its many humorous incidents, each one of which is as novel as the picture itself.

"NO ONE TO GUIDE HIM"

(Keystone—Two Reels)

REVIEWED BY HARVEY F. THEW

MANY a true word is flashed upon the screen. In this instance it is absolutely true. He had no one to guide him, and so he wandered from bad to worse, into the frying-pan; he lost all moral sense, sense of location, proportion, his grasp on known cosmic properties, his watch and his equilibrium.

Automobiles whirled him from the scene of his domestic infelicities, and from the retribution for his commercial peculations; panel doors opened before him, trap doors sprung under him; minions of the law rose up around him, tattered and dog-bitten; but Fate spread its pinions over him like a borrowed umbrella, and a sword and pistol are thrust into his hands, together with a knowledge of the workings of the trap door, so that the pursuers are confounded.

If, from this, it be inferred that there is a certain amount of "rough-house," let it pass. If knocking one man down seven separate times with a bung-starter, and giving nine other persons a taste of the same experience once each; if stabbing men through curtains with an ancient sword; if filling men and women full of bullets from convenient revolvers, and then dumping them down secret slides; if interrupting a dining party by clearing the room of diners, table and dishes, be "rough-house," make the most of it.

The plot is outlined above with the same incisive clearness that it is on the screen, but there is too much action to make a plot necessary, anyway.

Incidentally, this is the last Keystone comedy to be released on the Mutual Program.

"THE MONEY MASTER"

(Kleine-Edison—Five Parts)

REVIEWED BY OSCAR COOPER

THIS picture is a drama of big business and modern tenement conditions—a subject that is, to be sure, not new, but nevertheless is of perennial interest both on the screen and the stage. Cleveland Moffett's play, "The Battle," forms the basis of the piece, which is concerned with the career of Haggleton, a domineering, criminally-successful capitalist who ruins all his rivals, and alienates his wife because of his cold-blooded methods, driving her into poverty on New York's East Side.

Many years afterwards, he finds there his son, grown to young manhood and become a deep-sea diver under the tutelage of Gentle, a picturesque character of the Ghetto. The discovery leads Haggleton to take a hand in the betterment of his own unspeakable



HAGGLETON WARNS GENTLE NOT TO REVEAL HIS IDENTITY

tenements, and to a reformation that involves the gift of a million dollars for alleviation of the condition of the poor. Romance is abundantly supplied in the love that springs up between Phil, Haggleton's son, and Margaret, who becomes a tenement-worker after her father, ruined by Haggleton, commits suicide.

The producers of "The Money Master" have done well not to make the picture a sermon on tenement-evils for the picture-goer is not interested in preachments. He wants to see stirring narratives, clever comedies, or anything else that flashes with life. And this last is what he will see in this picture.

Frank Sheridan, as Haggleton, vitalizes the plot, and keeps it from becoming too much of an uplift affair. Sheridan has, first of all, the necessary physique for the popular conception of the capitalist, and what is just as important, he has an understanding of the fine art of restraint that does not need to resort to ranting or violent acting in order to accomplish its ends. Especially effective are his moments of remorse after finding Phil, his own son, a victim of his own greed and ruthless disregard of the necessities of the poor.

Paul McAllister gives an entirely lifelike impersonation of a Russian anarchist, and Fania Marinoff is pleasing in the role of Jenny Dvorak, his daughter. Of the other members of the cast, all of them capable, Sam Reid's Gentle merits especial notice.

A careful eye for detail was exercised in the interior settings, particularly in the Ghetto hovel scenes. A judicious use of the pruning-knife on subtitles will probably be made by the producer before he shows the picture to the public, as there are too many of these to permit the action to move as quickly as it might. The production was directed by George Fitzmaurice.

"ESMERALDA"

(Famous Players-Paramount—Four Reels)

REVIEWED BY PETER MILNE

"ESMERALDA," by Frances Hodgson Burnett, contains merely the shadow of a homely plot. Perhaps the story could have been told on the screen in one thousand feet of film, but if such a course had been decided upon by the producers the screen would have gone without some of the most delightfully human situations that it has ever reflected to the eyes of an admiring audience. A picture such as "Esmeralda" refuses to miss a lack of plot aggressiveness, for practically each successive scene visualizes a situation that brings tears or smiles.



ESMERALDA AND HER FATHER ARE LOATH TO LEAVE THE OLD HOME

What sort of a photoplay "Esmeralda" would have presented without Mary Pickford is hard to surmise. For such a sympathetic characterization does Miss Pickford render in the title role that Esmeralda and Little Mary will forever appear as one in our eyes. The four reels exhibit an appealing series of her inimitable interpretations of various human moods, from unconfined happiness to deepest sorrow, and so comprehensible are her expressions that she completely wins her audience in each one of these phases.

"Esmeralda" was produced by James Kirkwood. He has furnished the beautiful story with a setting that does justice to the action itself. The comfortable living room in the farm house is particularly pleasant, while the rooms of the metropolitan residence are entirely appropriate. Besides, Mr. Kirkwood should be given credit for the evenly running picture itself. It could hardly have appeared to better advantage.

Fuller Mellish, playing the father of Esmeralda, is most pleasing as the companion in joy and sorrow of his little daughter, while Ida Waterman as his upstart wife, Charles Waldron as Esmeralda's lover and Arthur Hoops as the Count give capable support.

The story relates how the suddenly discovered riches of Esmeralda's family separates her from the man she loves. Her mother's social aspirations being lofty, influence the woman to tell her daughter that her lover is dead. And then she sorrowfully accepts the Count's offer of marriage, but in the crowd outside the church she recognizes her David. The mother repents her evil ways and the picture closes with all of them back on the old farm.

Labor day afternoon the Strand theatre was crowded to overflowing and correspondingly speaking, so was every eye in the house.

G. M. ANDERSON ADDS TWO-REEL DRAMA SERIES TO REGULAR RELEASES

The popularity of the Essanay Western photoplays has increased so greatly that G. M. Anderson now is putting out a series of two-act dramas besides his regular releases of one-act Broncho Billy films. The first two-reeler is "A Convict's Threat" and will be released September 28.

"THE QUEEN OF HEARTS"

(Gold Seal-Universal—Three Reels)

REVIEWED BY PETER MILNE

A GAMBLER always "on the square" save in the immediate environs of his establishment where business demands questionable methods, is a well-known figure on the American screen. He holds the same idolized position in the hearts of some people as the indomitable detective among the motion picture goers of Europe.

And so it seems entirely reasonable to assume that "The Queen of Hearts," a drama that boasts of just such a gambler, will easily ride on the topmost crest of popularity with the many folk who patronize the Universal output.

Herbert Rawlinson's suitability for this role is obvious to those who have seen his work in other pictures. He invests this character with such a pleasing degree of gentlemanliness and keen wit that he is continually the center of attraction. His support consists of such popular players as Anna Little, William Worthington and others of less note, including Barney Furey, Jack Wells and Cora-Belle Bonnie. Under the direction of Mr. Worthington the players have appeared to good advantage in their respective parts.

The settings of the play are as good if not better than any that have come from the studios at Universal City while the photographic effects are not to be adversely criticised.

The story is by L. V. Jefferson and leaves little room for remarks of a deprecatory nature. It is swift-moving, developed smoothly and contains many a situation that materially heightens the interest. The story in brief concerns the reformation of the gambler. He quits the game for the sake of his fiancee and incidently cures her father, who holds a government position, from any further dabblings in poker and roulette games.

Besides this he performs a great service to the entire family by saving the son from the clutches of spies and regaining valuable papers of the father's.

Finally the venerable gentleman, seeing the inestimable favor that the one-time gambler has done the family, heartily sanctions his daughter's marriage.

"THE MAID OF THE WILD"

(Balboa-Pathé—Three Reels)

REVIEWED BY HARVEY F. THEW

SAYS the Pathé publicity department: "Marguerite Nichols has never shown to better advantage than in this tale of a mountaineer's daughter, who loved an idea, but hated its realization." This is an accurate description, both of the picture and the actress, but all the credit is not due to Miss Nichols; there is much to be traced to the director who saw the possibilities in the story and the adaptability of the star, and put them together with rare sympathy and discernment.

The story is logical and of wide appeal. The touch of nature is true enough to overcome the little irregularities which will always exist as long as films are made by human agencies, and the director has utilized these touches in places where often cumbersome and lengthy titles are employed to achieve the same object. It is one of those differences which mark the line between a sculptor and a blacksmith.

Lucy, an orphan of the mountains, has the care of a little brother and sister. A millionaire, sent to the mountains for his health, meets her, falls in love with her, and she forsakes her native sweetheart for him. They are married, and he takes the whole little family back to his vast mansion.

Lucy does her best to accustom herself to city ways, to elaborate gowns, maids, and the "so-good-of-you-to-come" which figures so prominently at afternoon teas, and is about as important as the tea. She fails in many cases, and on being upbraided by her husband after a particularly flagrant breach of etiquette, decides that the life is all wrong, and seizing the two children, slips back to the mountain cabin. Her husband commandeers an automobile and pursues her finding her alone on a knoll by the creek, dressed in her old rags. There under the stars and in the solitude of the forest, they reach a true understanding of the meaning of love and life.

The ending is as artistically told as the rest of the story, and leaves a glow of warmth with the spectator, which is the kind of thing which raises a feature film to a thing of real art. Miss Nichols has the able support of Gordon Sackville and other capable actors.

"THE RAJAH'S SACRIFICE"

(Centaur-Mutual—Two Reels)

REVIEWED BY HARVEY F. THEW

THERE is enough majesty in the presence of real wild animals, photographed in all their wildness, to give any two-reel picture an absorbing interest. When they are made the settings of a story of their own climes and haunts, the picture is bound to stand out among other offerings. This is the case of "The Rajah's Sacrifice."

There is apt to be a little disappointment that the story does not revolve around the animals, or that they do not figure to a greater extent in the telling of it, but the whole composition is testimonial to the fact that if crowds of savage lions, tigers and other gigantic cats, with elephants and bears are herded before the camera in the midst of jungle vistas, there is enough action and red-blood to distract attention from the "story."

Captain "Jack" Bonavita is again the hero of the lion's den. He is the Rajah, who, when the English officer's niece is kidnapped, plots to free her by making her his wife, technically. He is killed and she is condemned to be burned on the funeral pyre with him, but the priest, attracted by her beauty, arranges a trap door in the pyre, and she is saved. Later she is rescued by the officers.

During the action of the story, the women walk through an enclosure occupied by a handful of snarling lions, brave tigers in their jungles, and ride through quaint streets on the backs of elephants. This is the whole part of the animals in the picture, except a fleeting flash of a lion pouncing upon the Rajah, and one enthroned in state upon a pedestal in the royal audience hall.

The scenes of city streets, temples and life in India are so



THE RAJAH TO THE RESCUE

carefully and thoroughly done as to have a real educational value and strengthen the film wonderfully. Mlle. Ottowa, Roy Watson, H. Batty, M. Gay and Vera Robson, assisted by Mlle. D'Orsay, Gavette, Ora Cecil, G. Tiez, T. Hayes and E. Capon, of the Bostock training forces are prominent in the picture.

"THE JUNGLE LOVERS"

(Selig—Three Reels)

REVIEWED BY T. S. MEAD

FILLED with action from start to finish, this three-reel Diamond Special portrays an exciting romance of southern Africa. The Selig jungle-zoo with its wild scenery, its bands of scantily attired native Africans and its variety of apparently untamed animals, supplies settings so appropriate, that it is hard to realize the picture was not taken in the jungles of Africa.

The battles between the whites equipped with guns, and the natives armed with their primitive spears and shields are fiercely fought; the introductions of the wild beasts are effectively made; the cave filled with blazing gases offers a unique scenic effect for the camera and the explosion which blows the old inventor into unconsciousness is ghastly in its realness.

James Oliver Curwood wrote the story which tells how a little boy and girl, whose respective families have been wiped out by the tribe of hostile savages are picked up by Van Cleeve, an eccentric scientist.

Van Cleeve builds a cabin at the mouth of a cave which is filled with inflammable gases and spends his life in perfecting the invention of a high explosive from these gases. His two adopted children, Naida and Jan, grow up with the wild creatures in the jungle and eventually fall in love with each other. Starling, an ivory trader, who meets Naida is attracted by her beauty. His courtship being unsuccessful, he abducts her, but Jan goes to her rescue and enables her to escape, though he himself is captured.



THE MARRIAGE

Starling and his band bind him to a tree, where he is left to the wild beasts, while Starling goes to Van Cleeve's cabin to demand that Naida be given up. Naida hides in the cave and Starling firing upon the cabin, explodes the scientist's powerful compound. This sets fire to the gases in the cave and Naida, coming out of the flaming entrance, runs upon a band of savages who, believing she is a witch, throw themselves before her.

She leads them to the rescue of Jan, and in the fierce fight which follows, they wipe out the band of ivory traders. Returning to the cave, they find Van Cleeve is not seriously injured.

The picture ends with the primitive wedding of Naida and Jan at the entrance of the cave.

"KEEPING UP WITH THE JONESES"

(Gaumont-Mutual—Split Reel)

REVIEWED BY HARVEY F. THEW

THIS is another score for the films. For some months the New York "Globe" and other newspapers have been publishing a series of drawings by a young man named Ragland Momand, working over the pen name of "Pop." These cartoons were chiefly remarkable for their lack of climax, and the absence of anything like dramatic action; although essentially illustrations, the lines assigned to the various characters did not lend themselves to illustration. Now, however, as "animated" by Harry Palmer, the "Pop" drawings have taken on real life, and "Keeping Up With the Joneses" appears as a series of living cartoons with almost a dramatic "punch."

The first release shows "Pa," "Ma," and "Julie" in the grip of the dance fever. "Pa" decides he must also learn, and becomes proficient in "the midnight throb"; but when he tries out his new knowledge in public, he finds the dance is at least a week old, and nobody cares to indulge in such antiquated steps.

On the same reel is an installment of "Seeing America First," a series of scenic views of this continent. This reel is devoted to striking glimpses of Au Sable chasm, with the Gaumont party negotiating the rapids in small boats. The pictures are exceptionally impressive, the photography being of the first order, and the selection of views made with artistic care.

PELZER, NOT PELDER, HAS JOINED KRITERION FORCES

THROUGH a typographical error last week, the name of John Pelzer, who has just joined the Kriterion Sales Corporation, was spelled "Pelder." Mr. Pelzer is so well known that no mistake could have been made as to the person meant in the article.

"TISH'S SPY"

(Essanay—Two Acts)

REVIEWED BY T. S. MEAD

THIS is the third one of the "Saturday Evening Post's" Tish stories written by Mary Roberts Rinehart, which has been filmed by the Essanay Company in the mountains of Tennessee. Richard Travers and Lillian Drew play the leading roles, assisted by the same cast that appeared in the previous offerings, namely: Camille D'Arcy as Tish; Marian Skinner as Aggie, Louise Crolius as Lizzie, Eugene Acker as Tish's nephew and Edmund F. Cobb, who in this number is the red haired detective.



STARTING ON THE TRIP

The comedy verges more on the slap-stick than do the other two, as for instance the scenes wherein all the cast, one by one, fall into the lake, and to cap the climax the irate village constable after he has arrested them, also receives a ducking when the engine of the motor boat back-fires. Much of the story's original humor is carried over by subtitles.

The plot, though rather weak, serves to connect up the adventures of Tish, Aggie and Lizzie on a camping trip through Canada. They advertise for a lady chauffeur to accompany Jane Newcomb, a wealth girl who has just turned down Jim McDonald, her suitor, on the grounds that he is a "money loafer," secures the position.

A detective whom her father employs to see that no harm comes to his daughter, and Jim McDonald follows the party, thereby arousing the suspicions of the old ladies.

The trials of camp-life prove to Jane that she must marry Jim in order to take care of him, so everything ends happily.

"THE MAN FROM OREGON"

(New York Motion-Mutual Masterpicture—Four Reels)

REVIEWED BY HARVEY F. THEW

BECAUSE as a whole it is so excellent and possessed of a drawing power which no live exhibitor can afford to ignore, this picture can easily stand some of the criticisms which have long been yearning for expression.

The story is one of Washington official life, always of absorbing interest to the whole public, and the atmosphere of the capital, the Senate Chamber, and the congregations of official characters, has been reproduced with remarkable faithfulness. If the Senate scenes were not photographed in the chamber itself, the set is one of the most remarkable ever constructed in a studio. One can almost pick out various senators, and the president is Thomas Marshall to the life.

The railway lobby plans to "get" the new senator from Oregon. As he cannot be cajoled into voting for their bill, the woman lobbyist is called in, and the old trick of putting the victim in the position of having attacked her in her home is resorted to. This time, probability is strained when the main lobbyist takes a photograph of the "attack" and holds the negative as evidence.

The woman repents her part, and tries to get the lobbyist to surrender the negative; he refuses. But instead of the simple expedient of declining to make the charge, or exposing the blackmail, she burglarizes the safe where the negative is kept. The lobbyist bursts into the office just as she has seized the negative, but instead of throwing it to the floor and smashing it, she hands it to him, and he carelessly leans it up against a telephone, where a few seconds later she shatters it with a pistal shot.

In the first place, this blackmail scheme could not possibly succeed. It has been tried numberless times, notably on Senator Gore, of Oklahoma, in 1913, and has been beaten every time. And, furthermore, the lobbyists expose their hand at every turn. In one Case, while taunting the repentant woman with the evidence, the lobbyist holds the negative lightly in his fingers, where she could easily knock it to the floor and put it out of its agony.

Why, after this, does he carefully lock it in a safe and change the combination? The only answer which comes to mind is that the author distrusted his inventive faculty so greatly that he feared to lose one situation through logical solution, lest he be unable to create another.

These things need not worry the exhibitor, for the "Man from Oregon" is the kind of picture the average "fan" will want to see more than once. It gives the touch of "high life" and the glimpse behind the scenes in Washington which is irresistible. Clara Williams, who is featured in the cast, overacts her part, but is always pleasing, and is ably supported by Howard Hickman, Herschel Mayall, Fannie Midgley and Joseph J. Dowling.

"THE WOLF MAN"

(Reliance-Mutual Masterpicture—Four Reels)

REVIEWED BY HARVEY F. THEW

IF lingering suspicion that someone intended to picture a new type of character, or attack a condition which has long called in vain for exposure, is cast aside, this film can be accepted as a straightaway melodramatic story, told to entertain the masses, and well adapted for that purpose. There is nothing new in character, condition or story, and no effects in photography or stage device used to make it other than ordinary.

The wolf-man is simply our old friend, the sardonic villain of the spoken, shouted and gun-powdered melodrama, masquerading under a new name. He is just as heartless, just as remorseless, and his methods are the same, and retribution overtakes him on the same corner. He might be Lawyer Marks of "Uncle Tom's



MARY GUARDS THE FORMULA

Cabin," or Desmond Van Alstyne of "The Bloody Banker's Bride." In this case he is a manufacturer of pottery, who unknown to his honest partner, steals the formula for a new glazing process invented by an aged chemist and his grandson.

To get the formula his tool kills the aged chemist and blows up the laboratory; then attacks the younger man and his sweetheart, leaves them locked up to die from a deadly gas, and runs off to the directors' meeting with the formula. The wolf-man's tool finally turns on him and exposes him just as he is seizing control of the directors' meeting.

Ralph Lewis is convincing as the wolf-man, and Billie West does full justice to the part of the younger chemist's sweetheart. Others in the cast are Jack Brammall, Richard Cummings, William Hinckley, Alberta Lee and William H. Brown.

LOOKING OVER THE TRIO OF FEATURES FOR THE TRIANGLE PREMIER AT THE KNICKERBOCKER



RAYMOND HITCHCOCK, MACK SENNETT AND MABEL NORMAND IN "MY VALET"

DOUGLAS FAIRBANKS IN "THE LAMB"

DUSTIN FARNUM IN "THE IRON STRAIN"

"THE GREAT RUBY"

(V-L-S-E—Lubin—Five Reels)

REVIEWED BY PETER MILNE

CECIL RALEIGH and Henry Hamilton are the co-authors of this play, depicting the stirring battle of wits and sometimes fists waged between a group of international thieves and one lone detective. The pictorial possibilities of "The Great Ruby" are large enough to warrant an unusually thrilling production. There is situation after situation which, if developed properly and presented carefully, would make a photoplay of distinction and value.

But "The Great Ruby" is one of those pictures that has been marred by carelessness. It is not irreparably harmed, so if a few suggested improvements are made, the picture will have a wider



THE RAJAH'S SERVANTS STEAL THE RUBY

appeal. A subtitle here and there, though not grammatically incorrect, could be written in an easier style. "These Men's," to cite an instance, is a stumbling block in its particular title.

Then, too, after a dummy villain has executed a realistic fall from a balloon, the illusion is spoiled by a jerk in the film, following which the real villain is seen lying on the ground. The dummy and the villain are not counterparts of one another. There are so many ways to remedy this faulty scene that to enumerate them is superfluous. Again Beatrice Morgan, playing Lady Garnett, spoiled a dramatic scene by fainting in a comedy style.

There are little incidents in the development of the story that fail to ring true. How, one may question, was the detective able to re-enact a sleepwalking scene when he was peacefully dozing while it transpired, and why does not the fiancee of the aviator give over the bracelet when she discovers it does not belong to her?

With these faults remedied, and we are sure that with a small expenditure most of them can be remedied, "The Great Ruby" can rank as a commendable picture. Its story is full of action and action of the most interesting sort, because the methods of the thieves and the detective are ingenious and cleverly wrought.

A great asset in behalf of the picture is its realistic English atmosphere, its beautiful scenes and its clear photographic work. The settings are magnificent and appropriate in every sense, even the street scenes appear as if they had been photographed in the real England.

The cast is headed by Octavia Handworth, who plays the leader of the thieving band. Ferdinand Tidmarsh is the detective, while Howard Mitchell, Charles Brandt, James Farrell, Douglas Sibole, George Soule Spencer and others render good support.

"HER HAPPINESS"

(Edison-General—Three Reels)

REVIEWED BY HARVEY F. THEW

RARELY has the beauty which underlies all nature been so well caught by the camera as in this picture. That which the artistic director constantly strives for—the expression of the simple desires, sorrows and passions of humanity, through the simplest human acts—has been achieved to an extent far beyond the average, and by keeping close to nature the higher



HER HAPPINESS BEGINS

levels of art are reached. Inanimate nature, left to itself, is the only field for the true artist to work in; and this applies also to human nature. This, however, is a truism, and its academic discussion is a waste of space.

Viola Dana is ideally cast in such surroundings. As a village girl, giving her first and only love to a childhood com-

panion, she is unusually convincing, and certainly a pleasing shadow on the screen. Her father has ambitions for her, and although he finds nothing wrong with the youth of her choice (Johnnie Walker), he forbids the marriage, and orders the young man to keep away. The girl's mother, after the way of such, sympathizes with her, but can do nothing. There is, however, a Mrs. Curtis, who draws her sympathy from the fullness of her own bitter experience; she furthers their love, aids in the elopement, and makes her home with the young couple in the city. She is killed by a burglar's bullet, and leaves her fortune to the young husband, who is thrifty and successful already.

Then disaster overtakes the hard-hearted father. His speculations with the bank's money go wrong, and he must have more money to cover his margins by morning, or he is exposed and ruined. A telegram from the mother brings the young couple to the old home; they grasp the situation, and the husband telegraphs his banker to cover his father-in-law's margins in the morning. The final touch of simple beauty is given when the young couple take their old places in the village choir. The whole cast, which includes Charles Sutton, Nellie Grant, Gladys Leslie, Mabel Dwight and Helen Strickland, is excellent. Harry Beaumont, the director, is entitled to all praise for his achievement.

"VIA WIRELESS"

(Pathe-Gold Rooster Play—Five Reels)

REVIEWED BY HARVEY F. THEW

VERSATILE as the motion picture camera is, it has been taxed heavily in the scenes of "Via Wireless." There is little it is not called upon to do, and not once has it failed. But what is a greater joy, the director has not once failed, although he has had numberless opportunities to do so.



A BLOW FOR THE LIEUTENANT

What he has made out of "Via Wireless" might well stand as a monument to any producer, and no matter what the past performances of George Fitzmaurice may be, his reputation will rest on this accomplishment—and it should be safe for a long time.

Confronted with gigantic feats of melodrama, tense moments of drama, and gripping scenes of romance, he has not forgotten little details which would be beneath the notice of a lesser artist.

Gail Kane has been seen in pictures before as a diamond set in brass. These she has lifted above the mediocre, and one or two, notably, she has saved from absolute ruin. But one of the nicest things one can say of "Via Wireless" is that it is a vehicle almost worthy of Gail Kane. Her charm is eminently of the screen type, and she has excellent opportunity to exert it on the spectators.

The picture is freely adapted from the play by Winchell Smith and the late Paul Armstrong. It is a melodramatic story of competition between two men in the invention of a new naval gun, and the competition of a wealthy man with one of the inventors (a naval officer) for the hand of an ironmaster's daughter. Through trickery, the officer's gun blows up at the test, killing two men, a mine sinks the yacht on which the girl and the officer's rival are cruising, and she summons the battleship on which the officer is returning from Turkish waters, through her knowledge of wireless telegraphy.

The most distinguished member of the cast is a man named Woodrow Wilson. He is shown addressing a vast multitude on the question of national defense. Immediately thereafter, flashes of West Point cadets at drill, and the Atlantic fleet on cruise are shown, and then we plunge into the story.

Impressive scenes showing the casting of great guns were taken in the Pittsburgh steel mills; scenes on the deck of a battleship actually show the dreadnaught "New York," both in dry-dock in the Navy Yard and at sea; scenes of the testing of giant guns were taken at Sandy Hook during actual firing; the home of the wealthy ironmaster is in reality the magnificent Indian Harbor estate of Commodore E. C. Benedict, at Greenwich, Conn.; glimpses of "Turkish waters" from the bridge of the battleship are nothing less than views of the shores of the Bosphorus.

With these settings, which must have been tremendously expensive in patience, time and money, and with such principals as Gail Kane, Bruce McRae and Paul McAllister, the way has been paved for a most convincing picture.

The melodrama includes the explosion of the mine, the sinking of the yacht in ten fathoms of water, the rescue of the heroine by the battleship's whaleboat, the throwing from the battleship of the lieutenant, who swims in mid-ocean until rescued by a schooner, and the wrecking of an automobile, which plunges over a cliff after its driver, the villain, has been killed by a shot from his pursuer.

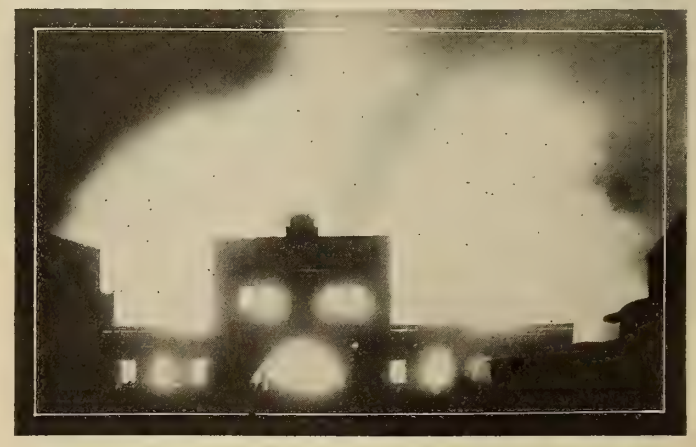
Bruce McRae, as Lieutenant Sommers, is, as ever, convincing and natural. His work is difficult, but he handles it in masterly style. In fact, there is no moment in the whole five reels when any character fails to stick closely within his or her part.

The foregoing may be condensed into five words: "Via Wireless" is a triumph.

BURNING OF FACTORY STAGED IN FOX FEATURE

THIS remarkable picture shows the burning of a factory in the William Fox production of "The Little Gypsy," which is directed by Oscar Apfel, and the scenario of which was written by Walter Dare. The scene was made at night by dint of Mr. Apfel's expert knowledge of night photography. The factory which is supposed to be burned down by strikers, cost $5,000 to construct and occupied 110 laborers one month to construct. When it came time to apply the torch, however, it was ruthlessly burned, although it was almost as solid as a structure intended to be a permanent one.

The burning of the factory is only one of the remarkable scenes



THE BURNING FACTORY IN "THE LITTLE GYPSY" (Fox)

in "The Little Gypsy," which is screened with a massiveness rarely to be found in even the William Fox feature pictures. For another scene of this photodrama, in which Dorothy Bernard, who is now under exclusive contract with William Fox, to star, a dam 170 feet wide and six feet thick was constructed at Port Jervis, N. Y. The action of "The Little Gypsy" requires that this dam burst and inundate the surrounding country. When the time came to make the flood scene, dynamite was placed under the dam and was blown up.

"THE CIRCULAR STAIRCASE"

(Selig Red Seal—V-L-S-E—Five Reels)

REVIEWED BY OSCAR COOPER

A DETECTIVE story of the familiar sort, fully equipped with all the necessary complications and a few of the inevitable improbabilities, this picture will be welcomed by the large audience of film devotees who never tire of the mysterious. A shot in the night, three women rushing about to discover the cause, a lifeless body at the foot of the Circular Staircase, the disappearance of two men without apparent reason—and you have all the elements vital to a theme in which Poe would have reveled. The piece is based on Mary Roberts Rinehart's novel.

The plot is woven about a gracious personality, Aunt Ray Innes, who is sojourning with Halsey Innes and his sister



AUNT RAY SETS OUT TO FIND THE MURDERER

Gertrude, in "Sunnyside," the country home of Banker Paul Armstrong. The first night of their stay at Sunnyside the two women find Arnold Armstrong dead at the foot of the Circular Staircase.

Jack Bailey, Gertrude's intended husband, and Halsey disappear. Bailey, because of a quarrel with Arnold Armstrong, is suspected of the murder. A detective is called in, but fails to connect Bailey with the tragedy. Aunt Ray then discovers that her housekeeper is suffering from an injured arm. The Armstrong bank fails, Paul Armstrong goes West with his physician, Dr. Walker, and the newspapers announce that securities worth a million and a quarter are missing from the Armstrong bank.

The mystery is heightened when Aunt Ray finds Louise Armstrong, far from being West with her sick father, in the Lodge at Sunnyside, brought there by Old Tom, the butler, the night Arnold was killed. She refuses to explain her presence. The "death" of Banker Armstrong is reported, and Aunt Ray is asked to vacate the house at once. When she declines, Dr. Walker warns her that she had better leave Sunnyside before something happens that will bring her sorrow.

Here the unraveling process begins. Mrs. Watson, the housekeeper, dying in the hospital, tells Aunt Ray that she killed Arnold Armstrong after he had struck her with a golf-stick because she would not surrender the keys to the house.

Aunt Ray, determined to carry her ordeal through to the end, finds a secret room. Made a prisoner there when the door closes behind her, she is startled to see Paul Armstrong entering by a hidden passage. In his effort to escape, Armstrong is killed by a fall on the Circular Staircase.

A cash box found in the secret room contains the securities stolen from the bank by Armstrong and his confederate, Walker.

Eugenie Besserer creates a charming individuality as Aunt Ray in situations where gentleness and poise are not always displayed by many screen actors. Her naturalness more than once saves the scene in hand from being nothing more than artificial. Guy Oliver (Halsey Innes) is the typical hero of modern fiction.

The rest of the cast follows: Stella Razeto, Edith Johnson, William Howard, Anna Dodge, Jane Watson, F. J. Tyler, Fred Huntly, Clyde Benson, George Hernandez and Bert Grasby.

The photography, while it does not offer any extraordinary effects, is adequate. Edward J. Le Saint was director.

WILLIAM N. SELIG THE REAL PIONEER IN CALIFORNIA FILMDOM

ACCORDING to a Pacific Coast publication a movement is afoot to honor Frank Boggs. Honor paid the memory of any conscientious worker in the motion picture realm is laudable. However, exception must be taken to a recent editorial statement that Frank Boggs was pioneer in the western field and that he set up the first camera and built the first studio on the western coast. The editorial further says: "Not only the state of California but practically all manufacturers have benefited by the film colonization in California; for they were led into elysian fields by the discoverer, Boggs."

It is a fact well known to the pioneers of motion picture industry that William N. Selig was directly responsible for the first motion pictures to be made in California. Frank Boggs, years ago, requested employment from Mr. Selig. He asked to be sent to New Orleans. He went there and his sojourn was not entirely satisfactory. Mr. Selig said to him: "Boggs, go to California. The conditions there are ideal for the filming of pictures." And so at Mr. Selig's suggestion and at Mr. Selig's expense, Boggs went to California and established the first motion picture studio. Boggs was also equipped with a motion picture camera manufactured and supplied to him by Mr. Selig.

There is no effort being made to avoid giving Mr. Boggs his just deserts but according to the real facts, the Golden State is really indebted to William N. Selig.

SCREEN CLUB NAMES BALL COMMITTEE

AT a meeting of the Board of Governors of the Screen Club on the evening of Tuesday, September 7, King Baggot was named as chairman of the committee of arrangements for the annual ball of the organization, which will be held in the grand ballroom at the Hotel Astor on the Saturday evening before Thanksgiving. Mr. Baggot was authorized to make his own selections as to the committee to aid him.

President James Kirkwood appointed as a press committee for the event Arthur Leslie, chairman; J. H. Gerhardt, William A. Johnston, George Blaisdell, Fred Beecroft, Harry Innes, Robert Welsh, Hanford C. Judson, Wen Milligan and Luke Severens. Jule Burnstein will be in charge of the sale of boxes.

To confer with the temporary committee on the Motion Picture Hospital Fund and to aid it in any manner possible, President Kirkwood appointed Dave Wall and Billy Quirk.

LEHIGH VALLEY R. R. GIVES BEST TRAIN FOR PATHE PICTURE

THE Pathé producers, Wharton, Inc., succeeded recently in securing the most remarkable concession ever obtained from a railroad. In filming the first episode of "Wallingford" it was necessary to show the private car in which that famous high financier dazzles the inhabitants of the little "tank" towns.

The Lehigh Valley Railroad not only permitted the Whartons to attach a big steel flat car, properly equipped, to their best train, the Black Diamond Express, but stopped the train twice to allow for the taking of scenes.

KRITERION TO ANNOUNCE DEFINITE RELEASE DATES SHORTLY

THE Kriterion Sales Corporation, reported as setting back its releases from September 1 to 15, announces that it has not set any dates for release of its pictures, but expects to make a definite announcement shortly.

John Pelzer is now on a tour of Eastern cities to close contracts with exchanges for handling Kriterion subjects.

MALITZ STANDS ON PREVIOUS STATEMENTS

FELIX MALITZ, of the American Correspondent Film Company, declared recently to THE MOTION PICTURE NEWS, that he had nothing further to add to his statement in reply to the neutrality articles printed in the New York newspapers. An error in typing Mr. Malitz's signature led to the use of "Gustav" instead of Felix, his first name.

Keen Competition Among Producers Improves Posters

By Robert E. Irwin, of the Poster Division, Metro Pictures Corporation

Lack of Original Colors to Relieve Glaring Monotony of "Circus" Tones, Has Been a Prevailing Fault—Old Convictions in the Average Mind Have to be Uprooted—Present Development Follows Artistic Lines—Public is Keenly Alive to the Merits of Good Posters

IN the realm of moving pictures, no branch of the business has shown so little advance as has that necessary adjunct, the Poster.

Designed to herald the approaching film attraction and second in importance only to the film themselves, the poster has received little or no consideration at the hands of the film magnates.

The growth of the picture business has been so remarkable, and most of the manufacturers have made so much money in spite of themselves, that it is small wonder that some branches of the business have not received their proper share of attention.

With the coming of keener competition, however, when good pictures are bringing legitimate returns and poor ones are going to the discard, the need has made itself felt of better business getting and advertising methods. To put a moving picture properly before the public eye is now almost, if not quite as important as having a good picture.

Those with their ears to the ground began to hear the rumble of complaint from the public and exhibitor alike as to the usual poster which assailed the public eye from in front of every picture emporium. They began to realize, that to some extent at least, the oft repeated and much discussed objections of parents to their children going to see motion pictures, was based on the bad taste displayed in the posters, while the films themselves were mostly inoffensive and while not always good art, were in most cases at least harmless amusement.

Realized Difficulties Besetting New Path

Realizing the difficulties which lay in the way of any innovations, however, innocent, it was with some misgivings that I assumed charge of the Metro's poster department some months ago, for I felt that the chief difficulties would not be in procuring good poster designs, with the aid of good artists and good lithographers, but because I knew in advance the opposition that anything different would meet with from a certain class of exhibitor and exchange man. I knew that commendation for anything good that might be produced, from those inside who knew, would be offset by adverse criticism from those outside who didn't.

I owe it to the broader visions of the heads of the Metro and their faith in the ultimate victory of good advertising over bad, that we have been able to produce some good posters in the past few months, as well as some which while they did not come entirely up to our expectations were still away from the usual run of poster mediocrity.

A set conviction in the average moving picture mind is, that a poster must necessarily be a reproduction of a scene from the picture it is intended to advertise, and another is that it must contain a portrait of the principal actor or actress in the film. Without being considered an extremist, one must therefore follow closely the stills from the picture with small latitude for turning out anything original in the way of composition, nor must one stray too far from the original groupings of the figures, however bad, without meeting criticism.

Color one must have, the more the better, and if glaring better still. In fact, the old circus man's order for "a swell poster in seventeen colors, mostly red," applies with equal truth to the old fashioned moving picture ideal.

Under prevailing conditions of mind of the average picture man and what he considers business conservatism, proper development of poster art as applied to moving pictures is almost impossible, and as long as the hackneyed still photograph is slavishly followed for designs, really good posters will be an unknown quantity, for the simple reason that the photographs are of small artistic value and lend themselves with few exceptions not at all to poster composition.

Bans Work of Apprentice Artists in Print Shops

A large help would be lent the potser man, however, if the moving picture directors would use more care with his stills and would bear in mind the need of the advertising and poster departments of pictures which really meant something and which had life and action, in so far at least as the scenario permitted.

While still sticking somewhat closely to the original stills a good artist can sometimes produce sketches, which possess interest and a good color scheme, but the average picture man has been content in most cases to have his sketches furnished by the house which made his printing, and turned out by the apprentice artists employed in the printing shop. As these sketches are generally furnished without cost, the picture man felt he was getting something for nothing, and as usual in such case, that was about all they were worth.

One reason the usual printing house design is of small distinctive value and therefore poor advertising is, that with an eye to his employer's interests, in reproducing the design, the artist limits himself to the use of colors, which are always on the presses and therefore necessitate no washup. He revels in blue, yellow, black and red, and colors which can be made from these, and according as he uses these colors and no others he is a good artist in the eyes of his employer. Purples, lavenders, greys, and unusual greens are colors, not in his ken nor his paint box. Thus is his standard of art limited by his employment and his artistic worth is in an inverse ratio to his limitations.

The picture man who expects, and who really wants good posters, next to securing sketches of pleasing merit and advertising value, should exercise care in the selection of his printer. It is impossible to secure satisfactory results with poor material and inferior labor. The best sketch is but half the battle, for it can be surely ruined by unskilled and incompetent printers, and the picture man who pays for a design of beauty and merit, and then turns it over to the tender mercies of an unfeeling and wholly mercenary lithographer, might as well save his money in the first instance, for his results will most surely be unsatisfactory.

Public Easily Responds to Good Posters

In other lines of modern endeavor, where the poster has been developed along artistic lines the results have shown in a substantial way that the public is appreciative of and responds to good advertising designs. This has been proved by the increasing interest in and increasing sums spent by the big advertisers in getting the best to be had in their posters.

The reason that this country is so far behind the older nations in poster art, lies not with the artist nor with the lithographer, for both can be found here equal to the foreign product. In the case of motion pictures, at least, it is the lack of appreciation of the possibilities of posters as business getters on the part of the picture producer.

It is a mistake for the picture producers and distributors to imagine that the public, which is always keenly alive to a good picture, is not appreciative of a good poster.

Good posters will attract additional attention and cause commendation for god pictures, and it is only a question of time when this fact will be appreciated by those who are responsible for the present bad taste and poor craftsmanship of the average motion picture poster.

MILWAUKEE EXHIBITORS ELECT NEW OFFICERS HEADED BY SILLMAN

Special to Motion Picture News

Milwaukee, Sept. 8.

At its monthly meeting, held in the club rooms of the Plankinton House, Friday afternoon, September 3, the Milwaukee Motion Picture Exhibitors' Association held its annual election of officers.

John H. Sillman, manager of the Liberty theatre, and for a number of years very prominent in local film circles, was elected president; Philip O. Gross, manager of the Strand theatre, vice-president; B. K. Fischer, secretary, and Harry D. Graham was re-elected treasurer. In addition to the officers, the following board of directors was elected: Col. O. Preusser, Henry Trinz, Samuel Trinz and S. Grauman.

The meeting was very well attended and all the exhibitors seemed very enthusiastic over the outlook for the coming season. Business on the whole has proved very good this summer, the weather being unusually cold.

TABLOID REVIEWS FOR THE BUSY EXHIBITOR

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"A Lasting Lesson." (Biograph. One Reel. Thurs., Sept. 16.)—A sermon on the evils of intemperance. Because her father is addicted to drink, the girl forswears marriage. Her lover, disgusted by the other's weakness, reprimands him, and the drunkard strikes him down. The girl, resolved to try a desperate remedy, makes her father believe he is a murderer. The lover arrives in time to save the father from suicide, while the father, believing he is in the presence of his victim's ghost, is immediately sobered.

"The Girl and Her Trust." (Biograph. Re-Issue. One Reel. Fri., Sept. 17.)—A melodrama featured by a thrilling race between a train bearing rescuers and a handcar driven by two tramps who have stolen a shipment of gold. The girl clings to the handcar in fulfillment of her trust as guardian of the gold, and is rescued after a fight.

"Heart Trouble." (Biograph. One Reel. Sat., Sept. 18.)—Badly smitten, a young novelist follows a beautiful girl home, learns that her father is an eminent heart specialist, and, determined to meet the girl on any pretext, deluges his system with strong coffee to produce symptoms of heart trouble. When the father withholds his consent to the marriage, the lovers elope. This is a clever comedy drama, well acted.

"The Man Who Never Was Caught." (Biograph. One Reel. Mon., Sept. 13.)—This is an old-style thriller, the first of a series of adventures in which an elusive crook always outwits his pursuers. A sensational chase over housetops, a gang fight in a low dive, and the crook's final escape on the way to the station house are the high lights in this picture.

"The Rehearsal." (Biograph. Two Reels. Tues., Sept. 14.)—A young playwright, seeing a young girl attacked by footpads, rescues her, takes her to his home and introduces her to his fiancee. The latter, impatient of his failure to become a successful author, grows tired of him. Just at this point, the girl whom he rescued finds his discarded play in the waste basket, acts the principal scene as he watches, and encourages him to re-write it. He does, and success comes. Needless to say, he does not marry the pessimistic fiancee. The usual thrill is provided by a scene in which the fiancee, maddened with jealousy, attemps to kill the playwright.

"The Soul of Pierre." (Biograph. Three Reels. Wed., Sept. 15.)—Waldimir, an artist, completes his devotion to his invalid model by taking poison, thus freeing his spirit to enter her body and renew her health. Loriot, another artist, hearing of the remarkable cure, resolves to perform a like sacrifice for his bosom friend. He throws himself into the sea, but is later rescued by fishermen, and returns home. His friend, who had by that time been restored to health, falls mortally ill. Pierre gets back his soul, and is married happily to the sister of his friend.

"The Manservant." (Kalem. Three Reels. Mon., Sept. 13.)—This is an unusual story, full of unexpected situations, which add to the tenseness of the interest. A wealthy man, in order to study sociological conditions, disguises himself, and is employed as a valet by a dissolute clubman. The clubman's brutality to his wife arouses the "valet," who has fallen in love with the woman, and later when the clubman becomes suspicious of his "servant" he tries to provoke him to open protest. With an unprincipled adventuress, the clubman calls at his home, and attacks the valet. In the struggle, the clubman is shot by his woman companion. In the cast are Jack Henderson, Robert Ellis, Eve Prout and Belle Slaughter.

"Romance a la Carte." (Kalem. Tues., Sept. 14.)—Bud Duncan and Ethel Teare are the features of this comedy of a restaurant. Both Bud, the waiter, and Garlico, the cook, are in love with Carmencita, the dancer, until Eva, the new cashier, appears; then in their rivalry for the new girl they wreck the restaurant, and the first shots of the battle awake a couple of slumbering policemen, who chase Bud and Garlico into the lake. The two policemen then supplant them in the affections of the two girls. Dave Morris, Martin Kinney and Margaret Keyes are also in the cast.

"Under Oath." (Kalem. Two Reels. Wed., Sept. 15.)—This is another of the Grand Hotel Mysteries, following a somewhat different line from the others. Prentiss, a young American, falls in love with Celeste on the steamer. At the pier he finds a peculiar ring, which he wears. Later, at the Grand Hotel, he meets Celeste, who is working as a manicurist. She sees the ring on his hand, and immediately evinces marked hatred toward Prentiss. After he has caught her ransacking his effects, she explains that her father was killed by a secret society, and she is seeking to avenge him through the death of a man she never saw, but who is to be identified by the ring. Prentiss tells how he found the jewel, and shortly after they learn that the real owner has died. True Boardman, Marin Sais, Thomas Lingham and Frank Jonasson compose the cast.

"The Key to Possession." (Kalem. Two Reels. Fri., Sept. 17.)—The dramatic story of a young couple estranged from their marriage day, and living in separate parts of the house. Although Gwen loves Tony, she had refused to marry him because of his dissolute habits, and has only consented after he has kidnapped and compromised her. Her pride will not allow her to confess that she loves him, and his friend, seeing this, attempts to blackmail her. She orders him from the house, and Tony, hearing the cries, rushes to her assistance. He thrashes the supposed "friend" and the two are reconciled. In the cast are Robert Ellis, Richard Purdon, Eve Prout and Steve Purdee.

"A Girl's Grit." (Kalem. Sat., Sept. 18.)—This episode of the Hazards of Helen series starts with a bank robbery. The robbers appear at Helen's lonely station, and after compelling her to give them tickets on the limited, lock her in the attic. Just as the limited is pulling out she smashes the window, crawls out onto the roof, and catches the top of the last car. She makes her way to the engine, informs thte crew, and the train is stopped. The suspicious robbers leap from the train, but Helen pursues them and keeps them busy until the train crew arrives. Assisting Helen Holmes are Robyn Adair and E. Z. Roberts.

"Breaking the Shackles." (Edison. Sat., Sept. 11.)—This is an unnatural story of a young doctor, helpless in the grip of the cocaine habit. In order to break him of it, his young wife conspires with another doctor and some more friends to have him accused and convicted of theft, and he is sentenced to a year in prison. There he is deprived of the drug, and escapes from its thrall. Herbert Prior and Marguerite Prussing lead the cast.

"The Silent Tongue." (Edison. Wed., Sept. 15.)—An amusing comedy, wherein a young man, tired of silly girls who do nothing but talk, and determined never to marry unless he can find a wife with a silent tongue, is led into matrimony by his guardian's niece, a pretended deaf mute.

Her power of speech is "restored" by the shock of a near-drowning accident in which the susceptible young man plays the hero. Jean Dumar, Robert Brower, Raymond McKee, Guido Colucci and Maxine Brown are the cast.

"The Call of the City." (Edison. Sat., Sept. 18.)—A simple story of a country girl, who came to the city to find work, failed, and found herself ejected from her room in a boarding house. She is seized upon by an underworld gang, but their plans are foiled when a quarrel starts and one of them is shot, and left dying with the frightened girl. A young novelist sees her plight, and gives her shelter, explaining when the police call that she is his wife. Later their story to the police "comes true."

THE TABLE OF CONTENTS WILL HEREAFTER BE FOUND ON THE PAGE FACING THE ACCESSORY NEWS COVER.

"Man's Law." (Selig. Two reels. Mon., Sept. 13.)—This story of a fishing village is from the pen of Colin Campbell, director of "The Spoilers." Needless to remark he also directed this one, as the evidence is there. A more enjoyable two-reeler would be hard to find. Exceptionally clear and sharp photography serve to accentuate some beautiful exterior scenes. This coupled with excellent acting on the part of the principals and a god plot result in a better than the ordinary release.

"Weary Goes a Wooing." (Selig. Tues., Sept. 14.)—This Western comedy release from Selig is full of laugh-producing situations. The little schoolhouse in a cowboy community, and a new girl school teacher are used in a new and original setting that is a decided novelty. A welcome addition to any programme.

"Cocksure Jones." (Selig. Sat., Sept. 18.)—Another roaring comedy from Selig, with the Western cowboys furnishing the laugh provoking element. The would-be detective proves himself a pest, and the cowboys put him through a thorough hazing in order to frighten him out of his malady. As a result he captures a real rustler in spite of their plot and becomes their hero instead of their victim.

"Sonny Jim and the Amusement Co., Ltd." (Vitagraph. One Reel. Mon., Sept. 13.)—An excellent little "kid" comedy. Sonny Jim, told by the Sunday school teacher that he cannot go to the school picnic because he brought a huge bullfrog to school, organizes "The Amusement Co., Limited," as a counter attraction to the picnic, with amusing results.

"West Wind." (Vitagraph. Three Reels. Tues., Sept. 14.)—This is an Indian-military feature, starring Eleanor Woodruff, who is ably supported by Ned Finley, Harty Northrup and Eulalie Jensen and others. The rescue of a ranch owner's daughter, who is abducted by a half-breed cowboy, is the basis of the plot. The scenes for this production were taken in Texas, and a band of Indians is employed.

"Save the Coupons." (Vitagraph. One Reel. Wed., Sept. 15.)—Lillian wants Jack to give up smoking, until she finds that coupons are given with each pack of cigarettes. Then she wants him to smoke himself to death. He very nearly does, with the net result that they fail to get the premium they wanted, and Jack swears off. Lillian Walker and Evart Overton are the cast.

"The Shadow of Fear." (Vitagraph. One Reel. Thurs., Sept. 16.)—Haunted by the knowledge that his parents died insane, John Sterling confesses the fact to his sweetheart. Urged by a rival suitor, she tells Sterling she cannot marry him. The girl's aunt comes forward with proof that John was only an adopted son, whose real parents were killed in a train wreck, and all ends happily.

"The Professional Diner." (Vitagraph. One Reel. Fri., Sept. 17.)—The usual Sidney Drew comedy, perhaps a little more amusing than usual. Gregory Buxton, a young Englishman gets a job at a hotel as Guest No. 14 at all suppers where there are 13 in the party, with serious results to his digestion. Later, he falls heir to a title, weds Hortense, and when, several years afterward, their anniversary dinner lacks the fourteenth guest, Gregory solves the dilemma by bringing in his son and heir to fill the place.

"His Golden Grain." (Vitagraph. Two Reels. Sat., Sept. 18.)—Hart, a wealthy bachelor, discovers Elsie, the tool of crooks, attempting to burglarize his home. Instead of handing her over to the police, he takes her in, believing in her inherent goodness. He esapes unhurt from a wreck, and without denying the report of his death, returns home to find a crook trying to blackmail his secretary and his ward for trying to fasten a robbery on Elsie. In the fight that follows Elsie saves Hart's life, and of course becomes his wife.

MUTUAL PROGRAM

"The Jinx on Jenks." (Komic. Sun., Sept. 12.)—Jenks, who has broken a window during an evening of revelry, is trailed by a detective, and locks himself into his office. In the morning the detective is still on guard, and Jenks telephones to his friend Max, who brings one of his mother-in-law's costumes, and an outfit of false hair, in which Jenks makes his escape. Gossips, however, see Max enter his hotel with a strange "woman," and notify his wife, who bursts into the room and orders Max to explain. This he does, to the discomfiture of Jenks. In the cast are Max Davidson, Frank Darien, Ann Slater and Pearl Elmore.

"His Guiding Angel." (Majestic. Two reels. Sun., Sept. 12.)—This is a dramatic story of an actress and a "bad man" from the West. The man sees the actress on the stage and idealizes him. He reforms, and in New York becomes acquainted with the actress, who is a heartless woman of the world. She, however, falls sincerely in love with him. A former paramour threatens to reveal her past unless she borrows money for him from her new admirer. She refuses, and is exposed, but the "bad man," recalling his own past life, takes her anyway.

"Out of the Sea." (Thanhouser. Sun., Sept. 12.)—A strong story of the conflict between love and duty, with several dramatic features which make it a real stirring picture. Falsely accused of embezzlement, a banker takes his daughter to live in a secluded fishing village.

One day the daughter rescues a man from drowning, and as he is recovering the two discover that he is a detective sent to track down the banker. The banker stifles an impulse to make way with the convalescent detective, and the latter falls in love with the girl.

The conflict between his duty and his inclination is at its height when a telegram notifies the detective that the real embezzler has confessed.

"Superstitious Sammy." (Falstaff. Mon., Sept. 13.)—Sammy's belief in omens makes all manner of trouble, especially when he plans to wed. Three times the ceremony is postponed, because of a black cat, because of the day, because he forgot the ring, and for numerous causes, all valid to superstitious persons.

Finally the bride-elect sends word that it is unlucky to wait so long, and that she is the bride of the best man. So upset is Sammy when he receives this news that he breaks a mirror.

"The Little Life Guard." (Majestic. Tues., Sept. 14.)—A delightful juvenile story of Adrian, who sees his little sweetheart Anita won away by a boaster, and consults Larry, the lifeguard, as to the best way to be a hero. Larry sends him back covered with medals, and he poses as a hero of the deep. Anita, to test him, pretends to be drowning and, rushing to the rescue, the two are swept far out. Larry rescues them. Violet Radcliff, George Stone, Carmen De Rue and Porter Strong compose the cast.

"A Dark Horse." (Reliance. Mon., Sept. 15.)—An impossible story of a newsboy, turned groom in a racing stable, who has care of a $100,000 thoroughbred. To raise money for his sick mother he enters the horse in a race for a $1,000 prize, bets al his own money and wins. The owner is furious at seeing his horse entered without permission, but eventually forgives the boy and takes him back into his employ. The cast includes Bobby Fuehrer, Fred Burns, Margie Wilson, Ben Lewis and William Rhyno.

"Shorty's Ranch." (Broncho. Three reels. Wed., Sept. 15.)—Although essentially a comedy, there is a succession of tense situations in this picture. An English baronet, owner of an Arizona ranch, is seized with the gout on his way to inspect the property, and hires Shorty, a cowboy, to make the inspection.

Armed with a roll of bills, Shorty decides to impersonate the Englishman, and is received at the ranch as Sir Cecil. He entertains extensively, flirts with the superintendent's pretty daughter and stirs things up generally. The real owner starts for the ranch and finds no one sent to meet him at Prairie Dog Siding, so his valet gets a wheelbarrow and starts with his gouty master on the ten-mile trip across the desert.

In the meantime there is trouble with "cattle rustlers," and the ranch is attacked, and the wheelbarrow caravan arrives just as the sheriff is putting an end to the battle. Shorty is exposed and makes his escape in the dead of night.

"The Rajah's Sacrifice." (Centaur. Two reels. Thurs., Sept. 16.)—Reviewed elsewhere in this isue.

"The Knockout." (Cub. Fri., Sept. 17.)—George Ovey, finding the card of a count, impersonates him to win the doctor's daughter. He finds the daughter was not the girl he thought, bu instead is a 300-pound athlete, who easily knocks him out in the gymnasium. This gives him an idea, and he arranged that most of his enemies shall have a taste of the same experience.

"The Senor's Silver Buckle." (American. Mon., Sept. 13. Two reels.)—A drama of the old California days featuring the strife between the Spanish settlers and the "Gringo." George Davis (Ed Coxen) a young surveyor is instrumental in foiling the plans of Felipe (Geo. Field) son of Don Miguel, and wins Alise (Winifred Greenwood) for his wife. A good story with the excellent photography and acting so typical of the "Flying A" releases. Directed by Henry Otto.

"Incognito." (Beauty. Tues., Sept. 14.)—A society drama of high life in which some interesting situations are developed. Three different parties are arrested in conjunction with a theft of valuable jewels, the property of a wealthy society woman. A thoroughly enjoyable story with Webster Campbell and Neva Gerber in the leads and Lucille Ward as the woman of wealth.

LOOK FOR THE TABLE OF CONTENTS OPPOSITE THE ACCESSORY NEWS COVER. IT IS YOUR INDEX TO ALL THE NEWS YOU NEED TO KNOW.

"The Little Lady Next Door." (American. Fri., Sept. 17.)—This number contains a thoroughly engrossing heart-interest story that will please any audience. Louise Lester, Jack Richardson and Vivian Rich carry off the histrionic honors while Virginia Fordyce as the motherless child deserves special mention. How a child's life is saved, how a lonesome father's hesitancy almost causes her death, the doctor's opportune arrival, are some of the tense situations offered. Excellent photography throughout marks this release.

"A Friend in Need." (Beauty. Sat., Sept. 18.)—A good rollicking comedy is presented in this number with Frank Borcage, Beatrice Van and John Sheehan furnishing the laughs. Johnny and Beatrice get married secretly with Frank's help. The latter is the "goat," losing his girl, his job and his clothes during the course of the story. A thoroughly enjoyable number directed by James Douglas.

UNIVERSAL PROGRAM

"Business Is Business." (Broadway Universal Feature. Six reels. Mon., Sept. 13.)—Reviewed at length elsewhere in this issue.

"Too Many Smiths." (Nestor. Mon., Sept. 13.)—While based on a familiar theme, the capability of the Nestor cast and Al Christie's handling of the picture lift this to the level of a highly amusing comedy. An eloping couple and two crooks, both bearing the same name and both pursued by detectives, produced the laughter.

Lee Moran, as Potts the detective, is most comical, while his support is Eddie Lyons, Dolly Ohnet, Carmen Philips and Jack Connelly.

"The Queen of Hearts." (Gold Seal. Three reels. Tues., Sept. 14.)—Reviewed at length elsewhere in this issue.

"How Early Saved the Farm." (Rex. Tues., Sept. 14)—Mayhap this will be of interest to children but hardly to others. Baby Early, appearing as the granddaughter of a destitute farmer, wins the heart of the agent by her sincere efforts to save all the livestock from his grasp. An educational closes the reel.

"A Shriek in the Night." (Victor. Two reels. Wed., Sept. 15.)—The story here presented is not sincere. Perhaps it is not meant to be taken seriously, but still it does not ring true. It's a romance with Jack Kerrigan and Helen Leslie playing the lovers and Norbert A. Myles the heavy.

Its scenes and photography are very beautiful. Toward the termination, when the hero rescues the heroine from the villain, he is shot in the thigh, but seemingly laughing it off he stops at a minister's house on the way home and gets married.

"Joe Martin Turns 'Em Loose." (Rex. Two reels. Thurs., Sept. 16.)—Reviewed at length elsewhere in this issue.

"In the Heart of the Hills." (Big U. Thurs., Sept. 16.)—Weak in dramatic value this offering will please because of its delightful mountain scenery. The plot merely displays the villainy of a girl's lover and the worthiness of her rejected suitor. Adele Lane, Edward Sloman and Seymore Zeliff are cast in the important parts.

"The Suburban." (Imp. Four reels. Fri., Sept. 17.)—This offering from a story by C. T. Dazey seems to attempt to break away from the conventional although carrying the burden of a common theme.

It was produced by George Lessey and features King Baggot, who appears as the greatly misrepresented son. This young man marries contrary to his father's wishes and is subsequently disowned. In the end he completely frustrates the man whom his father has made his heir, by rescuing his father's imprisoned jockey. A reconciliation follows.

The race serves as a climax to the action and is handled with an eye to its possibilities of suspense. Others who appear are Bill Bailey, Frank Smith, Ned Reardon, Florence Malone, Brinsley Shaw and Iva Sheppard. The picture offers pleasing entertainment without exhibiting anything out of the ordinary.

"Molly's Malady." (Nestor. Fri., Sept. 17.)—One of the Christie-Davey subjects with Jack Dillon, Billie Rhodes, Neal Burns and Jack Connelly in the leading parts. Jack as an M. D. makes a decided hit in the small town and succeeds in stealing Molly from her farmer lover. This is up to the standard of previous Davey subjects.

"The Surrender." (Bison. Three reels. Sat., Sept. 18.)—This melodramatic number draws a comparison between life and war. It features Marie Walcamp, who plays the part of a poor girl who, after receiving a small but telling sample of underworld life, prefers to settle down to married drudgery.

She refuses to have anything to do with her husband until she awakens to the fact that he dearly loves her. Joe Singleton plays opposite Miss Walcamp, while Seymore Zeliff as the heavy and Clarence Burton complete the cast of principals.

In some of its situations the picture fails to ring true, while the entire story is overdrawn. Its patrons are likely to be found among the unsophisticated.

"He Couldn't Fool His Mother-in-Law." (Joker. Sat., Sept. 18.)—This is one of Joker's best, written and produced by Allen Curtis. The mother-in-law penetrates the "night work" of her daughter's husband by disguising herself as a beggar and following him everywhere. This is laughable all the way through. Max Asher, Gale Henry, Lillian Peacock and William Franey are the leads.

"The Pine's Revenge." (Gold Seal. Two reels. Sun., Sept. 19.)—In which a forest ranger proves his worth by putting an end to a conflagration started by his enemies, and wins back the love of his one time sweetheart by rescuing her from the water. This is an average story written by Nell Shipman and produced by Joe De Grasse. Its Northern scenes and photography are most satisfying. Cleo Madison, Arthur Shirely and M. K. Wilson are the leads.

"No Flirting Allowed." (L-Ko. Sun., Sept. 19.)—One of the funny low comedies with Hank Mann leading. Both Hank and his boss flirt with each other's wife, and finaly the entire quartette lands in jail. Peggy Pearce, Dick Smith and Sylvia Ashton lend support to Hank.

"The Broken Coin." (Universal Special Feature. Episode 12. Two reels. Week of Sept. 6.)—This is called "A Cry in the Dark." Count Frederick rescues Kitty from the torture chambers benneath the palace. Kitty goes automobile riding with the king. The car is held up by Apaches, but the count again comes to the rescue. In the meantime Rolleaux escapes from the King of Grahaffen, who was planning to stage a fight between Rolleaux and the bull. The action is rapid and startling as usual.

"The Broken Coin." (Universal Special Feature. Episode 13. Two reels. Week of Sept. 13.)—"War" is the separate title of this number. Most of the action concerns Count Sachio (Ernest Shields), who believes he possesses both halves of the coin when in reality one is a subtstitute. Sachio is in a rough combat with Count Frederick, but Kitty rescues the latter. Besides this, the ferocious band of Apaches is captured by King Michael's soldiers. This instalment well maintains the standard of the serial.

WEEKLIES

"Pathe News." No. 71. (Pathé.)—National tennis championships at Forest Hills; Carranza troops move forward to attack Naco; men of the British fleet at games ashore; Rodman Law rides a motorcycle into the Chicago river; wreck of the Irish Mail express at Weedon, England; Cardinal Gibbons leaves the White House after audience with the President; Chinese baseball team plays at Sea Cliff, L. I.; motor boat races at San Francisco; Japanese naval cadets at San Francisco; Pathé fashions in colors.

"Tribune Animated Weekly." No. 13. (Mon., Aug. 30.)—Devastation caused by the recent hurricanes in Houston, Texas; scenes of the motion picture carnival held at Brighton Beach, N. Y.; Galveston, Texas, flooded by heavy rains; the Pacific fleet steaming into San Francisco harbor; a quota of most interesting war news and a Doc Yak cartoon are the events of the most country-wide interest in this reel. The other sections, however, do not lack in interest.

"Tribune Animated Weekly." No. 14. (Mon., Sept. 6.)—The baby parade at Asbury Park, N. J.; Mardi Gras festivities in Chicago, Ill.; governors of various states hold conference in Boston, Mass.; glimpses of the exposition; launching of torpedo boat at Philadelphia, Pa.; a swimming contest in Chicago, Ill.; and some war scenes.

"Animated Weekly. No. 184. (Wed., Sept 8.)—Scenes connected with the national tennis tournament at forest Hills, L. I.; motor boat racing in San Francisco Bay; launching a U. S. battleship at Philadelphia; the return of Thomas Mott Osborne to Sing Sing prison, N. Y. and the great ovation tendered him by his charges; several interesting war scenes and some clever cartoons by Hy Mayer are the main events pictured in this number.

CORPORATION STATISTICS

(New incorporations, increases or decreases in capital stock, and dissolutions are noted in this column.)

At Dover, Del.:
INTERNATIONAL PUBLICITY FILM CORPORATION, New York. Capital stock, $100,000.

At Boston, Mass.:
THE MORNING STAR FILM COMPANY, of Fall River, Mass. Capital stock, $100,000 divided into 10,000 shares, with par value at $10 each. J. Alfred Fredett, president; Raymond M. Bartlett, treasurer; Robert E. Wilson, general manager. To manufacture and release films for moving pictures and machines used in that business.

At Denver, Colo.:
FILM PRODUCERS' CORPORATION. Capital stock, $1,000,000.

At Davenport, Iowa:
GARDEN THEATRE COMPANY. Capital stock, $20,000. A. H. Blank, president; S. E. Greenbaum, secretary and treasurer, who are also the directors. To lease and control motion picture and vaudeville houses and conduct a film exchange.

At Paducah, Ky.:
THE DESBERGER AMUSEMENT COMPANY. Capital stock,, $80,000; limited indebtness, $250,000. Incorporators: Mrs. Rose L. Desberger, Norma Desberger, Joseph Desberger and David Desberger. It is understood the company, which owns the Arcade, Gem and Star Theatres in Paducah, will establish a chain of moving picture houses.

At Austin, Tex.:
Permit to do business in Texas was granted at Austin, September 1, to the Equitable Motion Picture Corporation of Wilmington, Delaware. Capital stock, $10,000. Texas headquarters at Austin.

At Columbus, Ohio:
THE MAJESTIC PHOTO PLAY COMPANY, Lima, O. Capital stock, $10,000. Incorporators: F. J. Zanone, Henry Michael, I. M. Zanone, Theodore Michael and Samuel Michael.

At Wheeling, W. Va.:
THE BRINKER CROFT FILM COMPANY, of Wellsburg, W. Va. Capital stock, $50,000. This concern succeeds the Chateau de Luxe Film Company, and will continue to operate and make moving pictures on the Joseph B. Vandergrift Estate near Wellsburg.

At Albany, N. Y.:
PROGRESS PHOTOS, INC., New York Producing motion picture film, etc. Capital, $25,000. Directors: Hulda Schlatter, Max Henry Ring, Albert Teitel, 206 Broadway, New York City.

BADGLEY CINEMATOGRAPH CO., INC., New Rochelle. Motion pictures, vaudeville and to manufacture moving picture films. Capital stock, $20,000. Directors: Gerald J. Badgley, New Rochelle; James S. Russell and John V. Judge, 19 East 88th street, New York City.

BAY AND WAVE REALTY CORPORATION, Richmond Borough. Motion pictures. Capital, $50,000. Directors: Isidore Spiegel, Thomas F. MacMahon and Kate Reilly, 1400 Broadway, New York City.

BIG THREE AMUSEMENT CORPORATION, New York. Theatrical and motion picture business. Capital, $100,000. Directors: Max J. Kramer, Maurice L. Fleischman and Charles A. Goldryer, 568 Minneford avenue, The Bronx.

ANIMATED TARGET COMPANY, INC., New York. Moving pictures, etc. Capital, $100,000. Directors: William A. Walling, Jessie Bolton and James T. Pousson, 21 Ft. Washington avenue, New York City.

THEATRICAL DIRECTORY AND GUIDE, INC., New York. Motion pictures, etc. Capital, $1,000. Directors: S. Jay Kaufman, Harry A. Kaufman and George Bochever, 135 Broadway, New York City.

PLURAGRAPH CO., INC., New York. Motion pictures. Capital, $15,000. Directors: Charles W. Allen, Alfred Ely, Jr., and Robert S. Kearney, 31 Nassau street, New York City.

GREAT EASTERN PHOTOPLAY CORporation, New York. Capital, $15,000. Motion pictures. Directors: John P. Renfro, Alva Collins and Joseph S. Gregg, 141 Broadway, New York City.

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14 Electric Signs
15 Electric Flashers
16 Elevators
17 Escalators
18 Exterior Lighting
19 Fans
20 Film Cases
21 Film Cleaners
22 Film Renovators
23 Film Stock
24 Fire Extinguishers
25 Flooring Materials
26 Floral Decorations
27 Gas Engines
28 Interior Lighting
29 Interior Telephones
30 Lenses
31 Lobby Display
32 Lobby Frames
33 Musical Instruments
34 Paints
35 Perforating Machines
36 Perfumes
37 Posters
38 Premiums
39 Printing
40 Printing Machines
41 Projection Machines
42 Projection Machines (Home)
43 Reels
44 Screens
45 Seats
46 Seat Covering
47 Signs
48 Slides
49 Slide Ink
50 Tickets
51 Ticket Booths
52 Ticket Selling Machines
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220 West 42nd St. New York

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On Sept. 16 to .....
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On Oct. 21 to .....
Signed .....

"THE GREAT QUESTION"

(American—Three Reels)

REVIEWED BY T. S. MEAD

THIS is the first of the American Film Company's new three-reel productions which will be brought out every third week under the brand name of Clipper. If the high standard present in this first offering is maintained, these pictures will prove a most popular addition to the Mutual program.

The story opens with a wedding rehearsal, after which Morton Bagley, Jr., the groom, returns to his apartment and sitting before an open fire proceeds to destroy the mementoes of his past.

The memories brought up by each of these take the form of visions which are skilfully and artistically visualized with much clever use of double and triple exposures. The series of



RESCUED BY HER HUSBAND

these episodes ends by showing of his flirtation with an unscrupulous woman, who is paid $20,000 by his father for her promise to relinquish her influence over him.

The father in despair over the dissipation of his son, sends him to a Western ranch where Morton meets Flora Donner, the daughter of a rancher, and they fall in love. They are married and live in New York.

Flora discovers the duplicity and artificiality of both the men and women in New York society, when through an innocent indiscretion she is imprisoned by society vultures who thrive on family discord. Finally succeeding in getting word of her imprisonment to her repentent husband, he rescues her. They go directly to the station, pausing only long enough to dispatch a letter to his father.

The story, though rather involved for film presentation, is filled with action every minute and is most carefully staged and produced with excellent photography and tinting effects.

The characters of the participants are most ably acted out by a strictly star cast, including Harold Lockwood, May Allison, Harry Von Meter, William Stowell and Eugenie Forde.

FIVE ALABAMA BEAUTIES TO ACT IN CHICAGO FOR ESSANAY PRIZE FILM

The Essanay scenario and prize beauty contest, conducted in conjunction with "The Age-Herald" of Birmingham, Ala., is nearing a close. The scenario contest was won by Morgan D. Jones, of Dadeville, Ala. It is entitled "The River of Romance," and will be produced by Essanay at the Chicago studios and be released under the General Film Co. program.

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AUTHORIZED STUDIO DIRECTORY

In response to an insistent demand from exhibitor subscribers Motion Picture News will issue in October a complete and authoritative directory of all directors, players, scenario writers, camera men, etc.

The directory will list each subject alphabetically together with a complete biography (and cut, if desired). This will be followed with a cross-index by studios and by occupations.

The prime purpose of this directory is—not merely to advertise the players, etc., WITHIN the trade—but ALSO to the public and upon a large scale.

The exhibitor will use the material in this number —EACH WEEK—to hand to his newspaper along with his program advertising copy. He is now using our regular issues for this purpose. But in the directory issue he will have a COMPLETE, READY-REFERENCE volume for PERMANENT use—giving him EACH WEEK interesting biographical items about those concerned with the pictures he is showing, which items serve best to bring the public to his doors.

The aggregate effect, therefore, of this issue will be to secure millionfold circulation for the players and their firm names.

The representatives of the Directory issue are J. C. Jessen, at our Los Angeles Offices; T. S. Mead, at our Chicago Offices, and Herman Holland, at our New York Offices.

MOTION PICTURE NEWS
222 West 42d Street, New York

IN THREE WEEKS TIME

Motion Picture News, in line with the standard and leading publications of the country, goes to the news-stands on a strictly non-returnable basis.

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The news-stands, on this new basis whereby they cannot return unsold copies, will take care to place the publication only where a regular demand from the trade exists.

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Motion Picture News

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Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES OF NEXT WEEK

Monday, September 13, 1915.

BIOGRAPH—The Man Who Never Was Caught, D., 1000 18880
ESSANAY—A Mansion of Tragedy, D., 3000..... 18888
KALEM—The Manservant, D., 3000..... 18881
GEORGE KLEINE—The Social Law, D., 2000..... 18892
LUBIN—Advertising Did It, C., 1000..... 18891
SELIG—Man's Law, D., 2000..... 18884
*SELIG—Hearst-Selig News Pictorial, No. 73, 1000.... 18887
VITAGRAPH—Sonny Jim and the Amusement Co., Limited, C., 1000..... 18886

Tuesday, September 14, 1915.

BIOGRAPH—The Rehearsal, D., 2000..... 18902
ESSANAY—Tish's Spy, D., 2000..... 18894
KALEM—Romance A La Carte, C., 1000..... 18901
LUBIN—Babe's School Days, and Wandering Bill, Cart. C., Split Reel 18900
SELIG—Weary Goes A'Wooing, C., 1000..... 18896
VITAGRAPH—West Wind, D., 3000..... 18897

Wednesday, September 15, 1915.

BIOGRAPH—The Soul of Pierre, D., 3000..... 18914
EDISON—The Silent Tongue, C., 1000..... 18904
ESSANAY—Dreamy Dud, Cowboy, Cartoon and Scenic, Split Reel 18907
KALEM—Under Oath, D., 2000..... 18905
KNICKERBOCKER STAR FEATURES—The Purple Night, D., 3000..... 18911
LUBIN—Where the Road Divided, D., 2000..... 18909
VITAGRAPH—Save the Coupons, C., 1000..... 18908

Thursday, September 16, 1915.

BIOGRAPH—A Lasting Lesson, D., 1000..... 18917
ESSANAY—Mustaches and Bombs, C., 1000..... 18918
LUBIN—The Red Virgin, D., 3000..... 18919
MINA—Booming Trixie, C., 1000..... 18924
SELIG—The Jungle Lovers, Animal D., 3000..... 18925
*SELIG—Hearst-Selig News Pictorial, No. 74, 1000..... 18923
VITAGRAPH—The Shadow of Fear, D., 1000..... 18922

Friday, September 17, 1915.

BIOGRAPH—The Girl and Her Trust, D. (Reissue), 1000 18937
EDISON—Ranson's Folly, D., 4000..... 18928
ESSANAY—Broncho Billy and the Card Sharp, W. D., 1000 18932
KALEM—The Key to Possession, D., 2000..... 18933
LUBIN—A Heart Awakened, D., 1000..... 18936
VITAGRAPH—The Professional Diner, C., 1000..... 18935

Saturday, September 18, 1915.

BIOGRAPH—Heart Trouble, Com.-D., 1000..... 18946
ESSANAY—The Scapegoat, D., 3000..... 18939
EDISON—The Call of the City, D., 1000..... 18938
KALEM—A Girl's Grit, D., 1000..... 18945
LUBIN—The Golden Oyster, C., 1000..... 18942
SELIG—Cock-Sure Jones, Detective, C., 1000..... 18947
VITAGRAPH—His Golden Grain, D., 2000..... 18944

RELEASES OF THE WEEK AFTER

Monday, September 20, 1915.

BIOGRAPH—Behind the Mask, D., 1000.....
ESSANAY—The Circular Path, D., 3000.....
KALEM—The Call of the Dance, D., 4000.....
GEORGE KLEINE—A Woman's Mistake, D., 2000...
LUBIN—The Silent Accuser, D., 1000.....
SELIG—The Eternal Feminine, or Who Shall Rule, D., 2000 .....
*SELIG—Hearst-Selig News Pictorial, No. 75, 1000.....
VITAGRAPH—Willie Stayed Single, C., 1000.....

Tuesday, September 21, 1915.

BIOGRAPH—And by These Deeds, D., 2000.....
ESSANAY—The Call of the Sea, D., 3000.....
KALEM—Double-Crossing Marmaduke, C., 1000.....
LUBIN—The Careless Anarchist, C., That Brute, C., and Monty and the Missionary, C., Split Reel, 1000
SELIG—The Range Girl and the Cowboy, Com.-D., 1000
VITAGRAPH—Dorothy, D., 2000.....

Wednesday, September 22, 1915.

EDISON—Cartoons in the Seminary, Cart., 1000.....
ESSANAY—The Fable of "The Through Train," C., 1000 .....
KALEM—The Wolf's Prey, D., 2000.....
LUBIN—A Desert Honeymoon, D., 3000.....
VITAGRAPH—Getting Rid of Aunt Kate, C., 1000.....

Thursday, September 23, 1915.

BIOGRAPH—A Kentucky Episode, D., 1000.....
ESSANAY—Snakeville's Hen Medic, C., 1000.....
LUBIN—The Last Rebel, D., 2000.....
MINA—When Husbands Go to War, C., 1000.....
SELIG—The Blood Seedling, D., 3000.....
*SELIG—Hearst-Selig News Pictorial, No. 76, 1000.....
VITAGRAPH—The Lesson of Narrow Street, D., 1000.

Friday, September 24, 1915.

BIOGRAPH—An Unseen Enemy, D., 1000 (Reissue)..
EDISON—Her Happiness, D., 3000.....
ESSANAY—An Unexpected Romance, W. D., 1000...
KALEM—A Daughter's Sacrifice, D., 1000 (Reissue)....
LUBIN—The Level, D., 1000.....
VITAGRAPH—Back to the Primitive, C., 1000.....

Saturday, September 25, 1915.

BIOGRAPH—The Girl Who Didn't Forget, D., 1000...
EDISON—When Conscience Sleeps, D., 1000.....
ESSANAY—Affinities, D., 2000.....
KALEM—A Matter of Seconds, D., 1000.....
LUBIN—Captain Kidd and Ditto, C., 1000.....
SELIG—The Auction Sale of Run-Down Ranch, C., 1000
VITAGRAPH—From Out of the Big Snows, D., 3000..

*Hearst-Selig News Monday's release in the East is Thursday's release in the West; Thursday's release in the East is the following Monday's in the West.

Table of Contents will be found facing Accessory News Cover

Calendar of Current and Coming Releases

MUTUAL PROGRAM

RELEASES OF NEXT WEEK

Monday, September 13, 1915.

AMERICAN—The Senor's Silver Buckle, D., 2000..... 03900
FALSTAFF—Superstitious Sammy, C., 1000..... 03902
GAUMONT—Seeing America First, and Keeping Up with the Joneses, Sc. and Cart., Split Reel..... 03903

Tuesday, September 14, 1915.

THANHOUSER—Helen's Babies, D., 2000..... 03904
MAJESTIC—The Little Life Guard, D., 1000..... 03906
BEAUTY—Incognito, C., 1000..... 03907

Wednesday, September 15, 1915.

BRONCHO—Shorty's Ranch, D., 3000..... 03908
RELIANCE—The Dark Horse, D., 1000..... 03911

Thursday, September 16, 1915.

CENTAUR—The Rajah's Sacrifice, D., 2000..... 03912
FALSTAFF—Bessie's Bachellor Boobs, C., 1000..... 03914
MUTUAL—Mutual Weekly No. 37, Topical, 1000..... 03915

Friday, September 17, 1915.

GAUMONT—The Vivisectionist, D., 2000..... 03916
AMERICAN—The Little Lady Next Door, D., 1000... 03918
CUB—The Knockout, C., 1000..... 03919

Saturday, September 18, 1915.

AMERICAN—The Great Question, D., 3000..... 03920
BEAUTY—A Friend in Need, C., 1000..... 03923

Sunday, September 19, 1915.

RELIANCE—The Doll House Mystery, D., 2000..... 03924
GAUMONT ALL-STAR—The Pool Sharks, C., 1000... 03926
THANHOUSER—The Twins of the G. L. Ranch, Com.-D., 1000 03927

RELEASES OF THE WEEK AFTER

Monday, September 20, 1915.

AMERICAN—The Barren Gain, D., 2000..... 03928
FALSTAFF—Simon's Swimming Soul Mate, C., 1000. 03930
NOVELTY—The Lilliputians' Courtship, C., 1000..... 03931

Tuesday, September 21, 1915.

THANHOUSER—The Dead Man's Keys, D., 2000..... 03932
GAUMONT—See America First, Sc., and Keeping Up with the Joneses, Cart., Split Reel..... 03934
BEAUTY—Everyheart, D., 1000..... 03935

Wednesday, September 22, 1915.

RIALTO—The House with Nobody in It, D., 3000..... 03936
KAY-BEE—Never Again, C., 1000..... 03939

Thursday, September 23, 1915.

CENTAUR—The Woman, the Lion and the Man, D., 2000 03940
FALSTAFF—Con, the Car Conductor, C., 1000..... 03942
MUTUAL—Mutual Weekly, No. 38, 1000..... 03943

Friday, September 24, 1915.

GAUMONT—Busy Izzie, C., 2000..... 03944
AMERICAN—It Was Like This, D., 1000..... 03946
CUB—The Treasure Box, C., 1000..... 03947

Saturday, September 25, 1915.

THANHOUSER—A Disciple of Nietsche, D., 3000..... 03948
BEAUTY—Cats, Cash and a Cook Book, C., 1000..... 03951

Sunday, September 26, 1915.

Brand and Title Not Reported, D., 2000..... 03952
MUTUAL—Kidnapped at the Church, C., 1000..... 03954
THANHOUSER—The Miracle, D., 1000..... 03955

UNIVERSAL PROGRAM

RELEASES OF NEXT WEEK

UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode No. 13), D., 2000..... 0838

Monday, September 13, 1915.

BROADWAY UNIVERSAL FEATURE—Business Is Business, D., 6000..... 0824
NESTOR—Too Many Smiths, C., 1000..... 0825

Tuesday, September 14, 1915.

GOLD SEAL—The Queen of Hearts, D., 3000..... 0826
REX—How Early Saved the Farm, D., and From Frau to Spalato, Ed., Split Reel..... 0827

Wednesday, September 15, 1915.

VICTOR—A Shriek in the Night, D., 2000..... 0828
L-KO—No Release This Week.....
ANIMATED WEEKLY—Weekly No. 184, 1000..... 0829

Thursday, September 16, 1915.

REX—Joe Martin Turns 'Em Loose, Animal C., 2000.. 0830
BIG U—In the Heart of the Hills, D., 1000..... 0831
POWERS—No Release This Week.....

Friday, September 17, 1915.

IMP—The Suburban, D., 4000..... 0832
VICTOR—No Release This Week.....
NESTOR—Molly's Malady, C., 1000..... 0833

Saturday, September 18, 1915.

BISON—The Surrender, D., 3000..... 0834
POWERS—No Release This Week.....
JOKER—He Couldn't Fool His Mother-in-Law, C., 1000 0835

Sunday, September 19, 1915.

REX—The Pines Revenge, D., 2000..... 0836
LAEMMLE—No Release This Week.....
L-KO—No Flirting Allowed, C., 1000..... 0837

RELEASES OF THE WEEK AFTER

UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode 14), "On the Battlefield," D., 2000..... 0855

Monday, September 20, 1915.

BROADWAY UNIVERSAL FEATURE — Under Southern Skies, D., 5000..... 0839
NESTOR—It Almost Happened, C., 1000..... 0840

Tuesday, September 21, 1915.

GOLD SEAL—The Tenor, D., 3000..... 0841
REX—No Release This Week.....
IMP—His Home Coming, C., 1000..... 0842

Wednesday, September 22, 1915.

VICTOR—Not a Lamb Shall Stray, D., 1000..... 0843
L-KO—Scandal in the Family, C., 2000..... 0844
ANIMATED WEEKLY—No. 185, N., 1000..... 0845

Thursday, September 23, 1915.

LAEMMLE—The Cry of the First Born, D., 3000..... 0846
BIG U—No Release This Week.....
POWERS—The Ham Actors, Vaude., and Life of the Frog, Ed., Split Reel, 1000..... 0847

Friday, September 24, 1915.

IMP—When the Call Came, D., 2000..... 0848
VICTOR—No Release This Week.....
NESTOR—When Lizzie Went to Sea, C., 1000..... 0849

Saturday, September 25, 1915.

BISON—A Message for Help, D., 2000..... 0850
POWERS—Every Man's Money, D., 1000..... 0851
JOKER—He Couldn't Support His Wife, C., 1000..... 0852

Sunday, September 26, 1915.

REX—The Fascination of the Fleur de Lis, D., 3000... 0853
LAEMMLE—No Release This Week.....
L-KO—Avenged by a Fish, C., 1000..... 0854

Table of Contents will be found facing Accessory News Cover

LUBIN

"THE SILENT ACCUSER"

DRAMA IN ONE ACT BY *Daniel Carson Goodman*

WITH *Mary Charleson & Francis Joyner* RELEASED SEPT. 20

"A CARELESS ANARCHIST" "THAT BRUTE" "MONTY AND THE MISSIONARY"

THE LATTER A CARTOON COMEDY RELEASED SEPT. 21

"A DESERT HONEYMOON"

DRAMA IN THREE ACTS

WITH *Vinnie Burns & Romaine Fielding* RELEASED SEPT. 22

"THE LAST REBEL"

DRAMA IN TWO ACTS WITH RELEASED SEPT

Ormi Hawley, Earl Metcalfe, & Kempton Greene 23

"THE LEVEL"

DRAMA IN ONE ACT WITH RELEASED SEPT.

L.C. Shumway & Dorothy Barrett 24

"CAPTAIN KIDD & DITTO"

FEATURING *Billie Reeves* RELEASED SEPT. 25

Registered Lubin





RELEASES

LUBIN

Presents

A Film Version of the Celebrated Spectacular Drury Lane Melodrama

THE GREAT RUBY

by Cecil Raleigh

5 Acts of Intense Dramatic Action

Featuring

Octavia Handworth & George Soule Spencer

Released Sept. 10th.

OTHER RELEASES

THE RINGTAILED RHINOCEROS

With

RAYMOND HITCHCOCK

A FANCIFUL COMEDY IN FOUR ACTS

THE CLIMBERS

With

GLADYS HANSON

CLYDE FITCH'S GREATEST COMEDY DRAMA

BIG FOUR FEATURE PLAY V L S E

RELEASED THROUGH THE V. L. S. E.



NOTICE!

F. O. NIELSEN Announces that

JUST OUT OF COLLEGE

GEORGE ADE'S splendid (5-reel) comedy

will open at *THE FINE ARTS THEATRE,* CHICAGO, for *an indefinite run* at 25-50 and $1.00 prices Sept. 25.

Exhibitors in town should *see it* before booking; *others* can safely take my word that this is a good, clean comedy, that will be greatly appreciated by any audience anywhere.
Written by GEORGE ADE : : Produced by THE FROHMAN AMUSEMENT CORPORATION

The cast is headed by EUGENE O'BRIEN, formerly with CHARLES FROHMAN in "THE CELEBRATED CASE"; BEN HENDRICKS, known the world over as the star in "YON YONSON," and "A YENUINE YENTLEMAN"; JACK SHERRILL, a versatile actor; CHARLOTTE LAMBERT, who played in "OFFICER 666," "STOP THIEF," and other COHAN & HARRIS productions; MARIE EDITH WELLS, WRIGHT KRAMER, AMELIA SUMMERVILLE, GLADYS SCHULTZ and KATE JEPSON, all well known in Broadway and CHARLES FROHMAN productions.

For Bookings in
ILLINOIS, WISCONSIN, INDIANA, OHIO and MICHIGAN
write, wire or phone

F. O. NIELSEN

609 SCHILLER BUILDING, (Central 7847) CHICAGO, ILL.

THE MEN WHO GUARD OLD GLORY KNOW THE GOOD "GUARDING OLD GLORY" WILL DO

LINDLEY M. GARRISON, Secretary of War, says: "I wish every American could see 'Guarding Old Glory.'"

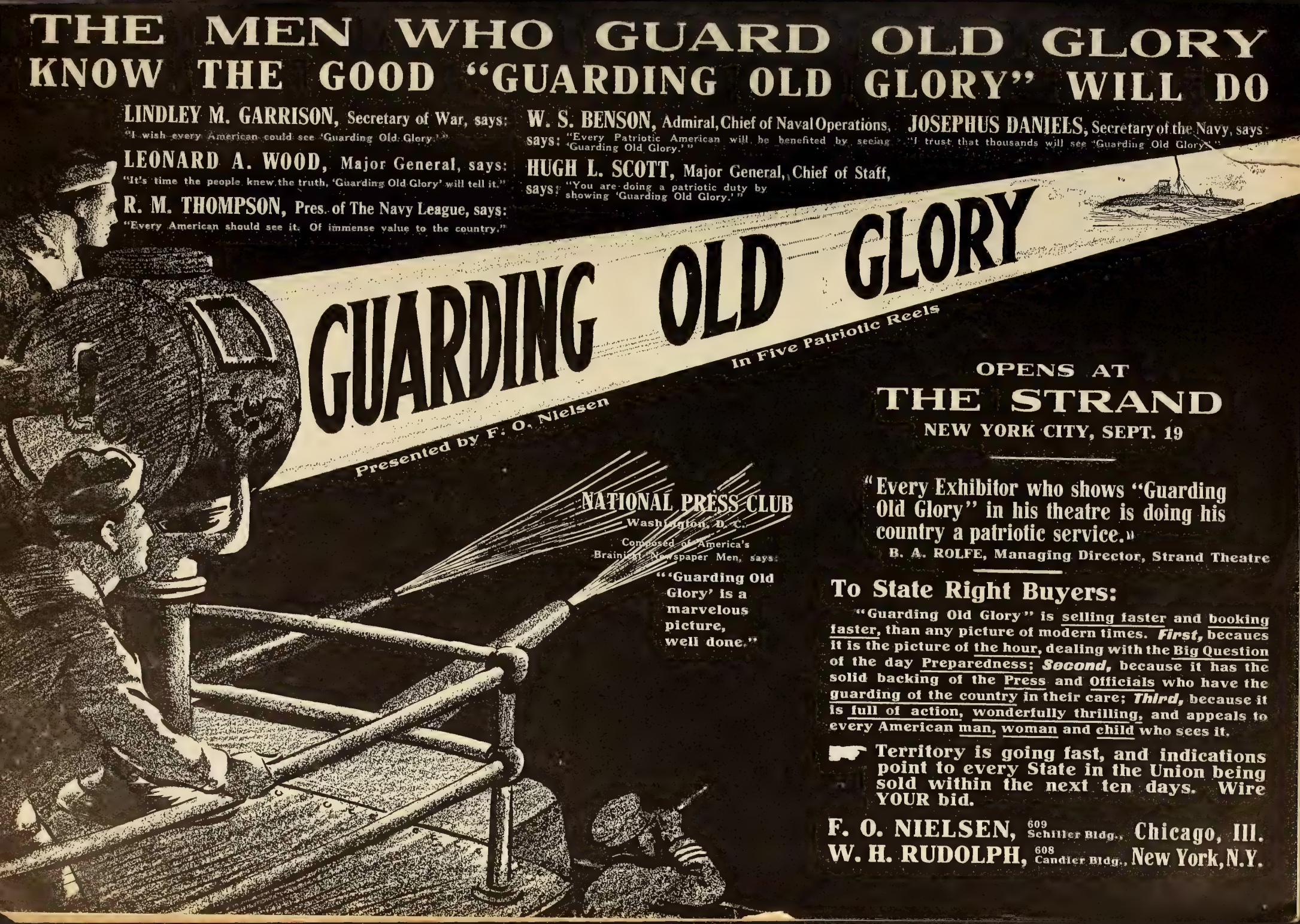
LEONARD A. WOOD, Major General, says: "It's time the people knew the truth, 'Guarding Old Glory' will tell it."

R. M. THOMPSON, Pres. of The Navy League, says: "Every American should see it. Of immense value to the country."

W. S. BENSON, Admiral, Chief of Naval Operations, says: "Every Patriotic American will be benefited by seeing 'Guarding Old Glory.'"

HUGH L. SCOTT, Major General, Chief of Staff, says: "You are doing a patriotic duty by showing 'Guarding Old Glory.'"

JOSEPHUS DANIELS, Secretary of the Navy, says: "I trust that thousands will see 'Guarding Old Glory.'"



GUARDING OLD GLORY

In Five Patriotic Reels

Presented by F. O. Nielsen

NATIONAL PRESS CLUB
Washington, D. C.
Composed of America's Brainiest Newspaper Men, says:
"'Guarding Old Glory' is a marvelous picture, well done."

OPENS AT
THE STRAND
NEW YORK CITY, SEPT. 19

"Every Exhibitor who shows "Guarding Old Glory" in his theatre is doing his country a patriotic service."
B. A. ROLFE, Managing Director, Strand Theatre

To State Right Buyers:

"Guarding Old Glory" is selling faster and booking faster, than any picture of modern times. ***First,*** becaues it is the picture of the hour, dealing with the Big Question of the day Preparedness; ***Second,*** because it has the solid backing of the Press and Officials who have the guarding of the country in their care; ***Third,*** because it is full of action, wonderfully thrilling, and appeals to every American man, woman and child who sees it.

☛ **Territory is going fast, and indications point to every State in the Union being sold within the next ten days. Wire YOUR bid.**

F. O. NIELSEN, 609 Schiller Bldg., Chicago, Ill.
W. H. RUDOLPH, 608 Candler Bldg., New York, N.Y.

RELEASE DATES FOR READY REFERENCE

ASSOCIATED SERVICE

Week of September 13, 1915.

The Price She Paid, D., 2000.....Santa Barbara
Love and Installments, C., 1000.....Federal
For His Wife's Sake, D., 2000.....Navajo
Curing Bill, C., 1000.....Banner
His Masterpiece, D., 2000.....Liberty
Fast and Furious, C., 2000.....Ramona
A Shattered Romance, D., 2000.....Deer

Week of September 20, 1915.

A Kentucky Girl, D., 2000.....Navajo
Devoted Son, D., 2000.....Liberty
Browning Hogan, C., 2000.....Santa Barbara
Happy Awakening, C., 1000.....Alhambra
A Cattle Queen's Romance, D., 2000.....Ramona
A Watery Romance, C., 1000.....Federal
Accusing Finger, D., 2000.....Empire

GENERAL FILM PROGRAM

BIOGRAPH

8—31. The Mystery of Henri, D.....2000
9— 1. Dora, D.....3000
9— 2. The Stranger in the Valley, D.....1000
9— 3. The Wanderer, D.....1000
9— 4. The Wheel of the Gods, D.....1000
9— 6. Among Those Killed, D.....1000
9— 7. A Difference of Opinion, D.....2000
9— 9. The Broken Wrist, D.....1000
9—10. Oil and Water, D.....2000
9—11. At the Road's End, D.....1000
9—13. The Man Who Never Was Caught, D..1000
9—14. The Rehearsal, D.....2000
9—15. The Soul of Pierre, D.....3000
9—16. A Lasting Lesson, D.....1000
9—17. The Girl and Her Trust, D. (Re-issue).1000
9—18. Heart Trouble, C.-D.....1000

EDISON

8—21. On the Wrong Track, D.....1000
8—25. Clothes Make the Man, C.....1000
8—27. The Slavey Student, Com.-D.....3000
8—28. Matilda's Fling, C.....1000
9— 1. The Simp and the Sophomores, C....1000
9— 3. The Way Back, D.....4000
9— 4. Across the Great Divide, D.....1000
9— 8. Cartoons on the Beach, Cart.....1000
9—10. What Happened on the Barbuda, D...3000
9—11. The Call of the City, D.....1000
9—15. The Silent Tongue, C.....1000
9—17. Ranson's Folly, D.....4000
9—18. The Call of the City, D.....1000

ESSANAY

9— 1. Joe Boko Saved by Gasoline, and 500 ft. Scenic.....Split reel
9— 2. Versus Sledge Hammer, C.....1000
9— 3. Broncho Billy Begins Life Anew, W.-D..1000
9— 4. The Wirlpool, E.-D.....3000
9— 6. Caught, D.....3000
9— 7. His Crucible, D.....3000
9— 8. Hazel's Two Husbands and What Became of Them, C.....1000
9— 9. A Quiet Litle Game, C.....1000
9—10. Broncho Billy and the Lumber King, D.1000
9—11. Mind Over Motor, C.....2000
9—13. A Mansion of Tragedy, D.....3000
9—14. Tish's Spy, D.....2000
9—15. Dreamy Dud, Cart., and Scenic..Split reel
9—16. Moustaches and Bombs, C.....1000
9—17. Broncho Billy and The Card Sharp, W. D.....1000
9—18. The Scapegoat, D.....3000

KALEM

8—25. A Double Identity (Hotel Mysteries No. 6), D.....2000
8—27. A Battle of Wits, D.....1000
8—28. Train Order Number 45, D.....1000
8—30. The Masked Dancer, D.....3000
8—31. Mixing It Up, C.....1000
9— 1. The False Clew, D.....2000
9— 3. Gangsters of the Hills, D.....2000
9— 4. The Broken Rail, D.....1000
9— 6. The Vanderhoff Affair, D.....4000
9— 7. Merely a Bride, C.....1000
9— 8. When Thieves Fall Out, D.....2000
9—10. The Little Singer, D.....1000
9—11. Nerves of Steel, D.....1000
9—13. The Manservant, D.....3000
9—14. Romance a La Carte, C.....1000
9—15. Under Oath, D.....2000
9—17. The Key to Possession, D.....2000
9—18. A Girl's Grit, D.....1000

GEORGE KLEINE

9— 6. Her Secret, D.....2000
9—13. The Social Law, D.....2000
9—20. A Woman's Mistake, D.....2000
9—27. The Mysterious Visitor, D.....2000

KNICKERBOCKER STAR FEATURES

7— 7. Hamlet, D.....3000
7—21. The Cup of Chance, D.....3000
8— 4. The Tides of Time, D.....3000
8—18. Capital Punishment, D.....3000
9— 1. Nancy of Stony Isle, D.....3000
9—15. The Purple Night, D.....3000

LUBIN

8—25. A Species of Mexican Man, D.....3000
8—26. Under the Fiddler's Elm, D.....2000
8—27. The Mirror, D.....1000
8—28. Billie Joins the Navy, C.....1000
8—30. A Romance of Mexico, D.....1000
8—31. Avenging Bill, C.; The Haunted Hat, C., and A-Mile-A-Minute Monty, C., Split reel
9— 1. The Wild Cat, D.....2000

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Biograph, Essanay, Hearst-Selig News Pictorial, Kalem, Geo. Kleine, Selig, Vitagraph.
Tuesday—Biograph, Essanay, Lubin, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph, Knickerbocker Star Features E. O. W.
Thursday—Biograph, Essanay, Hearst-Selig News Pictorial, Lubin, Mina, Selig, Vitagraph.
Friday—Biograph, Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph, Selig.

MUTUAL PROGRAM

Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual, Weekly.
Friday—Kay Bee, Princess, American, Reliance, Thanhouser or Majestic.
Saturday—Keystone, Reliance, Royal.
Sunday—Majestic, Komic, Thanhouser.

UNIVERSAL PROGRAM

Monday—Broadway Universal Feature, Nestor.
Tuesday—Gold Seal, Rex, Imp.
Wednesday—Victor, L-Ko, Animated Weekly.
Thursday—Laemmle, Big U, Powers.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Rex. Laemmle, L-Ko.

9— 2. The Phantom Happiness, D.....3000
9— 3. In Spite of Him, D.....1000
9— 4. An Artful Artist, C.....1000
9— 6. Teasing a Tornado, D.....1000
9— 7. Finn and Haddie, C.....1000
9— 8. The Irish in America, D.....3000
9— 9. Romance as a Remedy, D.....2000
9—10. Jealousy, D.....1000
9—11. Queenie of the Nile, C.....1000
9—13. Advertising Did It, C.....1000
9—14. Babe's School Days, C., and Wandering Billy, C.....Split reel
9—15. Where the Road Divided, D.....2000
9—16. The Red Virgin, D.....3000
9—17. A Heart Awakened, D.....1000
9—18. The Golden Oysters, C.....1000

MINA

7— 8. A Night's Lodging, C.....1000
7—15. The Fighting Kid, C.....1000
7—22. On the Job, C.....1000
7—29. He's In Again, C.....1000
8— 5. Waking Up Father, C.....1000
8—12. Dr. Cupid, C.....1000
8—19. A Case of Limburger, C.....1000
8—26. How Wifey Won Out, C.....1000
9— 9. Squeals on Wheels, C.....1000
9—16. Booming Trixie, C.....1000

HEARST-SELIG NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

8—16—In the King's Service, D.....2000
8—17. The Prima Donna's Mother, D.....1000
8—19. The Clause in the Constitution, D....3000
8—23. The Girl with the Red Feather, D....2000
8—24. The Doughnut Vender, D.....1000
8—26. The Strange Case of Talmai Lind, D...3000
8—28. The Master of the Bengals, D.....1000
8—30. The Way of a Woman's Heart, D....2000
8—31. The Leaving of Lawrence, Com.-D...1000
9— 2. The Man with an Iron Heart, D....3000
9— 4. The Awful Adventure of the Aviator, and Knock Out Dugan's Find, C., Split reel
9— 6. The Mystic Ball, D.....2000
9— 7. Never Again, W.-D.....1000
9— 9. 'Neath Calvary's Shadow, D.....3000
9—11. Into the Dark, D.....1000
9—13. Man's Law, D.....2000
9—14. Weary Goes a' Wooing, C.....1000
9—16. The Jungle Lovers, Animal D.....3000
9—18. The Cocksure Jones, Detective, C.....1000

VITAGRAPH

8—28. The Tigress, D.....3000
8—30. Jarr and the Visiting Firemen, C...1000
8—31. Hearts Ablaze, D.....3000
9— 1. The Quarrel, C.....1000
9— 2. The Fire Escape, Com.-D.....1000
9— 3. Their Night Out, C.....1000
9— 4. A Sister's Sacrifice, D.....2000
9— 6. Mrs. Jarr and the Society Circus, C..1000
9— 7. The Kidnapped Stock Broker, D.....2000
9— 8. The Siren, C.....1000
9— 9. The Romance of a Handkerchief, C..1000
9—10. Unlucky Louey, C.....1000
9—11. One Performance Only, D.....3000
9—13. Sonny Jim and The Amusement Co., Ltd., C.....1000
9—14. West Wind, D.....3000
9—15. Save the Coupons, C.....1000
9—16. The Shadow of Fear, D.....1000
9—17. The Professional Diner, C.....1000
9—18. His Golden Grain, D.....2000

MUTUAL FILM PROGRAM

AMERICAN

8— 9. The Exile of Bar K Ranch, D.....2000
8—11. Comrades Three, D.....1000
8—16. The Jilt, D.....2000
8—18. The Assayer of Lone Gap, D.....1000
8—23. Drawing the Line, D.....2000
8—25. Mixed Wires, Com.-D.....1000
8—30. A Divine Decree, D.....2000
9— 1. Spirit of Adventure, D.....1000
9— 4. A Question of Honor, D.....1000
9— 6. In Trust, D.....2000
9— 8. The Forecast, D.....1000
9—13. The Senor's Silver Buckle, D.....2000
9—17. The Little Lady Next Door, D.....1000
9—18. The Great Question, D.....3000

BEAUTY

8—14. Love and Labor, D.....1000
8—17. The Honeymooners, C.....1000
8—21. What's in a Name, C.....1000
8—24. His Mysterious Profession, C.....1000
8—28. Uncle Heck, By Heck, C.....1000
8—31. Green Apples, C.....1000
9— 4. A. Bully Affair, C.....1000
9— 7. Plot and Counterplot, C.....1000
9—11. When His Dough Was Cake, C.....1000
9—14. Incognito.....1000

BRONCHO

7—21. Cash Parish's Pal, D.....2000
7—28. The Phantom Extra, D.....2000
8— 4. The Golden Trail, D.....2000
8—11. Shorty Inherits a Harem, Com.-D....2000
8—18. The Girl from the East, D.....2000
8—25. Pinto Ben, D.....2000
9—15. Shorty's Ranch, D.....3000

CENTAUR

9—16. The Rajah's Sacrifice, D.....2000
9—23. The Woman, the Lion and the Man, D.2000

CUB

9— 2. Making Matters Worse, C.....1000
9— 9. Jerry and the Gunman, C.....1000
9—17. The Knockout, C.....1000

DOMINO

7— 8. The Ace of Hearts, D.....2000
7—15. The Burglar's Baby, D.....2000
7—22. The Man Who Went Out, D.....2000
7—29. When Love Leads, D.....2000
8— 5. The Promoter.....2000
8—12. The $100,000 Bill, D.....2000
8—19. The Lighthouse Keeper's Son, D.....1000
8—26. The Living Wage, D.....2000

Table of Contents will be found facing Accessory News Cover

AN ALL STAR CAST IN REGULAR SERVICE!

First appearance in the Movies of

Florence Rockwell

(Former Klaw and Erlanger Star)

in

"THE PURPLE NIGHT"

Sept. 15th

STANNER E. V. TAYLOR, DIRECTOR

★★★★★★★★★★ Supported by ★★★★★★★★★★

LIONEL ADAMS

former star in

"The Christian,"
"The Man of the Hour,"

and other Klaw and Erlanger productions.

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NOAH BEERY

who has just completed his third successful season in

"The Trail of the Lonesome Pine."

You Can't Beat It! **Real Stars in Regular Service!**

STAR THREE REELERS

EVERY OTHER WEDNESDAY ON

GENERAL FILM COMPANY

REGULAR PROGRAM



Knickerbocker Star Features

NEW YORK



Many a packed house is directly traceable to an advertisement in the "News."

RELEASE DATES FOR READY REFERENCE

ECLAIR
9— 9. Brand Blotters, D.....2000

FALSTAFF
8—16. A Marvelous Marathoner, C.....1000
8—20. Help! Help! C.....1000
8—23. Glorianna's Getaway, C.....1000
8—27. That Poor Damp Cow, C.....1000
8—30. A Massive Movie Mermaid, C.....1000
9— 3. Biddy Brady's Birthday, C.....1000
9— 6. Pansy's Prison Pies, C.....1000
9—10. Weary Walker's Woes, C.....1000

GAUMONT
9— 2. Man and the Law, D.....2000
9—10. When the Call Came, D.....2000
9—17. The Vivisectionist, D.....2000

KAY-BEE
7— 2. His Mother's Portrait, D.....2000
7— 9. The Hammer, D.....2000
7—16. The Tide of Fortune, D.....2000
7—23. The Play of the Season, D.....2000
7—30. When the Tide Came In, D.....2000
8— 6. The Heart of Jabez Flint, D.....2000
8—13. Over Secret Wires, D.....2000
8—20. The Knight of the Trails, D.....2000
8—27. Keno Bates, Liar, D.....2000
9—15. Never Again, D.....1000

KEYSTONE
7— 5. (Special) Court House Crooks, C....2000
7—12. (Special) When Ambrose Dared Walrus, C.....2000
7—19. (Special) Dirty Work in a Laundry, C.2000
7—26. (Special) Fido's Tin Type Tangle, C.2000
8— 2. (Special) Lovers Lost Control, C.....2000
8— 9. (Special) A Rascal's Wolfish Ways, C.2000
8—16. (Special) The Battle of Ambrose and Walrus, C.....2000
8—23. (Special) Only a Messenger Boy, C..2000
8—30. (Special) No One to Guide Him, C..2000

KOMIC
6—27. Beautiful Love, C.....1000
7— 4. Mr. Wallack's Wallet, C.....1000
7—11. Beppo, the Barber, C.....1000
7—18. A Chase by Moonlight, C.....1000
7—25. Safety First, C.....1000
8— 1. The Deacon's Whiskers, C.....1000
8— 8. Father Love, C.....1000
8—15. The Fatal Finger Prints, C.....1000
9— 5. Over and Back, C.....1000
9—12. The Jinx on Jenks, C.....1000

MAJESTIC
8—15. The Kinship of Courage, D.....2000
8—17. Providence and the Twins, D.....1000
8—20. The Root of All Evil, D.....1000
8—22. The Fatal Hour, D.....2000
8—24. The Little Cupids, D.....1000
8—29. A Child of the Surf, D.....2000
8—31. Hearts and Flowers, D.....1000
9— 5. Her Oath of Vengeance, D.....2000
9— 7. For Love of Mary Ellen, D.....1000
9—12. His Guiding Angel, D.....2000
9—14. The Little Life Guard, D.....1000

MUTUAL WEEKLY
Issued every Thursday.

RELIANCE
8—16. The Big Brother, D.....1000
8—18. An Independent Woman, D.....1000
8—21. Little Lumber Jack, D.....2000
8—23. Farewell to Thee, D.....1000
8—25. Editions De Luxe, D.....1000
8—28. A Bold Impersonation, D.....2000
8—30. For His Pal, D.....1000
9— 1. The Turning Point, D.....1000
9— 3. Hidden Crime, D.....1000
9— 4. The Divorcee, D.....2000
9— 6. The Indian Trapper's Vindication, D..1000
9— 8. The Family Doctor, D.....1000
9—11. The Father, D.....2000
9—13. A Dark Horse, D.....1000

RIALTO
9— 8. The Unsuspected Isles, D.....3000

RODEO
8— 7. The Near Capture of Jesse James, C..1000
8— 9. Aunt Matilda Outfitted, C.....1000
9— 1. The Leap for Life, D.....2000

ROYAL
6—12. An Unlucky Suitor, C.....1000
6—19. Not a Ghost of a Show, C.....1000
6—26. When the House Divided, C.....1000
7— 3. One Good Cook, C.....1000
7—10. They Ran for Mayor, C.....1000
7—17. Your Half and My Half, C.....1000
7—24. Making Over Grandpa, C.....1000

THANHOUSER
8—15. The Crogmere Ruby, D.....1000
8—17. When Hungry Hamlet Fled, D.....2000
8—22. In a Japanese Garden, D.....1000
8—24. Snapshots, D.....2000
8—29. The Vagabonds, D.....1000
8—31. Reincarnation, D.....2000
9— 5. From the River's Depths, D.....1000
9— 7. The Bowl Bearer, D.....2000
9—10. The Mother of Her Dreams, D.....1000
9—12. Out of the Sea, D.....1000

PATHE EXCHANGE, INC.

The Pathé News—Issued Twice Every Week.

Week of September 6.

The Fallen Standard, D., 2000.....Balboa
A Mixup for Maisie, C., 1000.....Phunphilms
Picturesque Java, and In Dahomey, Split Scenic.....Globe
Neal of the Navy, No. 2, D., 2000..Panama Films
The Galloper, D., 5000.....Gold Rooster
Monkey Shines, C., 1000.....Starlight

Week of September 13.

Maid of the Wild, D., 3000.....Balboa
Jocko, The Lovesick Monk, C., and Study of Birds, Ed, Split reel.....Pathé
The Waterways of Bruges (Picturesque Belgium), Col. Photocolor; Fishing with Cormorants, Sc. Ed., Split reel.....Globe
Neal of the Navy, No. 3, D., 2000..Panama Films
Via Wireless, D., 5000.....G. R. Plays
Matrimonial Bliss, C., 1000.....Starlight

Week of September 20.

The Toilers of the Sea, D., 3000.....Balboa
Some Baby, C., 1000.....Phunphilms
Neal of the Navy, No. 4, D., 2000..Panama Films
Simon, the Jester, D., 5000.....G. R. P.
Hot Stuff, C., 1000.....Starlight
Strange Occupations (Fr. Soudan).....Globe

Week of September 27.

The Lost Secret, D., 2000.....Balboa
Police Dog to the Rescue, Cart., and An Intimate Study of Birds, No. 8, Ed.....Pathé
Neal of the Navy, No. 5, D., 2000..Panama Films
The Spender, D., 5000.....G. R. P.
Considerable Milk, C., 1000.....Starlight

UNIVERSAL PROGRAM

ANIMATED WEEKLY
Issued every Wednesday.

BIG U
7— 1. The Old Grouch, D.....1000
7— 4. The Adviser, D.....1000
7—11. The Closing Chapter, D.....3000
7—15. The Opening Night, D.....2000
7—22. The Burden Bearer D.....1000
7—31. Mein Friendt Sneider, D.....1000
8— 5. Out of the Flames, D.....2000
8—10. Where Happiness Dwells, D.....1000
8—12. His Beloved Violin, D.....2000
8—19. Ethel's Burglar, D.....1000
8—26. The Mystery of the Tapestry Room, D.3000
8—29. The Valley of Regeneration, D.....2000
9— 2. Tam O'Shanter, D.....3000
9— 9. The Finest Gold, D.....1000

BISON
7—31. A Daughter of the Jungle, D.....2000
8— 7. Gene of the Northlands, D.....2000
8—14. Chasing the Limited, D.....2000
8—21. The Gopher, D.....2000
8—28. The Social Lion, D.....2000
9— 4. Coral, D.....4000
9—11. In the Sunset Country, D.....3000

BROADWAY UNIVERSAL FEATURES
8—16. Just Jim, D.....4000
8—23. Mrs. Plum's Pudding, Com.-D.....5000
8—30. Jewel, D.....5000
9— 6. A Little Brother of the Rich, D.....5000

GOLD SEAL
7—13. The People of the Pit, D.....2000
7—20. Homage, D.....2000
7—27. The Flight of the Night Bird, D.....2000
8— 3. The Great Ruby Mystery, D.....2000
8—10. A Cigarette, That's All, D.....2000
8—17. A Fiery Introduction, D.....2000
8—24. Extravagance, D.....1000
8—31. Misjudged, D.....3000
9— 7. The Deceivers, D.....2000

IMP
7—13. His New Automobile, C.....1000
7—16. The Eleventh Dimension, D.....2000
7—20. What Might Have Been, D.....1000
7—22. Thou Shalt Not Lie, D.....2000
7—27. The New Jitney in Town, C.....1000
7—30. The Hunchback's Romance, D.....2000
8— 3. Her Wonderful Day, D.....1000
8— 6. Leah, the Forsaken, D.....3000
8—10. To Frisco, Via the Cartoon Route, C..1000
8—13. Driven by Fate, D.....3000
8—16. The Country Girl, D.....1000
8—20. The Substitute Widow, D.....2000
8—24. Billy's Love-Making, C.....1000
8—27. Dr. Jekyll and Mr. Hyde, D.....2000
8—31. The Only Child, C.....1000
9—10. Crime's Triangle, D.....3000
9—12. The Man in the Chair, D.....2000

JOKER
7—24. A Duel at Dawn, C.....1000
7—31. The Village Smithy, C.....1000
8— 7. Their Bewitched Elopement, C.....1000
8—14. A Dip in the Water, C.....1000
8—18. Her Wedding Night, C.....1000
8—21. Bobby Bump's Adventures, Cart., C., and Seeing the Funny Side of the World with Homer Croy, Ed...Split reel
8—26. A Case of Beans, C.....1000
8—28. The Bravest of the Brave, C.....1000
9— 4. When Hiram Went to the City, C....1000
9—11. At the Beach Incognito, C.....1000

LAEMMLE
7—29. Heritage, D.....4000
8— 1. Paternal Love, D.....1000
8— 8. The Source of Happiness, D.....1000
8—15. In the Grasp of the Law, D.....1000
8—22. Dr. Mason's Temptation, D.....1000
8—29. The Lilt of Love, D.....1000
9— 2. The Eagle, D.....1000
9— 9. Both Sides of Life, D.....3000
9—12. His Last Word, D.....1000

L-KO
8— 8. Shot in a Barroom, C.....1000
8—11. Hello Bill, C.....1000
8—15. Love On an Empty Stomach, C.....1000
8—22. A Tale of Twenty Stories, C.....2000
8—25. Mr. Flirt in Wrong, C.....2000
9— 1. A Game of Love, C.....1000
9— 5. Gertie's Joy Ride, C.....1000
9— 8. Vendetta in a Hospital, C.....2000

NESTOR
8— 2. It Happened When He Fished, C.....1000
8— 6. Little Egypt Malone, C.....1000
8— 9. Dan Cupid, Fixer, C.....1000
8—13. Lost—Three Teeth, C.....1000
8—16. Tony the Wop, C.....1000
8—20. Kids and Corsets, C.....1000
8—23. His Lucky Vacation, C.....1000
8—27. His Egyptian Affinity, C.....1000
8—29. A Maid and a Man, C.....1000
9— 3. Lizzie and the Beauty Contest, C....1000
9— 6. Their Happy Honeymoon, C.....1000
9—10. He Fell in a Cabaret, C.....1000

POWERS
8—18. Lady Baffles and Detective Duck in "The Dread Society of the Sacred Sausages, C.....1000
8—21. A Double Deal in Pork, C.....1000
8—26. Seeking an Inspiration, Vaud., and The Best People On Earth, Ed., Split reel
8—28. She Loved Them Both, D.....1000
9— 5. The Shot, D.....2000
9— 9. Going to the Dogs, Vaud. Act, and Frog and Toad Celebrities, Ed.....Split reel

REX
7— 6. Steady Company, Com.-D.....1000
7— 8. Souls in Pawn, D.....3000
7—13. When Hearts Are Trumps, Juvenile D.1000
7—20. A Happy Pair, C.....1000
7—25. Bound on the Wheel, D.....3000
7—27. One on Mother, Com.-D.....1000
8— 1. Jealousy, What Art Thou? Com.-D..2000
8— 3. The Proof, C.....1000
8— 8. Betty's Bondage, D.....2000
8—15. Mountain Justice, D.....2000
8—17. Quits, D.....1000
8—22. A Seashore Romeo, C.....1000
8—24. The Cad, D.....1000
9— 7. Sh! Don't Wake the Baby, C.....1000

VICTOR
7—28. The Double Standard, D.....1000
8— 4. My Tomboy Girl, C.....2000
8—11. Refuge, D.....2000
8—20. The Taming of Mary (Mary Fuller), C..1000
8—25. The Chimney's Secret, D.....1000
8—27. The Box of Bandits, C.....1000
9— 1. For Professional Reasons, D.....2000
9— 3. Vagabond Love, D.....1000
9—10. The Country Circus, C.....1000

Table of Contents will be found facing Accessory News Cover

WE WANT

four more exchanges. We want only four and we want these four only on a sound and permanent basis. We have plenty of applications: but we want only exchanges equipped and resourced as we are—not merely to start but to **stay** in business in a business way.

Our financial resources are open to your investigation. We own outright over two hundred high class subjects, sufficient for eleven weeks advance releases. Positives are being made under our technical supervision. Lithographs are ready to be shipped. No other announcements will be made until our distributing organization is complete and ready to deal with the exhibitor **everywhere immediately** and **continuously.**

If you are the kind of exchangeman we want, and if you want to be shown what we are—then jump a train to New York and talk business.

Wire us first and we will wire if your territory is open.

KRITERION SALES CORPORATION

1600 Broadway **NEW YORK**

"Decidedly" KP KRITERION PROGRAM "Distinctive" "Decidedly" KP KRITERION PROGRAM "Distinctive"

THOROUGH INVESTIGATION INVITED

EATURE RELEASES—CURRENT AND COMING

CE FILMS CORPORATION

BALBOA
.....6 parts
CLIMAX COMPANY
ne Star Rush.....5 parts
FEATURE FILM CORPORATION
and Flowers, D.....5 parts
FAVORITE PLAYERS
ast Chapter .....5 parts
igh Hand.....5 parts
an Who Could Not Lose.....5 parts
TERPIECE FILM COMPANY
r School Master.....5 parts
Truth Wagon.....5 parts
Chanty .....5 parts
AGEANT FILM COMPANY
it of San Francisco.....5 parts
OZ FILM COMPANY
ast Egyptian.....5 parts
New Wizard of Oz.....5 parts
F. C. WHITNEY
Chocolate Soldier.....5 parts

CONTINENTAL FEATURES

MAJESTIC
y Blas .....
MUTUAL SPECIAL
xican War Pictures.....
NEW MAJESTIC
ho .....
N. Y. MOTION PICTURES
e Battle of Gettysburg.....
e Wrath of the Gods.....
Zu, the Band Leader.....
R & M
Battle of the Sexes.....
Floor Above.....
Dishonored Medal.....
Mountain Rat.....
Sweet Home.....
THANHOUSER
end of Provence.....
in the Land of Egypt.....
al Richelieu's Ward.....
.....

CORT FILM CORPORATION

The Melting Pot.....5 reels

COSMOFOTOFILM COMPANY

Incomparable Mistress Bellairs.....4 parts
Liberty Hall .....3 parts
Lil o' London.....4 parts
The King's Minister.....3 parts
Two Little Britons.....3 parts
The Middleman .....5 parts

FOX FILM CORPORATION

A Fool There Was.....6 reels
The Girl I Left Behind Me.....5 reels
A Gilded Fool.....5 reels
Children of the Ghetto.....5 reels
Celebrated Scandal (Betty Nansen)..5 reels
The Kreutzer Sonata.....5 reels
The Nigger .....5 reels
Anna Karenina (Betty Nansen)....5 reels
Valley of the Missing.....5 reels
Clemenceau Case .....5 reels
ncess Romanoff .....5 reels
Woman's Resurrection .....5 reels
e Plunderer .....5 reels
ormwood .....5 reels
ie Devil's Daughter.....5 reels
hould a Mother Tell?.....5 reels
r. Rameau .....5 reels

GOTHAM FILM COMPANY, INC.

The Man Who Beat Dan Dolan....4 parts
A Trade Secret.....5 parts

GREAT NORTHERN FILM COMPANY

A Deal with the Devil.....3 reels
Through the Enemy's Lines.....4 reels
[illegible] (W. Psilander).....4 reels
reels

KLEINE-EDISON FEATURE SERVICE

GEO. KLEINE
Stop, Thief! .....5 parts
The Woman Who Dared.....5 parts
The Commuters .....5 parts
Who's Who in Society.....3 parts
The Spendthrift .....5 parts
The Woman Next Door.....5 parts
The Money Master.....5 parts
The Fixer .....5 parts
EDISON
Vanity Fair .....

ITALA FILM COMPANY

Cabiria .....
Treasure of the Louzats.....4 parts
Jules Porel—Serpent .....3 parts
The Strong Arm of Maciste.....

LEWIS, WOLFF

Billy Sunday.....1 reel

METRO PICTURES CORPORATION

COLUMBIA PICTURES CORPORATION
An Enemy to Society.....
POPULAR PLAYS & PLAYERS
Heart of a Painted Woman.....
The Shooting of Dan McGrew.....
Vampire .....
Greater Love Hath No Man.....
The Great Match.....
The Song of the Wage Slave.....
B. A. ROLFE PHOTOPLAYS, INC.
Satan Sanderson .....
The Cowboy and the Lady.....
The High Road.....
Cora .....
The Right of Way.....
Sealed Valley .....
When a Woman Loves.....
The Soul of a Woman.....
The Bridge .....
The Better Man.....
The Stork's Nest.....
QUALITY PICTURES
The Second in Command.....
The Silent Voice.....

MUTUAL MASTERPICTURES

14. The Victim (*Majestic*).....3 reels
15. Rumpelstiltskin (*N. Y. Motion*).....4 reels
16. Strathmore (*Reliance*) .....4 reels
17. Lure of the Mask (*American*).....4 reels
18. God's Witness (*Thanhouser*).....4 reels
19. Ghosts (*Majestic*) .....4 reels
20. The Failure (*Reliance*).....4 reels
21. The Darkening Trail (*N. Y. Motion*)..4 reels
22. The Lonesome Heart (*American*).....4 reels
23. Patriot and Spy (*Thanhouser*).....4 reels
24. Her Shattered Idol (*Majestic*).....4 reels
25. Up from the Depths (*Reliance*).....4 reels
26. The Reward (*N. Y. Motion*).....5 reels
27. The Flying Twins (*Thanhouser*).....4 reels
28. The Secretary of Frivolous Affairs (*Am.*) 4 reels
29. The Fox-Woman (*Majestic*).....4 reels
30. The Mating (*N. Y. Motion*).....4 reels
31. Milestones of Life (*Thanhouser*).....4 reels
32. The Girl from His Town (*American*)...4 reels
33. The Toast of Death (*N. Y. Motion*)...4 reels
34. A Yankee from the West (*Majestic*)...4 reels
35. Monsieur Lecoq (*Thanhouser*).....4 reels
36. Infatuation (*American*) .....4 reels
37. The Wolf-Man (*Reliance*).....4 reels
38. The Man from Oregon (*American*)....5 reels

F. O. NIELSEN

Guarding Old Glory.....5 reels

PARAMOUNT PICTURES

FAMOUS PLAYERS
7—26. Seven Sisters .....5 reels
8— 2. Rags .....5 reels
8— 5. Sold .....5 reels
8—19. The Helene of the North.....5 reels
8—23. Poor Schmaltz .....5 reels
8—30. Heart of Jennifer.....5 reels
9— 2. The Incorrigible Dukane.....
9— 6. Esmeralda .....
9—20. The White Pearl.....
9—30. The Fatal Card.....

BOSWORTH
5—17. Betty in Search of a Thrill.....5 reels
7— 5. Rugmaker's Daughter .....5 reels
9—23. 'Twas Ever Thus.....
JESSE LASKY COMPANY
7— 8. The Clue .....5 reels
7—12. Kindling .....5 reels
7—19. The Fighting Hope.....5 reels
7—29. Puppet Crown .....5 reels
8— 9. Secret Orchard .....
8—16. Marriage of Kitty.....5 reels
9— 9. Out of Darkness.....
9—13. The Case of Becky.....
9—27. The Explorer .....
MOROSCO PHOTOPLAY COMPANY
6—24. Wild Olive .....5 reels
7—22. Kilmeny .....5 reels
8—12. Nearly a Lady.....5 reels
8—26. Majesty of the Law.....
9—16. Peter Gynt .....

PROHIBITION FILM CORPORATION

Prohibition .....5 parts

STANDARD NEWSFILM, INC.

Are We Ready?.....4 reels

SUN PHOTOPLAY CO., Inc.

The Princess of India.....5 reels

UNITED PHOTOPLAYS

Japan .....6 reels
China .....6 reels

VITAGRAPH-LUBIN-SELIG-ESSANAY, INC.

VITAGRAPH
Week of
6—14. Sins of the Mothers.....5 parts
7—12. Crooky Scruggs .....5 parts
8— 9. Chalice of Courage.....6 parts
8—23. The Wheels of Justice.....4 parts
9— 6. Mortmain .....5 parts
9—20. Playing Dead .....5 parts
LUBIN
6— 7. The Sporting Duchess.....5 parts
7— 5. The District Attorney.....5 parts
8— 2. The Climbers .....5 parts
8—30. Ring Tailed Rhinoceros.....4 parts
9—10. The Great Ruby.....5 parts
9—20. Tillie's Tomato Surprise.....6 parts
SELIG
6—28. The Rosary .....7 parts
7—26. A Texas Steer.....5 parts
8—23. House of a Thousand Candles.....5 parts
9—20. The Circular Staircase.....5 parts
ESSANAY
6—21. The White Sister.....6 parts
7—19. The Blindness of Virtue.....5 parts
8—16. A Bunch of Keys.....5 parts
9—13. The Man Trail.....6 parts

WORLD FILM CORPORATION

8—16. The Master Hand.....
BRADY
7—12. After Dark .....
7—19. The Cub .....
8— 9. The Stolen Voice.....
8—30. The Cotton King.....
9— 6. The Imposter .....
9—13. The Ivory Snuff Box.....
CALIFORNIA MOTION PICTURE CORP.
9—27. Salvation Nell .....
RING LARDNER
9— 6. Letters from Bugs to Gus, No. 9..
9—13. Letters from Bugs to Gus, No. 10..
9—20. Letters from Bugs to Gus, No. 11..
9—27. Letters from Bugs to Gus, No. 12..
SHUBERT
7—26. Marrying Money .....
8—23. The Little Dutch Girl.....
9—20. Evidence .....
LEDERER
8— 2. Sunday .....
WIZARD
7—26. Pokes & Jabs in a Quiet Game.....
8— 2. Pokes & Jabs in Mashers and Splashers .....
8— 9. Pokes & Jabs in Juggling the Truth.
8—16. Pokes and Jabs in Clover.....

PRODUCERS' PROGRAM

is outlined for a weekly service releasing each day of the week under the following brands:

MONDAY

a two reel drama. Produced by the America-Europa Films Company.

---

a one reel comedy. Produced by the Masterpiece Film Manufacturing Co.

---

a one reel drama. Produced by the Superior Film Corporation.

TUESDAY

a two reel drama. Produced by the Crown City Film Mfg. Company.

---

a one reel comedy. Produced by the Albuquerque Film Manufacturing Co.

WEDNESDAY

a three reel drama. Produced by the Eclat Film Mfg. Co.

---

a one reel comedy drama. Produced by the Superior Film Corporation.

THURSDAY

a two reel drama. Produced by the Crown City Film Mfg. Company.

---

a one reel comedy. Produced by the Masterpiece Film Manufacturing Co.

FRIDAY

a two reel drama. Produced by the America-Europa Films Co.

---

a one reel comedy. Produced by the Superior Film Corporation.

---

a one reel drama. Produced by the Eclat Film Mfg. Co.

SATURDAY

a two reel drama. Produced by the Masterpiece Film Manufacturing Co.

---

a one reel comedy. Produced by the Albuquerque Film Manufacturing Co.

SUNDAY

A Five Reel Film Star Feature will be released each week. We will have five feature producing companies releasing their product every fifth week.

CACTUS

The Film Producers Corporation

Eleventh Floor Van Nuys Bldg.

Los Angeles, California

miss the on



"The Sweetest Girl on the Screen"

Already in the Hearts of All

The appearance again of the
Broadway Child Star

Viola Dana

In a play written especially to frame in and picture forth the charm and genius of this little artist

"Her Happiness"

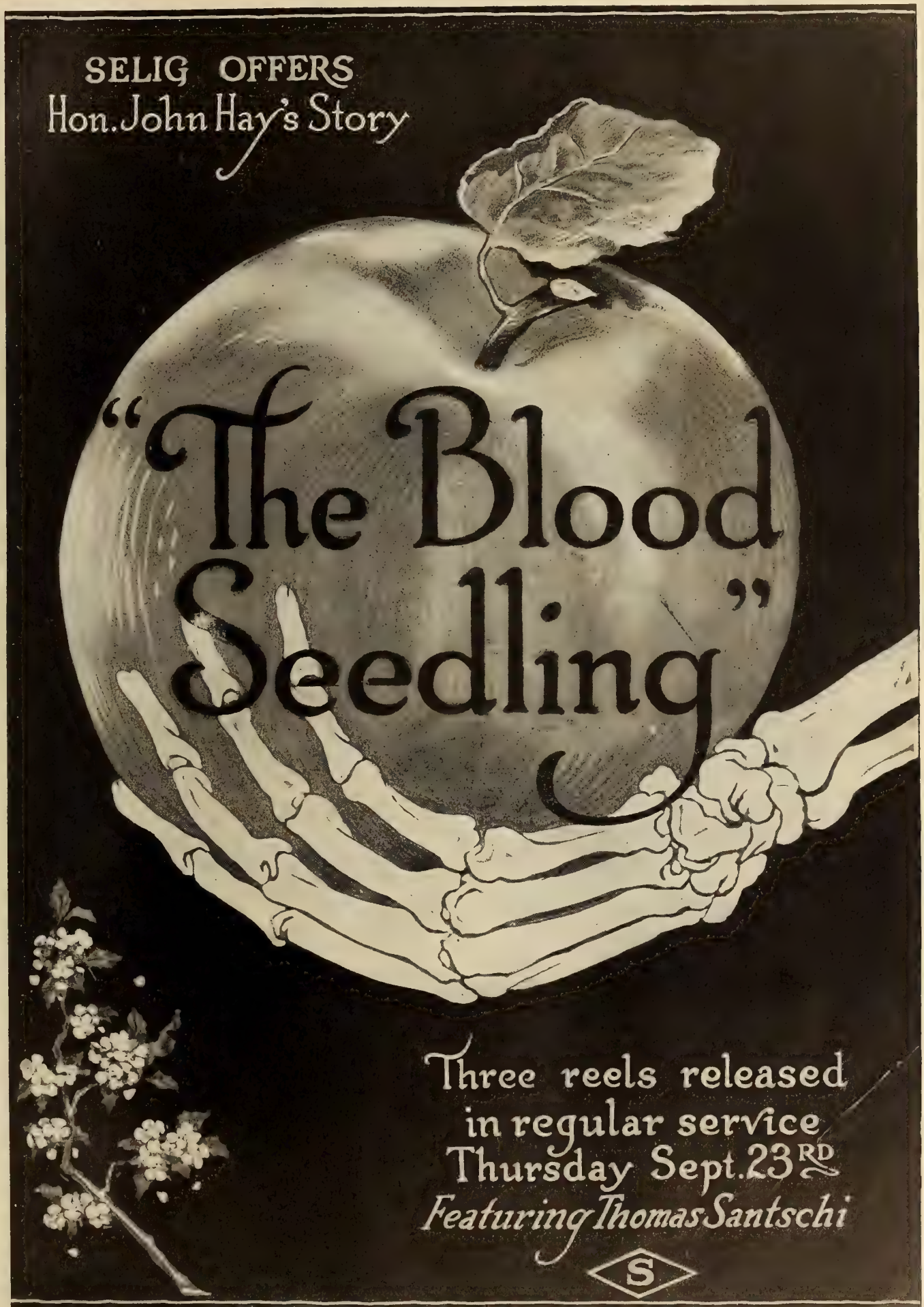
In 3 Happy Acts

Harry Beaumont, screen-artful as actor and director, and with day-to-day study of this little girl to help him to know her better, wrote "Her Happiness" to let your public know the real Viola Dana better—to make them love her the more.

This feature is just Viola Dana, wholesomely sweet, living in a real story of life that we all have met. It's a simple theme but strong with situations, to sketch forth a sincerely convincing section of life.

Judged by the hodge-podge of "thrillers" by train-wrecking, automobile-smashing "dramas," "Her Happiness" stands out with a refreshing difference. It brings back memories of our own school and dream days, and somehow makes us feel better for the seeing it. Briefly, it's a "Viola Dana play." Your patrons will tell you—after the play.

Thomas A Edison
GENERAL FILM CO.'S
Regular Service



How can an advertiser continue advertising? By giving YOU value.

You Are Buying Pictures—*not* Overhead

Just look at this matter of picture prices in this way: Pictures, so much; Business Office, so much; Exchange rents, salaries, etc., so much. Every added link adds to your price or detracts from quality. You can't put more than one hundrd cents in a dollar. Every eliminated element means lower prices and higher quality in pictures.

Associated Service is laid out on **efficiency** lines, with all the "red tape" cut out. Associated Service is a closely knit combination of producers whose artistic and manufacturing problems are separate and individual, but whose business and distributing problems and expenses are massed and concentrated in one office, so that everything costs a fraction of what it did before.

Here is the executive department for all,—the central sales office, which not only lifts the burden of selling responsibility from the producers' minds which should be devoted solely to picture making—but acts in addition as a central exchange. But Associated Service does not pay for offices located all over the country. It does not pay extravagant salaries to managers and assistants. Associated Service cuts all this off your price and puts it into the pictures. Under Associated Service methods independent exchanges act for us and you. Here is efficiency at last!

Why We Program Twelve Reels a Week

The best of us must admit that there are other good pictures on the market. And the exhibitor is coming to the point where he does not want his hands tied. Nevertheless, he wants a regular program for a solid foundation to which he can add as he will. Thus Associated Service furnishes 12 reels a week which is the right number for your regular schedule. This means that you will never pay for pictures you can't possibly use. There is

NOTHING TO SHELVE

and you can at any time headline any production you may desire.

ASSOCIATED SERVICE

FILM BUSINESS ON A BUSINESS BASIS

is a natural development, worked out by sound business principles, answering to the call of the exhibitor. Here are the most approved commercial ideas as found successful in the great businesses of America applied to motion pictures. Eliminated are the middle men. Eliminated are the tremendous overhead percentages. And, because independent exchanges give exhibitors better service Associated Program comes to you in that way.

ASSOCIATED EXCHANGES

New York City
Variety Films Corporation, 126-132 West 46th St.

Washington, D. C.
Electric Theatre Supply Co.

Atlanta, Ga.
C. E. Buchanan, 65 Walton St.

Philadelphia, Pa.
Electric Theatre Supply Co., 13th and Vine Sts.

San Francisco, Cal.
Kulla & Cohen.

Salt Lake City, Utah
Exhibitors Film Exchange, Judge Bldg.

Los Angeles, Cal.
Kulla & Cohen.

Toledo, Ohio
Detroit-Kriterion Film Service, Inc., 428 Huron St.

Chicago, Ill.
Union Film Company, 164-166 W. Washington St.

Buffalo, N. Y.
Variety Films Corporation.

Detroit, Mich.
Detroit-Kriterion Film Service, 183 Jefferson Ave.

Boston, Mass.
Exchange to be announced next week.

Baltimore, Md.
Electric Theatre Supply Co.

Seattle, Wash.
Kulla & Cohen.

Pittsburg, Pa.
H. B. Miller, 1014 Empire Bldg.

Cleveland, Ohio
Exchange to be announced next week.

Columbus, Ohio
Asso. Film Co., 212 N. High St.

If your theatre is not covered get in touch with us direct.

ASSOCIATED FILM SALES CORPORATION

ARTHUR BARD, General Manager

110 West 40th St. New York City

Every Picture Must Measure Up to Standards

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"DEVOTED SON"
(Liberty)
Featuring Emory Johnson

"A CATTLE QUEEN'S ROMANCE"
(Ramona)
With Art. Accord and Edith Sterling

"ACCUSING FINGER"
(Empire)

ONE-REEL COMEDIES

"A WATERY ROMANCE"
(Federal)
Featuring Al Ray and Will Rex

"HAPPY AWAKENING"
(Alhambra)

TWO-REEL COMEDY

"BORROWING HOGAN"
(Santa Barbara)
Featuring Ann Kromann and Charles James

RELEASES Third Week, September 27th

	Brands	Name
2 reel Drama	Santa Barbara	Brother's Redemption
1 reel Comedy	Banner	Dusty's Finish
2 reel Drama	Ramona	The Woman He Married
1 reel Comedy	Alhambra	Pete's Adventure
2 reel Drama	Federal	Woman's Past
1 reel Comedy	Empire	What's the Name, Please?
2 reel Drama	Deer	The Bent Gun
1 reel Comedy	Liberty	Rose's Victor

See list of exchanges on opposite page; if your territory is not covered, get in touch with us direct.

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AL RAY

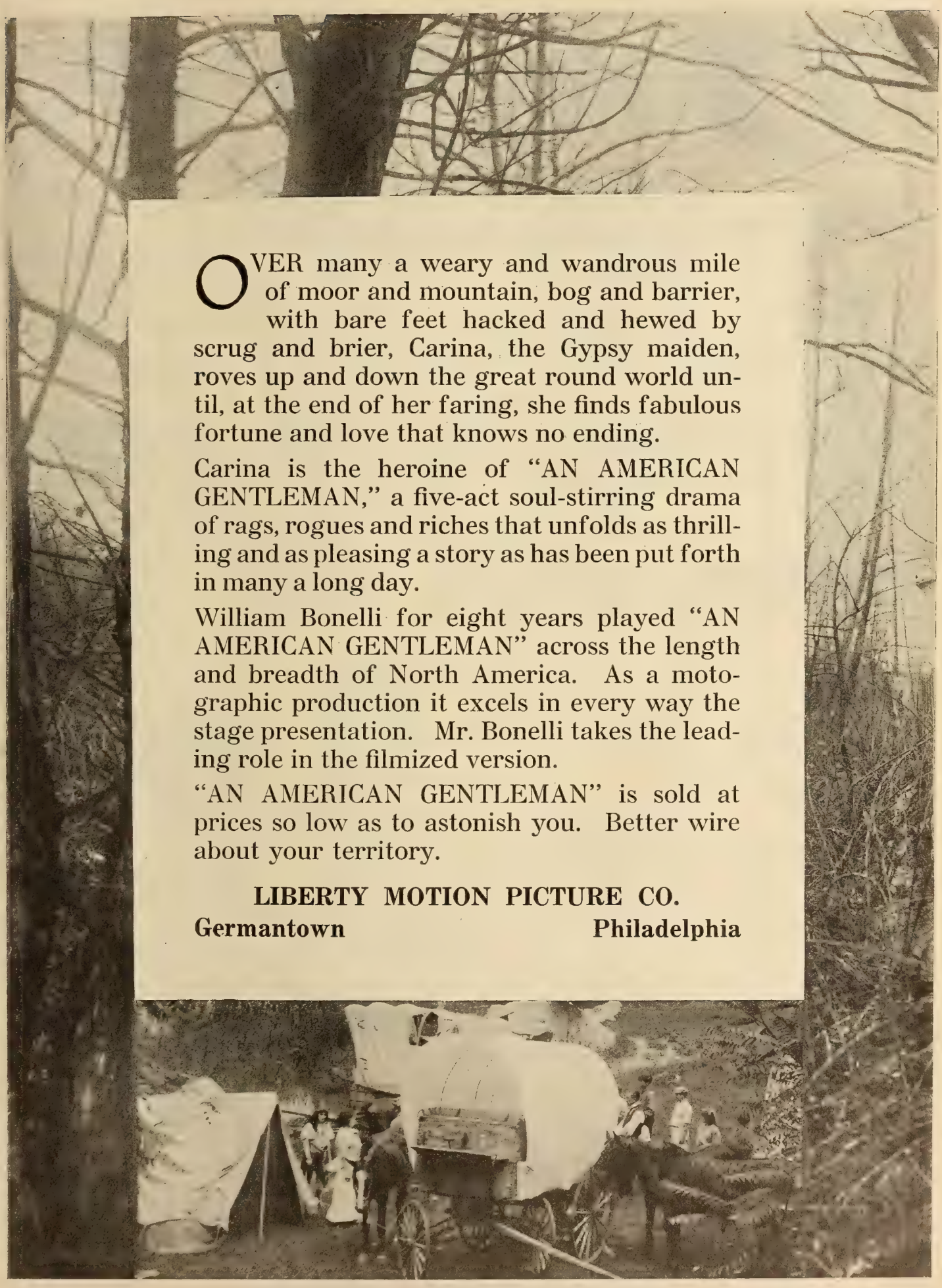
the demon comedy director

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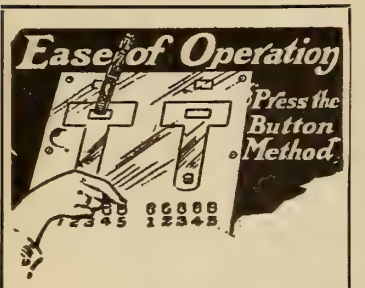
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Motion Picture News

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TABLE OF CONTENTS

THE PRODUCER AND THE PRESS (William A. Johnston) 39

EDITORIALS 40

Ohio Public Incensed at Censors 41
Efficiency Spirit Marks Paramount Convention 43
Kansas Board Shields Censor Law from Criticism 45
Exhibitor Profits Are Steadily Multiplying 47
Keen Competition Among Producers Brings Better Posters 94
Film Producers Plan Weekly Program in October 41
Week of 13th Set for Release of 28 Mutual Reels 42
Expert Knowledge for Essanay's Crawford Play 42
Nielsen Secures Rights to "Just Out of College" 44
"Nation" to Continue Remarkable Run in Boston 45
Many Plays on Vitagraph Stocks in East and West 46
"Battle Cry of Peace" Is National Defence Awakener 48
"Spoilers" Original Length Is Selig Release Plan 48
Burr McIntosh Signed for Wallingford by Pathe 49
One Feature a Week for Plimpton Epic Pictures 49
Week Runs Is Prediction of Bushman 50
Thanhouser Engages Newland and Parke 50
Fox Directors Ordered to March Toward Quality Goal 55
Glamor of History Hallows Quaker City for Films 55
Sepia Prints for 600 Dailies Signed with Equitable 56
Next Ten Days May See "Old Glory" Sold for All States .. 56
Sybaritic Ease for Knockabout Comedians in West 56
Wright Sees Public Taste Pivoted on Four Reels or Less .. 62
Equitable on Voyage Under Favorable Auspices 63
Horsley to Make Fourth Brand Contribution to Mutual ... 79
"Neal of the Navy" Gets Big Ovation at First New York Showing 79
Motion Picture Day Set for Exposition at San Diego 80
Record Crowd Sees Kleine's "Spartacus" 80
Bucolic Retreat Mantell's Ideal Rest from Stage 81
Hidden Psychic Art Talent Found in Blanche Sweet 83

DEPARTMENTS

Live Wire Exhibitors 57
Among the Exchanges 59
Film News from Foreign Parts 62
Looking Ahead with the Producers 64
In and Out of Los Angeles Studios 66
New Laws and Court Decisions 73
Just to Make Talk 74

REVIEWS

Business Is Business (Universal) 86
Circular Staircase, The (Selig Red Seal) 93
Country Parson, The (Biograph) 85
Curious Case of Meredith Stanhope (Kalem) 85
Esmeralda (Famous Players) 88
Great Ruby, The (Lubin-V-L-S-E) 91
Great Question (Clipper-Mutual) 98
Her Happiness (Edison) 91
Incorrigible Dukane, The (Famous Players) 86
Joe Martin Turns 'Em Loose (Universal) 87
Jungle Lovers, The (Selig) 89
Keeping Up with the Joneses (Gaumont) 89
Maid of the Wild, The (Balboa-Pathe) 88
Man from Oregon, The (Mutual Masterpicture) 90
Money Master, The (Kleine) 87
No One to Guide Him (Keystone) 87
Queen of Hearts, The (Universal) 88
Rajah's Sacrifice, The (Centaur) 89
Tish's Spy (Essanay) 90
Trilby (Equitable) 85
Via Wireless (Pathe) 92
Wolf Man, The (Reliance) 90
General Program 95
Mutual 96
Universal 97
Pathe 97

RELEASE CHARTS

Calendar of Current and Coming Releases 102, 103
Release Dates for Ready Reference 108, 110
Feature Releases Current and Coming 112

ACCESSORY NEWS SECTION

Motion Picture Projection Simplified 133
Hallberg Helps 136
Building and Furnishing 140
Directory of New Theatres 143
Music and the Picture 146

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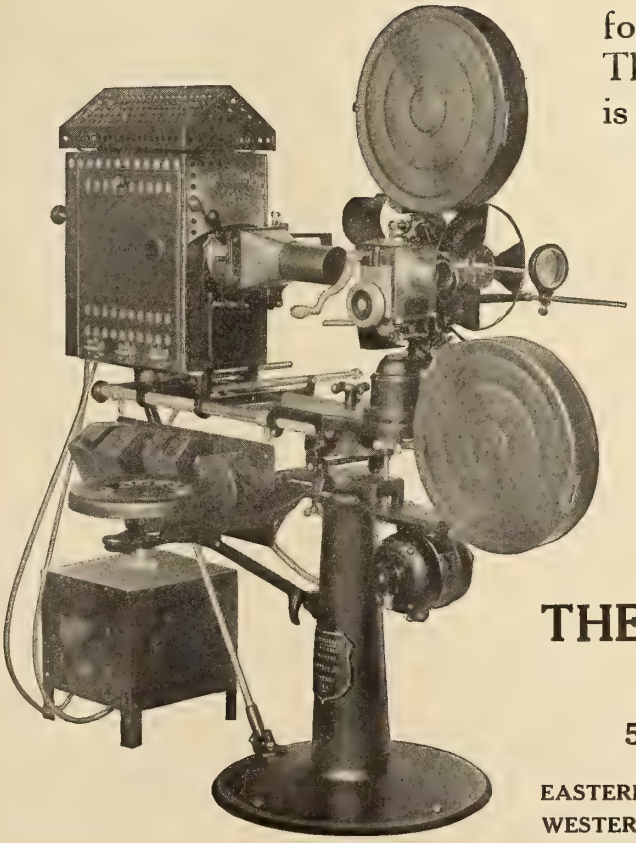
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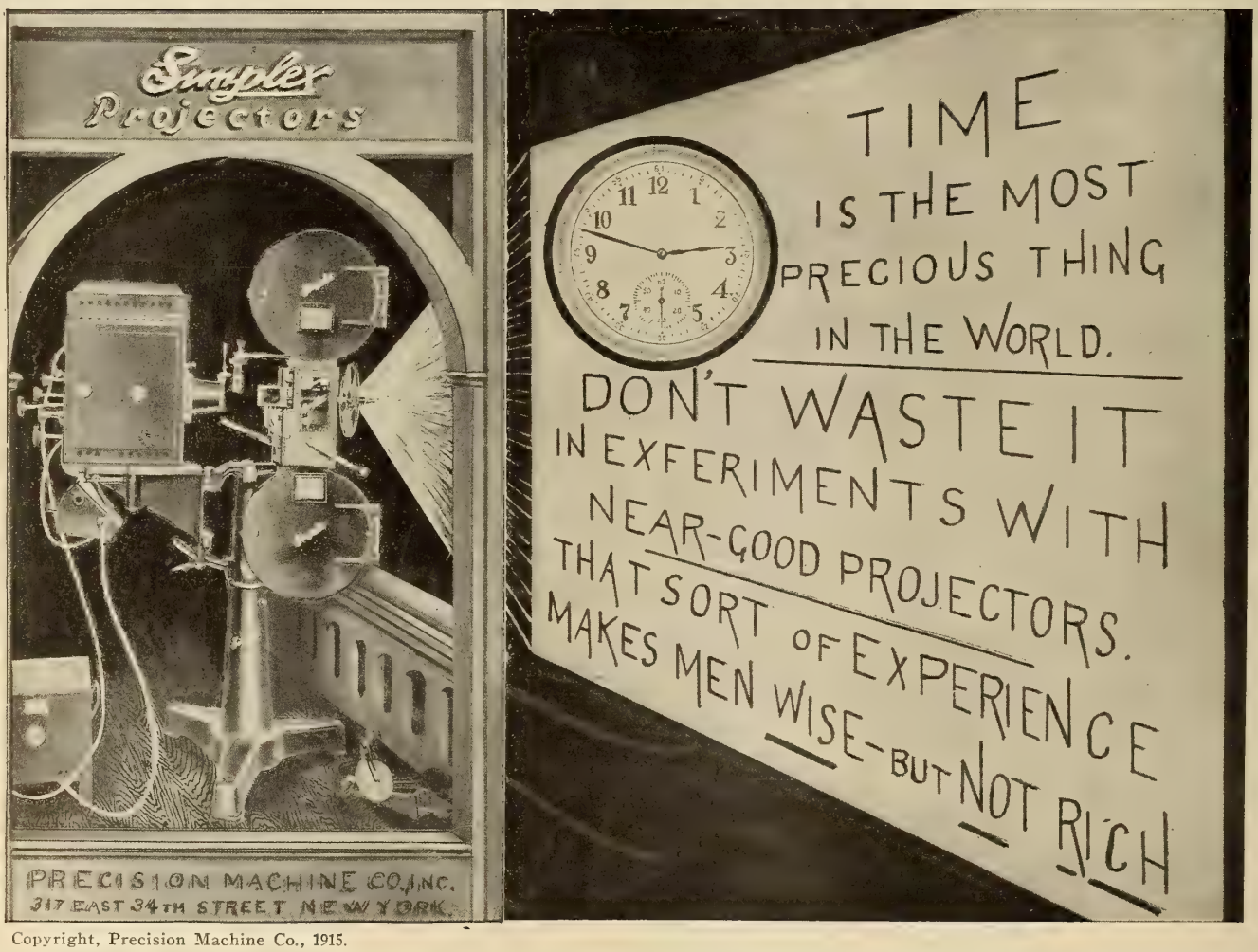
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Section of Motion Picture News

Everything for Theatre, Exchange and Studio

Motion Picture Projection Simplified

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20 H—Define and illustrate the fixed resistance in series with a projector arc, and give an example how to calculate the amount of resistance required.

Ans.—For certain classes of work, especially in permanent installations where the voltage is always maintained constant on the electric lighting company's system, it is practical to install a rheostat within which all of the resistance is fixed or non-adjustable. The different makers of rheostats have different forms of construction, but the results from any one of the different makes are practically the same.

The accompanying Fig. 18 illustrates in diagrammatic form (without reference to the enclosing case) an ordinary non-adjustable, or fixed resistance for connection in series with a projector arc. By referring to the illustration, it is shown that after the arc is once started, the fixed resistance controls the current, therefore the amperes at the arc will remain constant as long as the voltage on the line is constant.

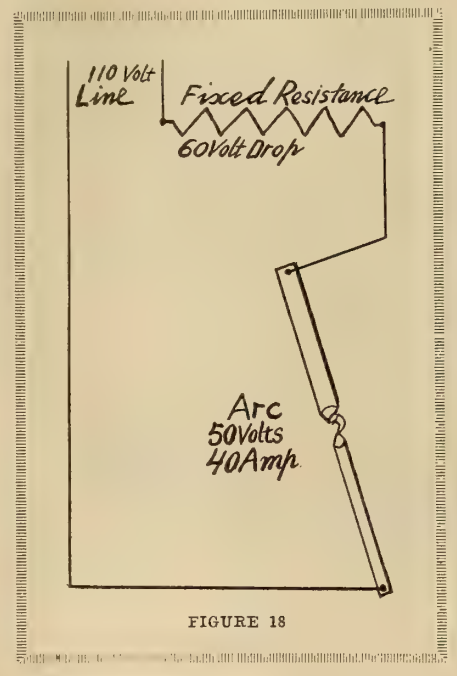


FIGURE 18

The example in question illustrated in Fig. 18 shows the line voltage to be 110, the arc voltage is 50, the amperes flowing through the circuit is 40. The drop across the resistance is the difference between the arc and the line voltage, which is 60 volts.

In order to find the resistance of this circuit, including the rheostat and the arc, we proceed as follows. We use the formula.

$$R = \frac{E}{C}$$

In the above formula R stands for resistance and E stands for voltage and C stands for the current flowing. Putting this formula in a simplified form it reads as follows: Resistance in ohms equals voltage divided by the amperes. The line voltage is 110, which divided by 40 amperes flowing through the circuit gives a result of 2.75 ohms, which is the total resistance of the circuit when the arc is operating at 50 volts and 40 amperes.

Continuing to analyze our circuit we will now determine the resistance required in the rheostat. Proceed as above, voltage drop across the rheostat 60, which divided by the amperes flowing through the circuit 40, equals 1.5 ohms, which is the resistance of the rheostat.

Going still further we determine the resistance of the arc as follows: Voltage drop across the arc 50, which is divided by 40 amperes flowing, gives a result of 1.25 ohms, which is the resistance of the arc.

If we add together the resistance of the rheostat, which is 1.5 ohms and the resistance of the arc which is 1.25 ohms we find that the sum of these is 2.75 ohms, which was the original calculated resistance of the entire circuit.

Any operator who follows the above method can within a few moments' time, determine for himself what the resistance in ohms is of any kind of apparatus, rheostat or arc in which he may be interested. You understand that it is immaterial what the amperes may be or the voltage drop; all you have to do is to follow the above routine and you will make no mistake as long as you have correct voltage and ampere readings of the circuit in question. For projector arcs you know that 50 volts drop across the arc is about right in all cases.

BIRD REPORTS GOOD BUSINESS FOR POWER

FREDERICK J. BIRD, of the Nicholas Power Company sales department, and one of the valuable cogs in the organization which has placed the Power's motion picture projecting machines on such a high plane, recently returned to his desk, after a sojourn of several weeks in the Southern states.

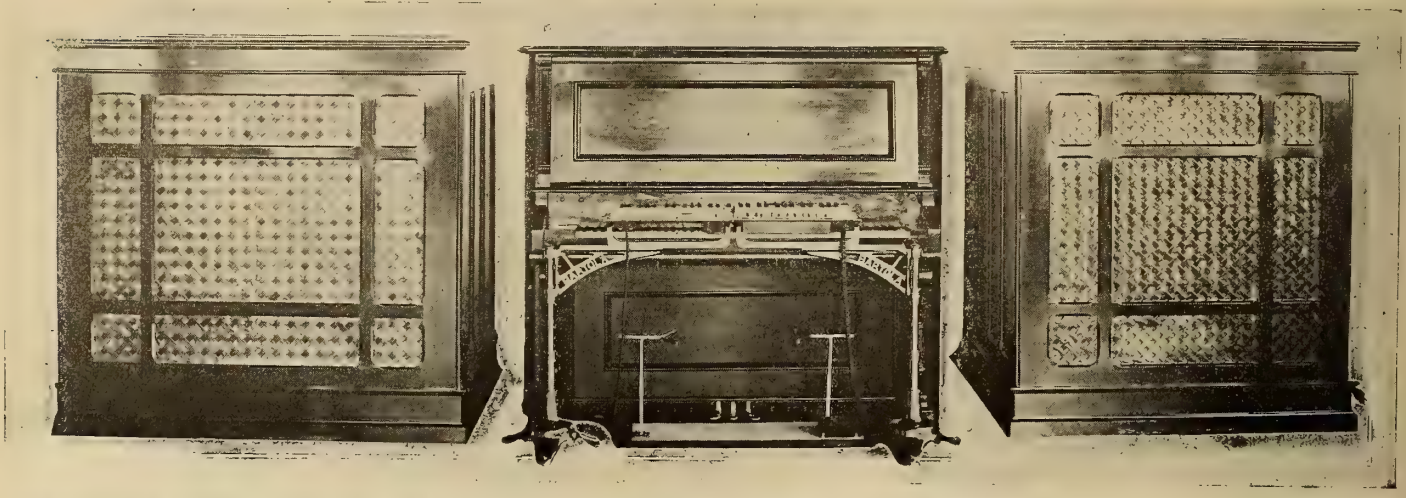
Mr. Bird reports business in general to be excellent and looks forward to a most prosperous year.

FEASTER MACHINES INSTALLED IN FOUR MORE THEATRES

THE Feaster non-rewind system has been installed in the Parkway, Antoinette and Criterion theatres, Brooklyn, N. Y., and the New Grand theatre, Paterson, New Jersey.

Bartola Is Panacea for Ills of Competition

By Charles C. Pyle, Sales Agent of Bartola Company.

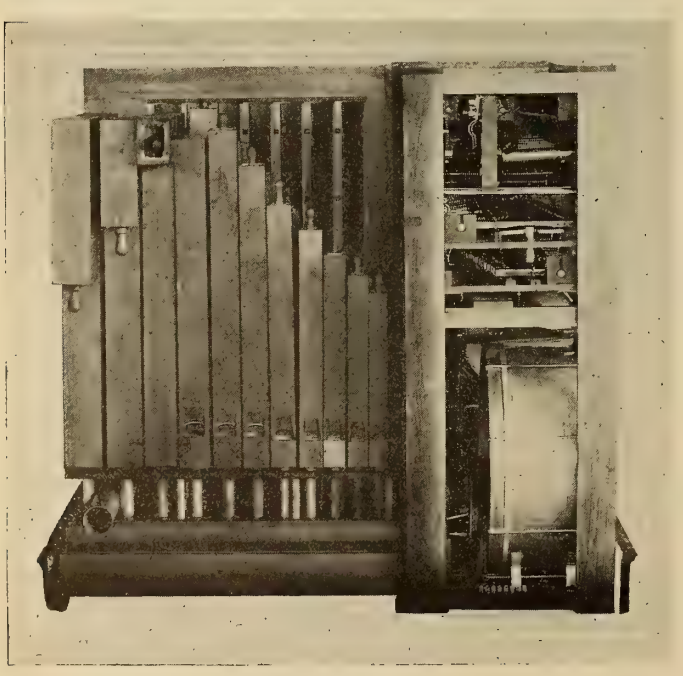


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NOW that I have taken you from the scratchy phonograph to present day music in the motion picture theatre, it is my belief that the *manually played one-man orchestra* is the proper and successful music for the progressive and up-to-date picture theatre. Not the automatic, but the straight manuually played instrument, such as the *Bartola Orchestra.*

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change from any one combination to another, which enables him to correctly play any scene of the picture. You have in the Bartola the sweet tones of the pipe organ or the snappy orchestral music. You have unlimited combinations, harmony and effects which help to make your picture a success.

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THE INTERIOR OF ONE OF THE CABINETS EXPOSED

It has been hard work to convince the exhibitor that he must give up "Canned Automatic Music," straight pipe organ and the human orchestra, but he has finally been "converted" and now the finest theatres in America are using the Bartola Orchestra in preference to any other music. It is the duty of every exhibitor who has not heard this wonderful instrument to write and arrange for a demonstration and see for himself if this instrument will really do what I have said it will do.

CHANDLER USES SIMPLEX IN DEMONSTRATION DEPARTMENT

BYRON CHANDLER, INC., 1482 Broadway, New York City, distributors of the Feaster non-rewind machine is now using the latest model Simplex projecting machine, equipped with the new lamp house, and motor drive, in their demonstrations.

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RHEOSTAT VERSUS COMPENSATOR

E. K. Midland, Ont., Can.—*I am using two simplex machines, one on a Bell and Howell compensator and on the other I have a simplex rheostat. I get better results with the compensator than with the rheostat and would like to know if I can use the compensator on both machines; if so, how would I connect it? I am using* 110 *volt,* 60 *cycle, alternating current.*

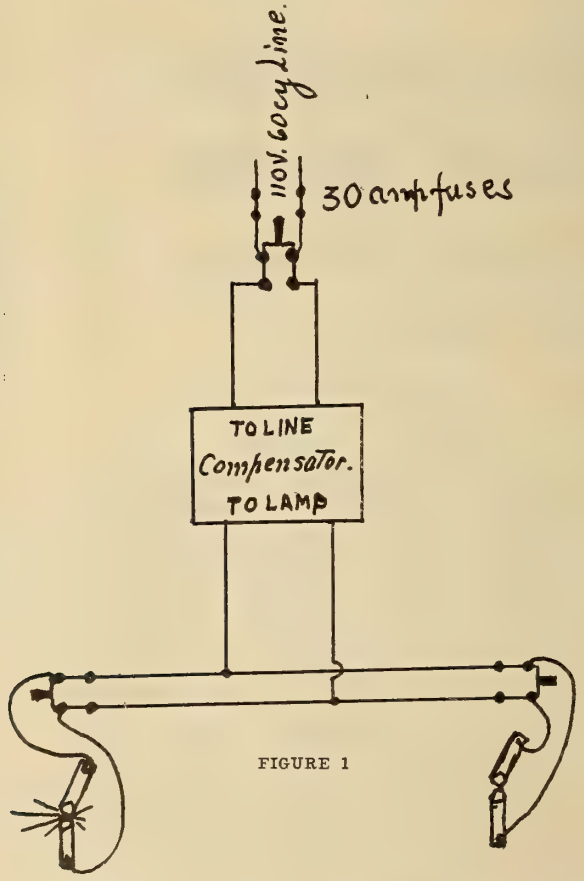


FIGURE 1

Ans.—It is not to be expected that you should receive as much illumination at the arc with alternating current, when a rheostat is used in series with the arc as when you are using a transformer like the compensator you speak of. If you stop to think, you will realize that the rheostat being connected in series with the arc limits the number of amperes at the arc to that passing through the rheostat.

The effect of the rheostat on the arc is to act as a spring cushion, in other words the current at the arc is flexible without much push to it, because the rheostat serves as a big ballast, or reserve which prevents flushing of the current at the arc. As a matter of fact if you put the carbons fairly close together, the arc will die out.

A transformer or compensator on the other hand is an electro-magnetic device which takes, say 25 amperes from the line at 110 volts and delivers to the arc about 35 volts at 50 or 60 amperes. In this transformer there is not anywhere near the flexibility there is in a rheostat, therefore when you push the carbons fairly close together instead of the arc dying out, it will be put under greater force, which will push the arc to the front of the carbon points. This is one reason why your compensator gives better light than the rheostat. Then again the compensator saves more than 50 per cent. on your bill for electric current.

You may connect your compensator to your two Simplex machines, as illustrated in Fig. 1, but remember it will be better for you to have two of them, one on each machine, as this not only gives you better service, but allows you to dissolve one picture into the other with perfect results and it also gives you an emergency device.

The arrangement in Fig. 1 allows you to steal the arc from the running machine by merely putting the carbons together on the machine to be started and slowly separating them so that in this way you can really get a dissolving effect if you are careful, without actually burning two arcs at the same time. This arrangement should cut your lamp bill almost an additional 40 per cent.

TWO-WING SHUTTER SOLVES TROUBLE

Chillicothe, Ohio.

J. H. Hallberg.

Dear Sir:—Your answer to my question of August 28, *carefully noted, and for the benefit of the manufacturing company which ridiculed your remarks, I wish to say that I had kept on experimenting prior to receiving your answer and had found that a two-wing shutter was the one most suitable for my trouble. Which goes to show that you were right, and I can safely say that I am showing the clearest and best picture in the city.*

Thanking you for the answer and courtesy shown me, I remain,

Sincerely yours,

V. B. Cone,
Operator Star theatre.

Ans.—I thank you, Brother Cone, for your courteous letter. In the issue of August 28 I asked you to please try my suggestion and if you would let me know the results I would publish them. It is with pleasure that I reproduce your letter and it is naturally gratifying to know that you have been successful in applying a method like that which I suggested in answer to your question.

I shall not mention the name of the manufacturing company whose letter you sent me, but it is enough for me to say that this company is just marketing a new machine and it may be a lack of experience on their part in the use and application of methods known to some of us who have been in this branch of the business longer than they have which makes them ridicule or criticize.

MICA AND GELATINE FOR TRANSPARENT SHUTTER

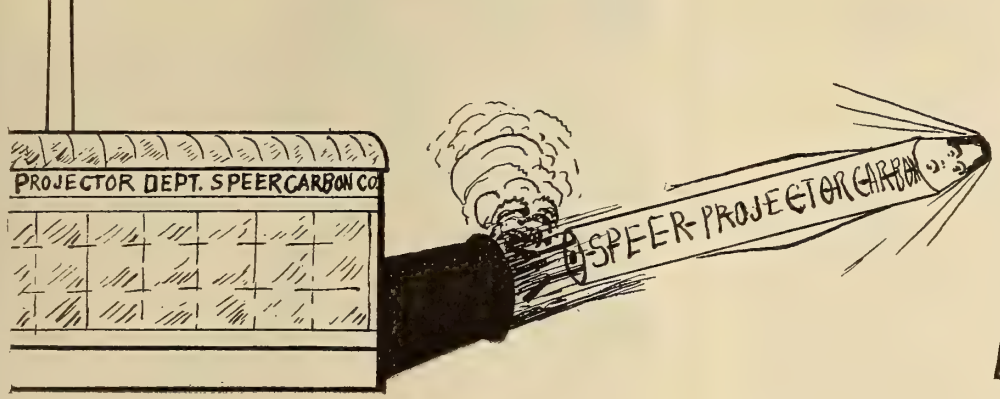
J. A. L., New Roads, La.—*I have noticed in your issue of the* Motion Picture News *what you have to say in regards to the transparent shutter.*

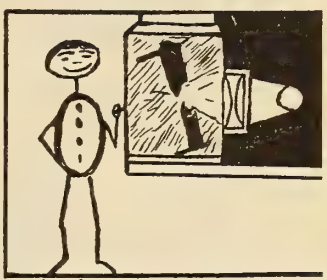
I would like some experience in that line and if you will be kind enough to furnish me with information as to where I can get the necessary material such as the mica and the two colors of gelatine.

I am using at present a three-blade shutter and my projection is 41 *feet. Any information in this line will be highly appreciated.*

Ans. You can secure the mica or isinglass in almost any hardware store or electric shop. The colored gelatine sheets are the same as used for spot lights and can be had from any motion picture or calcium light supply house.

Speer Carbons



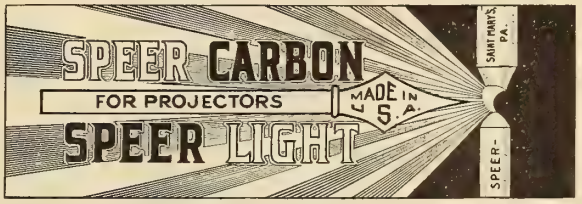


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⅝ x 12,	"	"	"	"	-	$50.00 per M. (1,000 in a case)
¾ x 12,	"	"	"	"	-	$70.00 per M. (1,000 in a case)
⅞ x 12,	"	"	one	end	-	$115.00 per M. (500 in a case)
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We will fill sample orders in standard bundles of fifty each in sizes ½, 9/16, ⅝ and ¾ inch, and in bundles of twenty-five each of the ⅞ inch and 1 inch at the above pro rata prices, providing cash accompanies the order in full.

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NORTH AMERICAN BUILDING
PHILADELPHIA, PA.

MOTOR DRIVE FOR EDISON "B" MODEL

H. E. Eidson, Alcazar Theatre, Americus, Ga.—*In August 14 issue of* Motion Picture News *I noticed a friend operator wanted advice on a motor drive for an Edison "B" Model.*



FIGURE 2

Enclosed you will find a photograph of a little device of my own. I have been running my Edison with it since about the first of the year, with very satisfactory results.

The motor is a G. E. fan motor with three speeds. I run on low speed, running a 1,000-foot film in about fifteen minutes. On high speed it will run a picture off in about one and one-half to two minutes faster. After a day's run, the motor is no warmer than running a fan all day.

I just made this of wood for a model. Later I am going to have the entire device made of steel, with lightly constructed pulleys.

If you will, I would be glad to have you print this photograph in your projection columns, and state that any operator desiring to try this little device, if he will write me I will gladly give him full particulars of the construction.

Ans. Thank you, Brother Eidson, for the very interesting letter with the photograph which I herewith reprint, illustration Fig. 2. That is the way to do things. Your liberal offer to your brother operators to communicate with you will no doubt be of service to those who have and are using Edison machines and who wish to apply motor drive. Your device is well put together and your description is particularly clear and interesting. Many thanks from this department to you.

VOLTAGE VARIES WITH DIFFERENT MONTHS

S. V. S., Hartford, Wis.—*We have had some trouble in regard to our light and would appreciate any help you could give us. We are apparently using the same amount of light each month and yet one month will run high and the next month low. Our last three readings are as follows: June, 209 K. W.; July, 151 K. W.; August, 201 K. W. This will give you some idea of how it has been running ever since the house has been built. The light company have tested and changed meters at different times, but cannot find the trouble. There are other meters in town doing the same thing. We have A. C. with 110 volts on the house and 220 on the lamp.*

We have a Bell Compensator and at times it gets so hot that it smokes, the insulation is already badly burnt; am afraid it will burn out. What can I do with it?

Ans. The only explanation which I can offer for the variation in your current consumption, judging from the limited number of readings you give me, would be that during the month of June the Electric Light Company maintained a higher voltage on their system than during the month of July. Also in August they had come right back with the higher voltage. Your reference to that other meters in the town doing the same thing is also a confirmation of my statement. The fact that the Bell Compensator gets so hot that it smokes, would also indicate that at times the line voltage is excessive.

You understand of course that if the line voltage should have been 110 or 115 on your house line and 220 or 230 volts during the month of June and August and may be 10 volts less during the month of July, your kilowatt consumption would be considerably lower for the month of July.

Besides you naturally use less current for illumination during the month of July because the days are longer and you would start your exterior illumination at a later hour.

The Bell Compensator, if it smokes, had better be attended to because one of these nice nights it will short circuit and blow your fuse, which will put your show out of business. No doubt

there has been a voltage variation on your entire system throughout the town which accounts for the irregular bills for current and your hot compensator.

THIRTY-SEVEN GUESTS OF NICHOLAS POWER COMPANY

THE reputation of the Nicholas Power Company for hospitality was increased by a pleasant and substantial luncheon given at the Biltmore Hotel, New York City, Tuesday, August 24, to members of the trade and technical press. The new model Power's Cameragraph 6-B was on exhibition.

A cordial and witty telegram was received from Chief



MEMBERS OF THE TRADE AT THE NICHOLAS POWER LUNCHEON AT THE BILTMORE, NEW YORK CITY, AUGUST 24, WHEN THE POWER'S CAMERAGRAPH 6B WAS GIVEN ITS FIRST PUBLIC DEMONSTRATION

Cameragrapher Nicholas Power, who is summering in Vermont. Thirty seven guests were present, including: Messrs. Earl, Skerritt, Smith, Barry and Lang, of the Nicholas Power Company; Waldemar Karmpffert, of the "Scientific American"; W. Crane, of "Dun's Review"; Franklin and G. C. Johnston, of the "American Exporter"; Stephen de Csesznak and George Vedder, of "Export American Industries"; A. C. Carruthers, of "Safety Engineering," and Messrs. Wylie, Hoff, Blaisdell, MacArthur, Milligan, Richardson, Leslie, Lemmler, Condon, Gunning, Evans, Ennis, Gillett and Johnston.

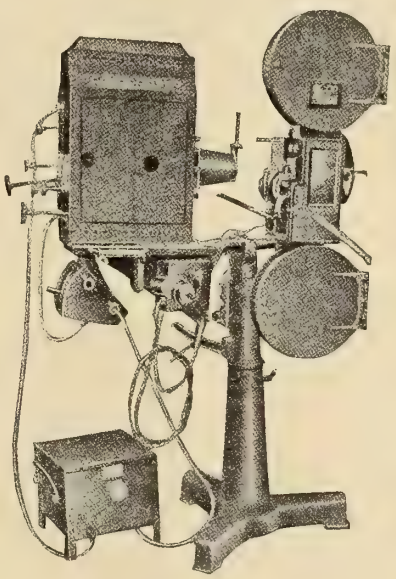
PUBLIC PETITIONS MICHIGAN AUTHORITIES FOR PICTURES

PETITIONS have been presented to the Traverse City, Mich., commission asking that the ordinance prohibiting the operation of motion picture shows in the city be repealed and that the shows be allowed to run at least on Sunday afternoon.

The question has been referred to the mayor and the city attorney in order to determine their legal status.

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396 Green Veneer, used a few weeks only, positively good as new, guaranteed, cost $1.57 each, our price for the lot 90 cents each. Exceptional bargain. One Simplex, new, $210.00, guaranteed. One No. 6A, with loop setter and motor complete ready to run with lenses to suit, $230.00, new, never used. One 220 D. C. blower fan for booth, regular price $45.00, our price $20.00, guaranteed almost new.

Two 220 Ft. Wayne Compensares, Knife Switch, $25.00 each, will do good work same as new.

Two slightly shop worn No. 6A equipments, all complete except mechanism, at $60.00 each. These are new.

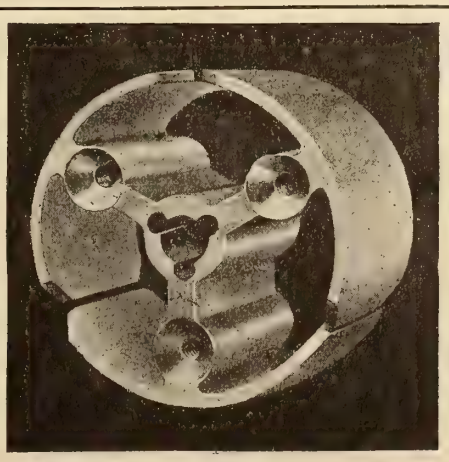
One used Ticket Chopper, Globe Ticket Company make, perfect working order, $15.00.

One **Foot Chopper**, perfect type, Nickel Trimmings, with automatic lever for drop of tickets, new, slightly shopworn. $40.00, regular $60.00. Carbons, condensers, etc.

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Building and Furnishings

Improvements in Decoration of Picture Theatres

THE treatment of the subject of the Photo Playhouse of Today is indeed a greater and more complex task than a similar subject would have been but a very few years ago.

Then even the better houses of the time were generally of about five to six hundred seating capacity, with the audience on one floor and with a reasonable amount of exits. A gaudy and over-illuminated front was of more importance than good ventilation, perfection in lighting, and the many details we must now consider.

Today, large or small, the successful house must be well treated architecturally, as well as have all the details that will aid to provide a perfect picture and give to the patrons comfort and the come-again feeling.

Later numbers of Motion Picture News will contain a series of short articles treating more fully the various component parts of the whole subject.

Requirements of Race Division in the South

In the South there is the necessity of race division. There the negroes form a large percentage of the population and must be segregated. They are generally illiterate, and the reading matter of the pictures is of less importance to them than to the whites.

It has been found feasible and very profitable in that section of the country, and it may be found that in other sections a similar condition might make it worth while to give like consideration, to build the house from street to street. The stage and screen are built between two entrances, not necessarily in the center of the house, but in such a location that the seating may be divided in due proportion to the class requirements of the population and the price of admission. In this manner, from the more important streets the higher priced seats are obtained for the better class of patrons, while the less desirable patrons are received from the rear street. The two classes of patrons never mingle.

The screen in such a house must be transparent, so that the picture may be seen from both sides. The picture must necessarily be projected from that side of the screen containing the higher priced seats, so that the reading matter may be read by the more intelligent patrons. The film run in reverse fashion and thrown upon the back of the screen, would serve the same purpose.

We have to consider the houses with the seating all on one floor, of auditorium and one balcony, and those with two balconies, the narrow and proportionately long house, and the wide and shallow house.

In some cases it has been found that the machines had to be placed on the first floor, others in the front of the balcony, and so on indefinitely, each a study in itself.

The style and type of construction is an important matter. City and state ordinances already enacted must be faithfully complied with. It is folly to evade them.

Style of architecture is not or should not be a matter of the architect's choice. It should be dictated, not by personal preferences, but rather by inspirations received from a combination of all conditions. Site, class of patrons, money to spend, shape and construction of the house, style of the houses of competitors, class of show and many other matters must all decide the final style to be adopted.

Good Seats in Poor Houses

Seating is a matter that has undergone a great change. Even in the poorer class houses, there is now used a much better seat, and in some picture theatres, we find seats that vie with the best.

The day has likewise passed when a maximum amount of seats to the detriment of the comfort of patrons is sought. No more eighteen-inch seats and even less in width, and with back to back twenty-nine inches. A wider seat, and yes, a much greater distance between them is used to an immeasurable advantage.

The inclusion of boxes on either side of the stage was never a matter for picture theatre design. They are mostly found in theatres formerly used for other theatrical productions and afterward taken over by the photo play. Their object in the theatre was for a general frame or setting to the proscenium and stage, and their use was for people who wanted to be seen by the masses rather than enjoy the performance. They have no such place in the picture house.

Has anything undergone such a change as the screen and its environment? First, a blank wall with but a painted frame, and on through the many stages of development; then the finest shadow boxes and frames, amid superb decorative effects devised by the best scenic artists.

These things are not just done for show and pomp. It brings the play into a finer atmosphere, it elevates an audience, it teaches them to look to higher things in their own work, and not least, it actually pays in dollars and cents.

The exhibitor must go to the architect who has proven his ability in this particular branch of work for the best results.

Nathan Myers.

The Theatre Beautiful Is Big Asset to Good Pictures

THE importance of interior decorations as a means of getting and holding patronage was evident to Louis Weinberg, the progressive manager of the Avenue theatre, Chicago, the largest house on the South Side. The theatre has individuality with a comfortable, home-like atmosphere. The decorations are impressive and you feet that motion picture decoration is indeed a fine art.

Entering the theatre you at once realize that "Here is something different." The lobby, spacious and tastefully decorated in cream and tan, has a floor of mosaic tiling and an eight-foot wainscot of English-veined marble runs entirely around it. Brass display frames with glass doors and lock and key, built into the marble, are conveniently arranged for the eye of the passerby. Palm trees and festoons of flowers help to beautify.

Of this beautiful theatre the most notable decorations are the mural paintings in the lobby and over the sounding board in the auditorium.

The mural decorations occupy the foyer between the marble wainscot and the ceiling. These mural paintings are masterpieces, works of art in every respect. The composition is excellent; while the color scheme is highly decorative and rich, there are both balance and harmony. These paintings are executed on canvas and tacked on the walls, each being bordered with an attractive gold moulding. These master productions make a deep, lasting impression, and are the cause of admiration, enthusiasm and many appreciative comments from the patrons.

From the lobby one enters the foyer, which runs along the entire width of the auditorium. The walls are decorated in old rose and ivory, in art nouveau style, worked out in soft, delicate greens, browns and crimsons. Sanitary drinking fountains, mir-

rors built into the walls and two good-sized dressing rooms, with toilets, all add to the many conveniences which the Avenue affords its patrons.

Between the ground floor and the balcony is a spacious mezzanine, reached by two wide English-veined marble stairways, located at either side of the lobby. The balustrades of these stairways are decorated in a verdigris effect.

In this mezzanine, partly over the lobby and partly over the foyer, is Mr. Weinberg's office. This is imposingly decorated with an old ivory ceiling and soft green walls in art nouveau style. It is furnished with comfortable mahogany furniture.

Walls and Ceiling in Ivory and Old Rose

Here, too, is another noteworthy feature for the convenience of Avenue theatre patrons. This is the mezzanine lounge. The walls and ceilings are decorated in old ivory and the dado in old rose. Extending the entire width of the auditorium, the tile floor is carpeted in deep, rich red velvet and is furnished with pompous furniture in the period of Louis XVI.

From the mezzanine lounge one may enter the balcony and there obtain a grand view of the auditorium. One is immediately attracted by the handsome decorations, for the idea from the first was to make the house a Theatre Beautiful, rich and pleasing.

The sounding board is decorated with a large mural painting, nine by fifty feet. It is an allegorical subject, called "The Goddess of Flowers." To speak of the superb grandeur of this mural production cannot give one the least idea of its heavenly magnificence and charm.

The main ceiling of the auditorium is imposing. It is subdivided by very massive ornamental plastic relief beams, two feet thick and three feet high, finished in old ivory, while each division of the ceiling proper is decorated in ivory.

The wall decorations are most tasteful, being in old rose, ivory, old ivory and gold. They are paneled with ornamental plastic relief mouldings, done in old ivory, forming large panels. The panels at the top are of a light old rose color, blending gradually down to a dark old rose. The style is of a very light old rose, while the dado is very dark old rose. The result is magnificent, yet restful to the eye.

There are eight commodious boxes, decorated with gold and ivory plastic relief moulding and ornament of much beautiful detail.

One conspicuous feature is the absence of wood in the construction work. With the exception of the mahogany doors and opera chairs, which are upholstered in Spanish moroccoline, a non-absorbing material, yet comfortable in the extreme, there is no wood in the house.

The Avenue is thoroughly fireproof and provided with wide and numerous exits. The ventilation system is most modern.

A corps of neatly uniformed maid ushers attend to each and every want of the patrons.

Mr. Weinberg, speaking of the decorations, said: "A description of the Avenue without special mention of the decorators would be incomplete. It was the well-known Chicago mural painters and decorators, the Swift studios, that painted each master mural production and worked out the magnificent decorative scheme. There is something about the Swift Studios' work that is particularly appealing. When they accept a contract they guarantee complete satisfaction and never fail to please. Their work, executed so skillfully, is a tribute to them." T. S. MEAD.

FOOLISH PRICE CUTTING WAR BEGINS IN LOS ANGELES

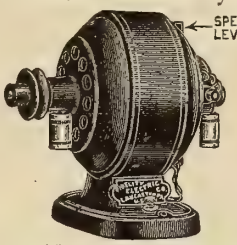
LOS ANGELES is having its first price cutting war in a number of months. The fight was started in a suburban theatre located on Moneta avenue, where the proprietor is also the owner of the building.

He is using four, five and six reel programs and two people are admitted for five cents. The theatre to adopt this price is the O'Keefe at Fifty-second street. Because of this reduction, Manager L. S. Lutz of the Palace at Forty-seventh and Moneta, where features and regular programs are used, has reduced the price from ten cents to five cents.

The Mission theatre, at Forty-third street and Moneta, has reduced its price to five cents. The folly of this price war is apparent to all parties concerned, as all theatres are now said to be losing money.

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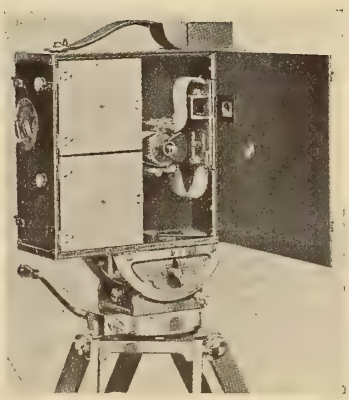
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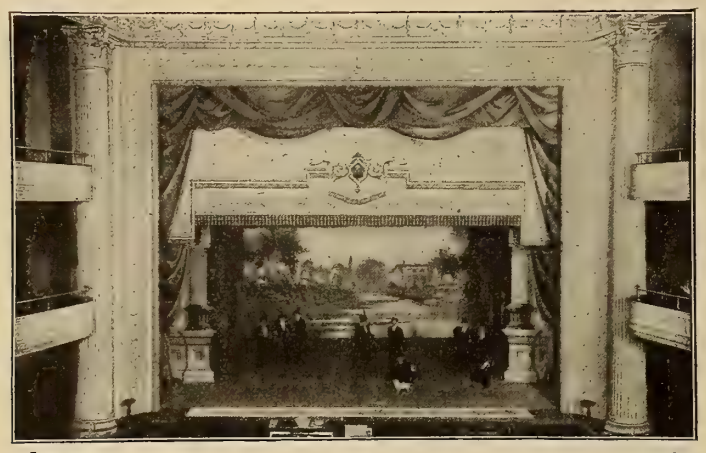


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CANADIAN EXPOSITION ORDERS MIRROROID

AMONG shipments of Mirroroid screens the past week was one of the largest curtains known. The Central Canada Exhibition Association of Ottawa, Canada, for use at the Exposition to be held at that city from September 10 to 18, has ordered one of these screens. It was a pale gold, Grade B, size 20 feet x 27 feet, containing 540 square feet.

This screen is to be used in presenting "The Birth of a Nation." Mirroroid was chosen after competitive tests with screens of other makes.

LUNA-LITE SCREENS FIND FAVOR IN THREE CITIES

LUNA-LITE screens have recently been installed in the Howard theatre, Washington, D. C., and Southern theatre, Broad and Reed streets, Philadelphia, and an order was taken for the installation of one of these screens in the New York theatre at Forty-fifth street and Broadway. It will be shipped this week.

CEDAR RAPIDS WILL INSTALL MOTIOGRAPH IN SCHOOLS

A NUMBER of 1916 model Motiographs have been shipped to the Board of Education in Cedar Rapids, Iowa, to be used in the school of that city.

The School Board having decided to supplement the various courses of study with motion pictures, are installing the best equipment obtainable for the carrying out of this new project.

INVENTOR FEASTER VISITS CHANDLER OFFICES

EDWARD B. FEASTER, the inventor of the Feaster non-remind machine, is in New York at the offices of Byron Chandler, Inc., for the purpose of negotiating the sale of the foreign rights of his invention, which eliminates the necessity of rewinding films in picture theatres.

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Directory of New Theatres

This department is designed to be a weekly guide to all sales, leases, construction and remodeling of photoplay theatres throughout the country. If you are building, selling, leasing or renovating, and this department fails to record the fact, kindly communicate it at once for publication.

CALIFORNIA

THE Princess theatre, San Diego, has reopened with Metro and Pathé releases. Arthur Davidor is manager.

CONNECTICUT

Babcock's new theatre, Plainfield, held its first show recently.

Sylvester Poli announced recently his intention to build a theatre on his recently acquired site on Phoenix avenue, Waterbury, a tract fronting on the avenue 152 feet, with a depth of 90 feet.

Loomer opera house, in Willimantic, opened September 1, with Paramount pictures, under the management of D. J. Casey, of New York City.

FLORIDA

The Grand theatre, Jacksonville, is now showing a small musical comedy along with their regular program.

Universal pictures are now being shown at the Republic, Jacksonville, and they report a bigger business than ever.

ILLINOIS

Vernon C. Seaver has again assumed charge of the Hippodrome theatre, at Peoria, and will run high-class motion pictures exclusively during the coming year. This house, which seats 18,000 people and was devoted to vaudeville last year, has been entirely remodeled to suit it for motion pictures. Mr. Seaver has installed two 1916 model Motiographs.

Chicago's southwest side is to have a theatre with a seating capacity of 1,200 in the building now in course of construction at Fifty-fifth street and Ashland avenue. The building, which was designed by Architect Henry L. Newhouse, will cost about $125,000, it is stated, and is expected to be completed by November 1 next.

J. B. Reilly, of Kankakee, has purchased the Princess theatre, owned by H. H. Schmidt, giving in exchange a cash consideration and the moving picture theatre at Manteno, and will take possession at once.

INDIANA

Manager J. A. Schull has taken charge of the Wallace theatre, Peru. He is from Dowagiac, Mich., where he managed the Orpheum and the Idle Hour theatres.

The Philbarg theatre, at North Vernon, was opened September 1. Tuesday and Thursday nights are announced as feature nights.

After having been closed for about two months, the Starette theatre, at Newcastle, has been reopened. The ceiling has been raised, a new entrance built, a new picture machine installed, and a new ticket office constructed.

James Alcorn's Airdome, at Greensburg, has been abandoned. Mr. Alcorn says the fact that August broke all records for coolness and July all records for rain, explains the reason.

A new theatre has been opened at St. Paul. The house has a seating capacity of 600 and is attractively furnished. Pleak and Howard are the proprietors.

Lafe Troyer, manager of the Princess theatre at Elwood, has taken over the management of the Habit theatre at Tipton.

The Idle Hour, in Upland, which has been closed for the last few weeks for repairs and alterations, was reopened Saturday, September 4. D. K. Kaver is the proprietor.

IOWA

Richard Snell has announced that his architects are working on plans for a two-story theatre building to be erected on the Snell property west of the Wahkonsa hotel, Des Moines.

Plans and specifications have been filed with the city building board for the enlargement and improvement of the Princess theatre, Cedar Rapids.

KENTUCKY

J. N. Berryman has opened a new motion picture theatre at Brandenburg. He will show every Friday and Saturday, for white people only, with a matinee Saturday. The shows on Tuesdays and Wednesdays will be for colored people.

Harry C. Mills, formerly of Sandusky, Ohio, has taken over the management of the Gem theatre, at Maysville, which has been closed for several months. The former picture policy will be continued.

The Hippodrome theatre, at Second and Market streets, Louisville, has been thoroughly repaired and renovated, a new system of ventilation installed and a $5,000 Unit orchestra added to the equipment.

The Desberger Amusement Company, owners of the Arcade, Star and Gem theatres at Paducah, has incorporated, with a capital stock of $80,000. The holders of stock include Mrs. Rose L. and Norma Desberger, and Joseph and David Desberger. The limit of indebtedness of the company is fixed at $250,000.

MAINE

E. M. Chase has sold out the Camden Opera House to Tucker & Dowling, of Brockton, and the latter have contracted for straight Universal service.

The Mortimer Amusement Company, inventors and promoters of the Mortimer Film Cleaner, are erecting a new ground floor moving picture theatre at Freeport, the building will be 75 x 50 and have a seating capacity of 500. They expect to be ready to open October 4.

The week of August 22 saw the breaking of ground for the new Elm theatre, Portland. The architects, Miller and Mayo, are at work on plans for the new amusement place.

Richard Webb has announced that the Casco theatre, Portland, has been leased for a term of years to New York theatrical people.

MASSACHUSETTS

J. Lauries is enlarging the Shawmut theatre, Roxbury, and will install a ten-piece orchestra. The theatre opened on Labor Day. with L. Siegelman directing the musicians.

The Beacon theatre on Washington street, Boston, is at present doing a big business with a large number of features.

The new Strand theatre, in Haverhill was opened to the public on September 9. This theatre has all the modern improvements. It seats 1,500 persons and is being managed by B. Coplan and Harry Norton.

The Milford Opera House, Milford, leased by the Royal Theatre Company, of Worcester, opened September 4, with Franklin Tompkins as resident manager.

The Bijou theatre, Greenfield, has been leased by W. E. Benson to A. B. Brunell, who buys its equipment, and is completely renovating the building. Mr. Brunell is the owner of a theatre at Greendale, Worcester.

The Worcester theatre, Worcester, is to be rebuilt, the plans have been drawn by Jackson & Salomonson, architects, of Boston. The entire front of the theatre will be changed. There will be a seating capacity of 1,600.

MICHIGAN

On Saturday evening, September 4, two large moving picture theatres, at Detroit, were opened for the first time. One was the Strand, owned by John H. Kunsky, at Grand River and Fourteenth streets, and the other was the Lakewood, at Jefferson and Oneida avenues. The Strand is on the west side, and the Lakewood in the



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extreme eastern section of town. Both theatres were crowded for the evening shows and hundreds turned away.

No theatre in Grand Rapids ever had a more auspicious opening than the new Majestic which opened Saturday evening, August 28. The Majestic is the property of A. J. Gillingham, who operates a chain of houses there, as well as one in Detroit. He is also manager of the General Film Exchange in Detroit. The house is one of the finest in the state and will play exclusively feature films. A. J. Gillingham was in the city for the opening and was immensely pleased with the manner in which everything was conducted, to say nothing of the immense crowds that stormed the playhouse. Bert St. John is manager of the Majestic for Mr. Gillingham. He was formerly associated with Bert C. Whitney, of Detroit.

The newest picture theatre, in Jackson, the Kuhl, opened on Friday evening, September 3. It is just east of the Rex theatre, also owned by C. A. Kuhlman. The lobby is finished in mahogany with an ivory effect, while the stairs to the mezzanine floor are also of mahogany finish. In the entrance is a solid porcelain drinking fountain. Entire new equipment was installed at a cost of $2,000.

Plans are completed and contracts let for the remodeling of the Jeffers theatre, which reopens about October 1 as the Strand theatre. For several seasons the Jeffers was a vaudeville theatre. It belongs to Col. W. S. Butterfield, who operates a chain of Michigan theatres. A new lobby, new ticket office and entirely new furnishings will be put in. The entire theatre will be carpeted, new seats installed, also a new pipe organ, and a new stage setting made. The interior decorations will be in black and white lattice effects. L. H. Gardner will manage the new Strand. He was formerly manager of the Rosedale, in Detroit.

A permit was recently issued by the department of buildings, Detroit, to William F. Klatt, for the erection of a one-story reinforced brick and steel theatre building on the east side of Woodward avenue, between the boulevard and Horton avenue.

MISSOURI

James J. Barret, owner and manager of the Chippewa theatre, on Broadway and Chippewa streets, St. Louis, has had the theatre decorated and remodeled for the fall season, which began on September 4.

Work is nearing completion on the new motion picture theatre being erected by W. L. Denham, at the northwest corner of Thirty-ninth street and Shaw avenue, St. Louis, in a neighborhood being rapidly built up with apartment houses and flats.

A deal was closed recently whereby Joe Leininger, of Chillicothe, takes over W. L. Field's one-half interest in The Trio theatre.

NEBRASKA

A. H. Blank, of Des Moines, who controls a string of high-grade motion picture shows throughout Iowa, has leased the American theatre, Eighteenth and Douglas streets, Omaha, and will show motion pictures there after several alterations, which will include changing the name of the house to the Strand.

He will open it about September 15.

The seating capacity will be enlarged to 2,000.

H. M. Thomas is engaged as manager and is now making plans. He has had wide experience in the amusement business in Kansas City, Chicago, St. Louis and San Antonio.

Hougton & Ansell have been awarded contract to erect a $6,000 moving picture theatre at 2908 Sherman avenue, Omaha, the building to be ready for occupancy October 12. The new theatre will be a one-story, 100 by 300 foot building, with a ceiling 20 feet high.

A four-story fireproof moving picture and office building, costing $100,000, will be erected soon at the corner of Second street and Burlington avenue, Hastings.

NEW JERSEY

Plans were filed recently by Daniel Rentschler in the municipal superintendent's office for a motion picture theatre, to cost $18,000, in Kearny avenue, near Grove street, Arlington.

Arrangements have been made for the reopening of the Linden Moving Picture theatre, Elizabeth, which was closed a few weeks ago by state officers because the proprietor, Benjamin Friedman, did not have a 1915 license. The new manager is Lewis Ampolsk, of New York City.

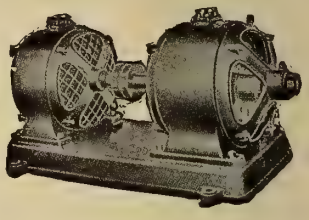
John Thum & Sons, of Arlington, have accepted plans for a $75,000 motion picture theatre, to be erected at Kearny and Quincy avenues. The theatre will accommodate 1,500 persons.

NEW YORK

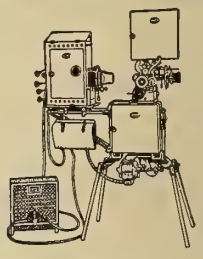
The estate of Jay Gould is about to alter the five-story building at 31 Park Row, New York City, into a motion picture theatre, at



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a cost of $18,000. The property was recently leased to the Reliance Company, Joseph Weinstock, president, for a long term of years. Louis A. Sheinart drew the plans for the alterations.

On Monday, September 6, Leon Schlesinger, manager of the Palace theatre, Buffalo, the newest local Mitchel H. Mark theatre, was succeeded by Claude S. Weill, former manager of the Premier theatre and part owner of the Central Park theatre, in that city.

Men are at work giving artistic touches to some of the more detailed work on the surface of the interior of the new Avon theatre, Utica.

Clyde Hoskins has sold the Royal theatre, Sidney, to G. R. Stiles, of DeGraff, and a brother of the propretor of the Gem theatre.

OHIO

Harry Palay has assumed the management of the Wade Park Orpheum, Cleveland. This house has had a successful career as a motion picture theatre and is expected to make greater strides under the management of Mr. Palay.

Smithfield, an Ohio town of 1,200 inhabitants, wants a motion picture theatre. There are very few amusements in Smithfield, and advertisements have been placed in Ohio papers urging someone to go there and establish a picture house.

The Duchess theatre, which is the largest motion picture theatre in Cleveland, again is under the management of A. A. Comey.

A new feature for Cleveland motion picture theatres will be introduced in the new Stillman theatre, now being built on Euclid avenue. The plans call for 100 smoking lodges in the rear on the mezzanine floor of the theatre. A special ventilating system will be installed to apply directly to this section. A new system for cooled and warmed air will also be installed to properly distribute fresh air throughout the theatre, which will seat 1,200 persons.

Harry W. Kress, for over a year the lessee of the picture show rights of May's Opera House, Piqua, has taken over the entire theatre for all the big theatrical and photoplay attractions. Recently Mr. Kress took over Mr. May's part of the theatrical business with an extended lease and option to purchase the property. Mr. Kress has engaged the services of Jack Harvey as house manager.

OKLAHOMA

The Strand theatre, Oklahoma City, changed its policy September 1, the price of admission was advanced from 5 to 10 cents, and nothing but feature pictures will be presented.

The Busty theatre, at McAlester, opened the season on September 15, having been completely renovated, repaired and put in first class shape in every respect.

The Busty will show moving pictures and vaudeville on dates not filled by regular theatrical attractions.

PENNSYLVANIA

It is reported that the Metropolitan Opera House, Philadelphia's biggest playhouse, with a seating capacity of three thousand, is to be devoted this season to the showing of motion pictures.

The Globe, at 5901 Market street, west Philadelphia, has reopened for the season. J. D. Cunningham, proprietor and manager, has made many improvements in his house. The theatre has been enlarged, the aisles widened, the interior redecorated, a new ventilating system installed and a $15,000 Kimball organ ordered.

The Ruby, at Market and Marshall streets, Philadelphia, one of the Stanley houses, is under the management of Ralph Marlow. The Ruby, although small and a ten-cent house, is a very successful theatre, with a high-class clientele.

As the site for a moving picture theatre, with stores adjoining, the lot at the northeast corner of Fifty-sixth and Pine streets, Philadelphia, has been sold to Cornelius W. Van Artsdalen for a nominal sum and a mortgage of $15,000. The lot has a frontage of 81 feet 6 inches on Pine street, and 140 feet on Fifty-sixth street, and is assessed at $9,000. The structure will be built by Ketchum & McQuade at a cost of $37,000.

The moving picture theatre at 456 to 460 North Sixtieth street, Philadelphia, lot 47 feet 9 inches by 100 feet, has been conveyed by Israel G. Wasman to Rose Kenin for a nominal sum and a mortgage of $18,400. The assessed value is $20,000.

Work is completed on the Bell, east Scranton's second nickelet, at 817 Prescott avenue, and it is expected that it will be thrown open to the public in a few days.

The Park theatre, Forty-sixth and Butler streets, Pittsburgh, the largest theatre in that part of the city, which has been closed for the summer, has reopened. Manager J. P. McConnell has had the

(*Continued on page* 148.)

A clear picture

is as essential as a good scenario. Because the basic product is right the clearest pictures are on Eastman Film. Identifiable by the stencil mark in the margin.

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Music and the Picture

Edited by Ernst Luz

EDITOR'S NOTE.—*This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays.* MOTION PICTURE NEWS *will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.*

QUESTIONS AND ANSWERS

MUSIC PLOTS OF VALUE TO ONE-MAN ORCHESTRA

E. R. B., Reading, Pa.—You are mistaken in thinking the music plots in this department are of value to the orchestra alone. They are of even more benefit to the One-Man orchestra player, for to get the best results out of his instrument prior preparation is essential. Many players on these instruments say otherwise, but conscientiously I am sure they know better, for many of them do very ridiculous things when playing unknown pictures.

All of my works are for the combined benefit of the pianist, one-man orchestra player, organist or orchestra leader.

To the first three mentioned it should be a great help, to the last mentioned it is an actual necessity. That the lone player can add much to these plots at the second playing may be true at times, but only when his selection of musical numbers is misconceived and happens to be of unlike picture temperament.

These plots will not play the picture for you but will assist. Nothing is accomplished without effort. Try again and the necessary knowledge will come to you as naturally as walking comes to the child, if you have musical ability.

NO SCHOOL OF PICTURE PLAYING

J. R. L., Chicago, Ill.—I know of no school for picture playing that I would recommend. Advanced picture playing depends first upon the player's musical ability. The schools for musical education all accomplish this. To commercialize your musical ability in picture playing requires earnest application to the practical, not the theoretical. Music and the Picture gives each week practical picture music information and is ready to answer any questions you may ask as a help to you in becoming competent in picture playing.

OVERCOMES DIFFICULTIES IN QUICK CHANGES

S. M. R., St. Louis, Mo.—The A. B. C. Dramatic Music is arranged for playing complete scenes from one sheet of music. They are intended to overcome the difficulty in playing a quick interchanging of melodramatic action. For very long agitatos and hurries I would advise you to use the M. L. Lake Dramatic Numbers, published by Carl Fischer, 4-6 Cooper square, New York City. The Lake hurries are better used for long agitated or hurry action instead of using galops.

"SOUL OF A WOMAN" FULL OF MUSICAL OPPORTUNITIES

IT is impossible for words to express the wonderful musical opportunities in the Metro Feature release of September 6, "The Soul of a Woman." Had the producer, B. A. Rolfe, meant it to be a two dollar production, making music the paramount feature, he could not have more perfectly accomplished his purpose.

From beginning to end the picture suggests musical sychronization. At its showing to the trade in the Strand theatre, New York City, I was impressed beyond expression of words. Organ was the musical accompaniment, but I assure you it was nevertheless some music. The picture is positively adapted for the organ with few exceptions which are shown in the Music Plot in this issue.

I could write thousands of words in praise of such picture work, but I give you the plot hoping that you may have the opportunity to please your audience with good music, which will be understood and appreciated when played to this feature.

All the music numbers suggested in plots appearing in MOTION PICTURE NEWS can be bought for piano solo, orchestra, one man orchestra or organ from the publishers whose names appear in the parenthesis after the number suggested. Only numbers considered good for use in general picture playing are suggested as a means of assisting the player to accumulate a good repertoire of music for picture playing.

MAKING MUSICAL ACCOMPANIMENT TO COMIC SCENES AN ART

ACCOMPANYING a comedy musically is a great deal more difficult than accompanying a drama. Some pianists think "any old lively thing will do" for the funny pictures, but the spectators know better, and many times would like to tell the pianist a few things.

The Leader, Washington, D. C., has a valuable acquisition in the person of George Emmons, who knows how to put on the musical end of a comedy.

His recent accompanying of "In the Bank," an Essanay Chaplin, was a masterpiece of its kind.

Mr. Emmons, be it known, is an artist at the piano, and is frequently heard in recitals, so he is thoroughly at home with a wide range of compositions, popular, classic and operatic. He does not always play a complete selection, or a complete theme, but will interpose cadenzas, trills, forceful chords, and accentuated top-notes in the most effective manner, and thus become a part of the comedy itself.

This can be done to detract from the picture, but Mr. Emmons knows that his part is that of the background or accompaniment and he plays the role excellently. It would be well if more musicians took this view of their post. William Miley, the other pianist at the Leader, also appreciates the effective way of playing for the pictures.

MUSIC A BIG FACTOR IN A THEATRE'S SUCCESS PROVEN BY PHILADELPHIA EXHIBITOR

MUSIC at the Palace, Philadelphia, contributes to its success. Jay Mastbaum, house manager of the theatre at 1214 Market street, is much pleased with the success of the new policy of feature pictures instead of the mixed program long in vogue at this house.

The Palace is situated right in the heart of the busiest retail thoroughfare of the city and caters to a first class patronage. The prices are ten and twenty cents and Paramount service is used, with a diversified program.

"The Secret Orchard," after its adventures with censors and courts was popular enough to run a whole week to packed houses. Mr. Mastbaum attributes much of the good business of the theatre to the special attention paid to the musical part of the program of the house.

A first class orchestra of seven pieces is headed by Professor David Kaplin, former leader of the Keystone orchestra, and more recently of the Orpheum, in Germantown. The orchestra in addition to playing during the pictures, gives selected overtures during intermissions.

Music Plot for "Destiny; or, the Soul of a Woman"

Metro Feature, "Destiny; or, the Soul of a Woman," 5 reels. Projecting time, 1 hr. 10 min.

	Description of Music.	*Number Suggested.*	*Cue to Stop Number.*
1.	Desc. (With Harp Acc.) Chimes.	"Angel's Serenade" (Braga)	Concert.
2.	Waltz Lento (leg.)	"Vision" (J. Stern & Co.)	Bishop and rich man view portrait.
3.	Desc. (Hy. Dr.)	"Barcarolle-June" (Tschaikowski) (C. Fischer)	Men exit after giving Artist check.
4.	Agitato (Light)	A. B. C. Dramatic Music No. 4—A1 (Photo Play Music Co.)	Wife kneels to husband.
5.	Dr. Andte	A. B. C. Dramatic Music No. 4—B2	"You are drunk again, etc."
6.	Agitato (Light)	A. B. C. Dramatic Music No. 4—A1	After man thrown down stairs.
7.	Dr. Andte	A. B. C. Dramatic Music No. 4—B2	Once with repeat.
8.	Desc. (Hy. Dr. Path.)	"Romance of a Rose" (W. Jacobs)	After vision of restaurant.
9.	Ave Maria (Chimes)	By Gounod	Concert.
10.	Semi-Rel.	"One Hour Beyond" (Forster)	"When the baby grew to manhood." Concert.
11.	Largo (Haendel)		
12.	Rosary	By Ethelbert Nevins	"In the Palace. Avarice and Lust."
13.	Waltz (Light Leg.)	"Valse Marie" (Joe Morris)	Close up of men at table.
14.	Sh. Hy. Andte	A. B. C. Dram. Set No. 3—B2	After "Rum."
15.	Waltz (Light Leg.)	Same as 13	Exterior scene of cabaret.
16.	Desc. (Hy. Dr. Path.)	"Serenade" (Karganoff) (Schirmer)	Vision of Avarice back to table.
17.	Waltz (Light Leg.)	Same as 13	"The Seed Is Sown, etc."
18.	Desc. (Hy. Path.)	"Legende" (Friml) (Schirmer)	At "Passion."
19.	Organ or 18		One scene.
20.	Waltz (Light Leg.)	Same as 13	Beautiful woman seated at table.
21.	Desc. (Hy. Path.)	"Ase's Tod" (Grieg) (E. Ascher)	Beautiful woman and son embrace after Passion vision on.
22.	Organ or 21		"The woman who ran the place."
23.	Inter-Trot	"Soup to Nuts" (Ricordi & Co.)	Abrupt stop at "Stop! I have enough, etc."
24.	Short pause		10 seconds.
25.	Same as 23, Inter-Trot	Same as 23	Woman stops dancers. Abrupt stop.
26.	Dr. Andte	A. B. C. Dram. Set No. 4—B2	Mother and son alone on screen.
27.	Rosary	By Ethelbert Nevins	Son off from mother.
28.	Agitato	A. B. C. Dram. Set No. 4—A1	After mother throws away rings.
29.	Rosary	By Ethelbert Nevins	"The Hand of Time."
30.	Desc. (Hy. Dr. Path.)	"Roses' Honeymoon" (Whitmark)	"Be Merciful, Oh God, etc."
31.	Storm Hurry	"The Tempest" (C. Fischer)	After woman enters church.
32.	Dr. Hy. Andte	Short Andante Movement or Organ	After woman sees Madonna picture.
33.	Storm Hurry (F. & P.)	Same as 31	Minister off screen from woman.
34.	Rosary (Chimes)	Ethelbert Nevins	To end.

Music Notes:—No. 1 should be a slow, melodious number, suggesting harp accompaniment. No. 2 must be a very slow legato waltz with sustained melody. Nos. 3, 8, 16, 18, 21 and 30 are slow, sustained numbers, having a pathetic as well as dramatic appeal. Nos. 4, 5, 6, 7, 26, 28, 31 and 33 are short, melodramatic numbers, as published by Carl Fischer, New York City, and Photo Play Music Company, No. 1520 Broadway, New York City. Nos. 9, 10, 11, 12, 27, 29 and 34 should have a religious as well as pathetic appeal.

"The Rosary," by Ethelbert Nevins, should be used as a theme for Nos. 12, 27, 29 and 34. Nos. 13, 15, 17 and 20 should be the same waltz. Should be legato but played moderately fast. Nos. 23, 24 and 25 are covered with one number. The abrupt pause is necessary to picture action synchronization. The music throughout should be quiet, with the exception of No. 23. The picture is ideal for organ or organ effects. "The Rosary" should be played each time by organ. With the exception of Nos. 4, 6, 13, 15, 17, 20, 23, 24, 25, 28, 31 and 33, all numbers are excellent for organ.

TOY THEATRE, BUILT BY CHINESE MILLIONAIRE IN MILWAUKEE, WILL OPEN ON 13TH

THE Toy theatre, Milwaukee's newest and smallest photoplay, will open Monday, September 13, with a seating capacity of 460 people. "The Blindness of Virtue" is the opening attraction, but one production a week being shown. All seats are reserved at the Toy, which is planned to cater to the highest class of patronage, the seats for matinee performance being thirty-five cents and the evening fifty.

The house, constructed by Milwaukee's millionaire Chinaman, Charlie Toy, has been magnificently decorated along pronounced Oriental lines. No expense has been spared to make everything most exquisite. Most all of the interior wood work is hand carved and has been imported from China.

Many novel features have been planned for the opening performances by Manager Edwin J. Bigelow, among them being the serving of tea to the Monday night audience by Chinese servants, the tea cup and saucer being presented as a souvenir to the patrons. Preceding the first public performance Monday evening a special invitation performance will be given Friday night at which the Mayor, Governor of the State and prominent citizens and society leaders, as well as the members of the press will be present.

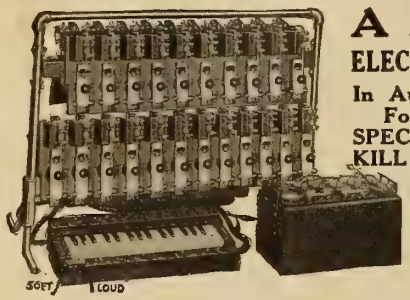
Every convenience for the comfort of the patrons has been included in the Toy, which is expected to become the society theatre of the city.

MAXCY, BARTOLA PRESIDENT, MAKES VISIT TO NEW YORK

W. G. MAXCY, president and treasurer of the Bartola Musical Instrument Company, of Oshkosh, Wis., makers of the well-known Bartola Orchestra, is in New York. The Bartola company is bringing out a new instrument, the Autola, one of considerable interest to exhibitors and feature buyers, and announcement of which will be made in next week's Motion Picture News.

Mr. Maxcy reports a steadily increasing business for Bartola orchestras throughout the year and which is now at the point of the fullest capacity of his plant. Many exhibitors remember the Bartola president for his sportsmanlike spirit at the Dayton convention of 1914, when, finding his exhibit shut out of the exposition hall, he hired a hotel roof and ran his own show, with great success. The same enterprise and square dealing mark all his and his company's transactions.

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Music composed and arranged for picture playing only. Entirely new. So adapted that dramatic scenes can be played correctly without any interruption in the music. Every pianist, One Man Instrument Player and Orchestra leader should have one or more copies.

SET NO. 1 is three numbers for Premeditated Murder scenes, consisting of a new kind of mysterioso, and agitato movement and a plaintive number for the aftermath. SET NO. 2 is two long numbers, one illustrating heavy plotting or dramatic action leading up to fights. The second being a long allegro-hurry for fights or tumult. SET NO. 3 is a two-numbered set illustrating fights or tumultuous action, ending in death or despair. No. 1 an agitato-hurry and No. 2 a plaintive.

SET NO. 4 is a light agitato and Dr. andante movement, a musical illustration for domestic quarrels or agitation, with a romantic or pathetic aftermath. SET NO. 5 is 4 numbers, a pizz. mysterioso, agitato, hurry and plaintive. Excellent number for burglary scenes, illustrating the sneaky entrance, agitation leading to a fight with a plaintive as the aftermath. SET NO. 6 is 2 numbers, a heavy mysterioso and allegro-hurry. An excellent illustration for threatening action or plotting, ending in confusion or excitement. Prices: Piano, 10c. a set. Small orchestra, incl. Cello, Organ, 25c. a set. Full orchestra, 35c.

PHOTO-PLAY MUSIC CO., Publishers
New York Theatre, 1530 Broadway, New York City

DIRECTORY OF NEW THEATRES

(Continued from page 145.)

theatre remodeled. The ventilating system has been renewed, new heating systems have been installed and other improvements made. Mr. McConnell also conducts the Model theatre, at 4513-15 Butler street, and reports that business in his theatre was first class during the summer months.

The new Miles theatre, Pittsburgh, opened September 10 as a home for high-class photoplays. This style of entertainment was given a trial in the theatre last May, and proved so successful that Mr. Miles has decided to continue it this winter.

RHODE ISLAND

The New Empire theatre in Providence, formerly the Westminster, opened its doors to the public recently under the management of Keith's. The policy of the house is "particular photoplays for particular people," and popular prices prevail.

The Globe theatre in Providence, formerly Bullock's theatre, has been opened under a new policy, which will give high class films and musical comedies.

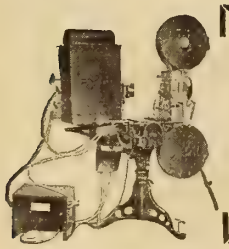
Workmen started recently to remodel the old railroad station, Pawtucket, which has been leased for a moving picture theatre. The theatre will be ready for occupancy by the late fall or early winter.

Work will soon be started on the Leslie theatre, at Taunton avenue and James street, East Providence. It is to be a two-story $10,000 building, with the theatre seating 600.

WISCONSIN

Milwaukee is to have another photoplay theatre within the year, if the present plans are carried out. Figures are now being taken by Architects Holabird and Roche, 104 South Michigan avenue, Chicago, for the erection of a 2,300 seating capacity theatre on Second street and Grand avenue. The theatre is to be part of a building covering half a city block that is to be erected on the site of the old Plankinton House.

A permit was recently issued for the erection of the Hippodrome theatre, at Sixth street and Grand avenue, Milwaukee. The structure will cost approximately $300,000.



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are Unraveled by a Woman's Courage
Two Lives are Lost!

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Paramount Pictures

The Oliver Morosco Photoplay Co.

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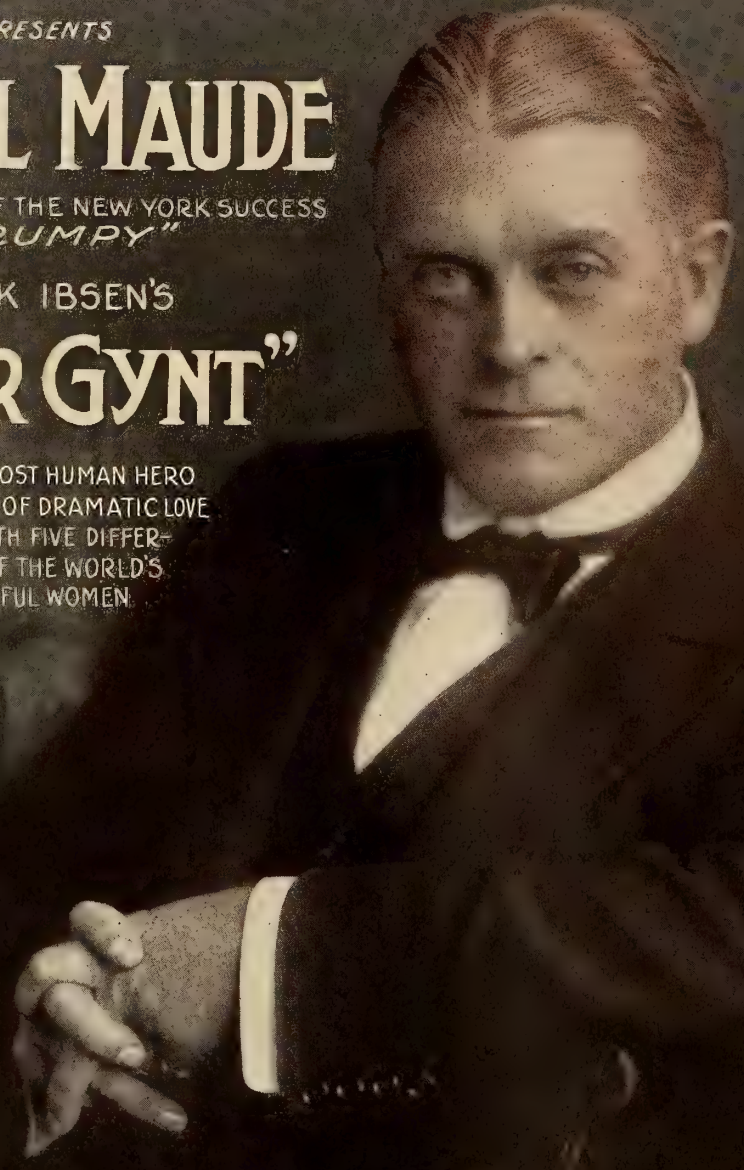
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SEPTEMBER 25, 1915

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

PARAMOUNT PROGRAM

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IN A PICTURIZATION OF
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BY WILLIAM SOMERSET-MAUGHAM

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Del Beasley.....**Hart Hoxie**
Lizzie Mayberry.....**Helen Wolcott**
Landlady.....**Lydia Yeamans Titus**
Looey Jim.....**C. Stevens**

Ranchmen, Range Riders, Cowboys, Hunters, Indians, Settlers, Pioneers, Chinamen, etc.

Written and Produced by Hobart Bosworth.

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Costumes from Universal Coast Studios, Universal City, Cal.

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Photographed by Ralph Merollo.



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JOHN MASON AND HAZEL DAWN,

In a picturization of the famous dramatic success,

"THE FATAL CARD,"

By C. Haddon Chambers and B. C. Stephenson.



In Five Parts
Released Sept. 30th.

Produced by the

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36 FAMOUS FEATURES A YEAR

36 FAMOUS FEATURES A YEAR

RE-ASSURANCE TO THE TRADE

Despite the destructive fire which occurred last week at the studios and laboratories of the Famous Players Film Company, and the tremendous losses which have resulted, we can definitely assure the trade at large, and Paramount exhibitors in particular, that all plans for productions formulated before the outbreak of the fire will be immediately continued and matured without interruption. We are glad that the loss is ours only and that exhibitors will in no way be affected by it. For, although the greatest disaster that has ever befallen a producing company in the entire history of the industry, we are totally undismayed, and can substantially state to all exhibitors that the unrivalled standard of our past productions will not be lowered in the slightest degree in our forthcoming releases.

The erection of the new studio and laboratory buildings now in the course of construction on our recently acquired tract of ground in upper Manhattan will be rushed to completion at a maximum speed. We intend these studios and laboratories to be the most modern, efficient and comprehensive plants ever devoted to the production of motion pictures, and under these unparalleled advantages we are wholly confident that we will not only continue, but by far excel, our record of achievement, which, from the very inception of our organization, has been a tradition in the trade.

The Famous Players Film Co. expresses its sincere gratitude and appreciation for the messages of sympathy received from thousands of exhibitors, exchangemen and manufacturers, and determinedly assures them that it will emerge from this temporary inconvenience stronger, greater and firmer than ever.

FAMOUS PLAYER

507 Fifth Avenue,

ADOLPH ZU

EDWIN S. PORTER, Treas. and Genl. Mngr.

ALTERED SCHEDULE OF FUTURE RELEASE DATES

Note: Due to the necessity of hasty removal and the unavoidable delays occasioned by the fire, we deem it feasible to rearrange our forthcoming productions on the Paramount Program. The production of Marie Doro in "The White Pearl," scheduled for release Sept. 20th, will be postponed to Oct. 11th, the original date to be filled by the Jesse L. Lasky Feature Play Co.'s production of Lou Tellegen in "The Explorer." The release of Charles Cherry in "The Mummy and the Humming-Bird," intended for Oct. 4th, will be announced at a later date. The official schedule of our forthcoming releases is now as follows:

Sept.	**30**	**John Mason and Hazel Dawn in "The Fatal Card"**
Oct.	**4**	**Marguerite Clark in "The Prince and the Pauper"**
"	**7**	**Mary Pickford in "A Girl of Yesterday"**
"	**11**	**Marie Doro in "The White Pearl**
"	**28**	**Hazel Dawn in "The Masqueraders"**
Nov.	**4**	**Marguerite Clark in "Still Waters"**
"	**8**	**Mary Pickford in "Madame Butterfly"**
"	**11**	**Pauline Frederick in "Zaza"**
"	**15**	**John Barrymore in "The Red Widow"**

It is needless to add that we are determined to rise—Phoenix-like—upon our ashes, greater in artistic strength and prestige, even more efficient and progressive, but with all the old ideals that have made our name synonymous with feature history and advancement!

FILM COMPANY

ew York City

, President

NIEL FROHMAN, Managing Director

WORLD FILM CORPORATION

LEWIS J. SELZNICK Vice Pres. & Gen Mgr.





If—

ONE NIGHT IN *YOUR* HOME *YOU* FOUND *YOUR* WIFE IN THE ARMS OF ANOTHER MAN AND IF, ON THE FOLLOWING DAY, *YOU* BROKE INTO A HOTEL ROOM & THERE FOUND *YOUR* WIFE AND THAT SAME MAN IN A SITUATION FAR MORE COMPROMISING, WOULD *YOU* GET A DIVORCE?

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TRILBY

Was announced as the biggest and most profound success, before it was shown.

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"ZIT" in the NEW YORK JOURNAL Said:
"It is greater than any other 'TRILBY,' and I've seen many. It is the final word in filmdom."

New York American Said:
"The screen play of "TRILBY" is in every sense a masterpiece. In many ways they have accomplished things impossible in other companies. It is gripping and entrancing."

NEW YORK HERALD Said:
"Equitable made "TRILBY" live again in all its picturesque charm."

THE EVENING MAIL Said:
"It is a temptation to say that "TRILBY" is the greatest offering of the screen drama. It relies on a powerful closely knit theme, splendidly produced and played. It is unbelievedly vivid."

MOVING PICTURE WORLD Said:
"The result obtained in TRILBY places this motion drama among the finest examples of its kind. It takes a firm grip on the emotions and elicits a stronger response from the hearts in the audience"

The World. Said:
"TRILBY is a genuine masterpiece. The camera work is faultless, the portrayals without a flaw."

The Evening Sun. Said:
"TRILBY captured a huge audience and held it to the finish. The picture would have amazed Du Maurier himself. Svengali was greater and TRILBY finer than ever in the spoken drama."

The Evening Post. Said:
"TRILBY makes Du Maurier live again. It is most impressive."

NEW YORK CLIPPER Said:
"TRILBY assures the future of Equitable. It met the unqualified approval of a blase, critical audience."

MOTION PICTURE NEWS Said:
"Everybody went away with the impression that they had seen the best picture in years."

Released Sept. 20th *through*
WORLD · FILM · CORPORATION

EQUITABLE MOTION PICTURES CORPORATION
LEWIS J. SELZNICK, VICE PRES. AND ADVISORY DIRECTOR
RELEASING THROUGH
WORLD FILM CORPORATION

September 23



First Triangle Model Theatre

THE Knickerbocker Theatre in New York will open Thursday Evening, September 23rd. The opening has been moved forward from September 20th, the date mentioned last week, not because it would be impossible to give the first presentation of the Griffith-Ince-Sennett plays then, but because the Triangle Plan requires that every detail shall be plus-perfect.

These details have been most carefully worked out, not only because the Triangle offerings deserve the best, but for the purpose of setting a standard that shall bring out the highest qualities of this newest dramatic art.

Effects wholly new to the art have been devised to set forth the supreme qualities of these coming Triangle Plays.

The special music for each picture, written by William Furst, will be interpreted by an orchestra of 30 musicians under the personal leadership of the composer.

The initial three part bill made up of a splendid five reel Griffith-supervised Mexican drama, "The Lamb," with Douglas Fairbanks in the title role, supported by Seena Owen; a stirring five reel Ince-supervised Alaskan love play, with Dustin Farnum in the leading part and Enid Markey as his chief support; and then the Sennett-Keystone three reel farce, "My Valet," with Raymond Hitchcock as the star, supported by Mabel Normand.

At a date later to be announced, the Model Theatres in Philadelphia, Boston and Chicago will open with first offerings to be presented with the same care and artistry.

You will find much of value and interest in the new methods of presentation which have been devised.

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Important!

Paramount

announces to its exchanges and exhibitors that due to the destruction by fire of the plant of the

Famous Players Film Co.

it has been obliged to rearrange the release dates of some of the pictures, which has been done in accordance with the following list:

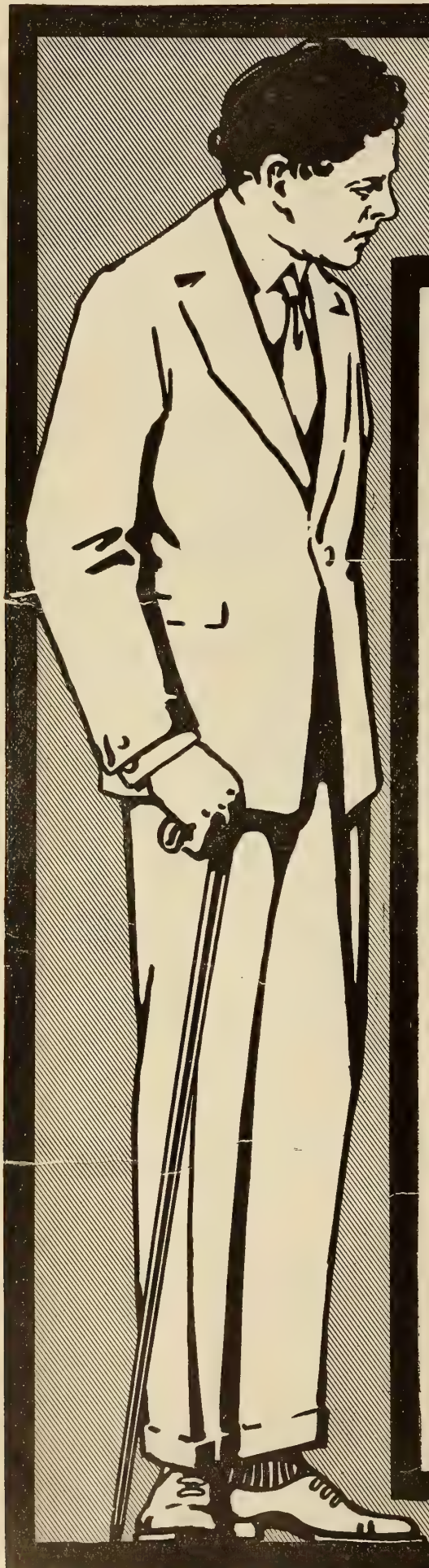
No.	Date.	Manufacturer.	Play.	Star.
106	Thursday, Sept. 2	Famous Players	The Incorrigible Dukane	John Barrymore
107	Monday, " 6	Famous Players	Esmeralda	Mary Pickford
108	Thursday, " 9	Lasky	Out of Darkness	Charlotte Walker
109	Monday, " 13	Lasky-Belasco	The Case of Becky	Blanche Sweet
110	Thursday, " 16	Morosco	Peer Gynt	Cyril Maude
111	Monday, " 20	Lasky	The Explorer	Lou Tellegen
112	Thursday, " 23	Bosworth	'Twas Ever Thus	Elsie Janis
113	Monday, " 27	Lasky	Voice in the Fog	Donald Brian
114	Thursday, " 30	Famous Players	The Fatal Card	Hazel Dawn and John Mason
115	Monday, Oct. 4	Famous Players	The Prince and the Pauper	Marguerite Clark
116	Thursday, " 7	Famous Players	The Girl of Yesterday	Mary Pickford
117	Monday, " 11	Famous Players	The White Pearl	Marie Doro
118	Thursday, " 14	Lasky	Blackbirds	Laura Hope Crews
119	Monday, " 18	Lasky	The Chorus Lady	All Star Cast
120	Thursday, " 21	Lasky	The Secret Sin	Blanche Sweet
121	Monday, " 25	Morosco	The Yankee Girl	Blanche Ring
122	Thursday, " 28	Famous Players	The Masquerader	Hazel Dawn
123	Monday, Nov. 1	Lasky by arrangement Morris Gest	Carmen	Geraldine Farrar
124	Thursday, " 4	Famous Players	Still Water	Marguerite Clark
125	Monday, " 8	Famous Players	Madame Butterfly	Mary Pickford
126	Thursday, " 11	Famous Players	Zaza	Pauline Frederick
127	Monday, " 15	Famous Players	The Red Widow	John Barrymore
128	Thursday, " 18	Open		
129	Monday, " 22	Lasky	Chimmie Fadden Out West	Victor Moore
130	Thursday, " 25	Pallas	The Gentleman from Indiana	Dustin Farnum
131	Monday, " 29	Open		

The schedule as given here is of equal quality and importance with the previous announcement, and we wish to assure our exhibitors that this unfortunate occurrence will not deprive them of any of the pictures formerly announced.

Paramount Pictures Corporation
ONE HUNDRED and TEN WEST FORTIETH STREET
NEW YORK, N.Y.

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paramount program



WILLIAM FAVERSHAM

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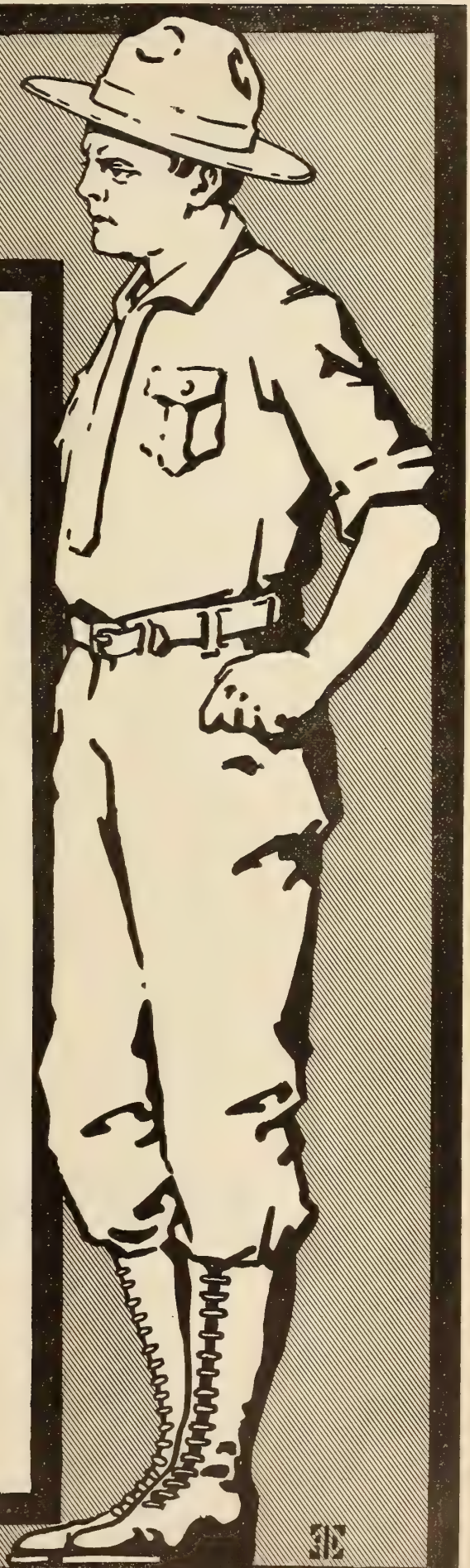
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The Kleine-Edison Feature Service

Announces

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THE WOMAN NEXT DOOR — **September 1st** — **Kleine**
By Owen Davis—5 parts.
Featuring **IRENE FENWICK,** Richie Ling, Della Connor, Lawson Butt, Ben. L. Taggart, John Nicholson.

THE MONEY MASTER — **September 8th** — **Kleine**
Founded on Cleveland Moffett's stage drama, "The Battle"—5 parts.
Featuring **FRANK SHERIDAN,** Paul McAllister, Calvin Thomas, Sam Reid, Anne Meredith, Fania Marinoff, Bert Gudgeon.

THE FIXER — **September 15th** — **Kleine**
Founded on W. M. Goodhue's famous farce, "Hello Bill"—5 parts.
Featuring **BICKEL AND WATSON,** Ben. L. Taggart, Ruby Hoffman, Alma Hanlon, Snitz Edwards, John Nicholson.

FOR OCTOBER

VANITY FAIR — **October 6th** — **Edison**
Founded on the novel by Thackeray. In seven parts.
With **MRS. FISKE.**

THE MAGIC SKIN — **October 13th** — **Edison**
In 5 parts.
Featuring **EVERETT BUTTERFIELD** and **MABEL TRUNELLE**

THE GREEN CLOAK — **October 20th** — **Kleine**
By Owen Davis—5 parts.
Featuring **IRENE FENWICK,** Della Connor, Richie Ling, Anna Reader, Kathryn Brook, Frank H. Belcher, John Davidson.

FOR NOVEMBER

THE POLITICIANS — **November 3rd** — **Kleine**
By Aaron Hoffman—5 parts.
Featuring **BICKEL AND WATSON,** Alma Hanlon, Ruby Hoffman, Florence Morrison, John Nicholson, Snitz Edwards.

THE PURPLE DAWN — **November 10th** — **Edison**
By Mary Rider—5 parts.
Featuring **VIOLA DANA.**

THE SENTIMENTAL LADY — **November 17th** — **Kleine**
By Owen Davis and Henry K. Webster.
Featuring **IRENE FENWICK,** Della Connor, Anna Reader, Frank H. Belcher, John Davidson, Richie Ling, Jack Devereaux, Ben. L. Taggart.

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ATLANTA 71 Walton Street	BOSTON 14 Piedmont Street	DALLAS 238 Saner Building
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The First of the "BUCK PARVIN" Film Stories

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Whose "Buck Parvin" Stories Proved so deeply interesting to Saturday Evening Post Readers

MAN AFRAID OF HIS WARDROBE

featuring

Mr. Arthur Acord and Miss Anna Little

THREE REELS

Released Oct. 2nd

On the Regular MUTUAL PROGRAM

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A Mustang Star Feature

MUTUAL PROGRAM

IN THE NEW $8,000,000 MUTUAL PROGRAM
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Stars of the Ziegfield Follies and New York Winter Garden Show

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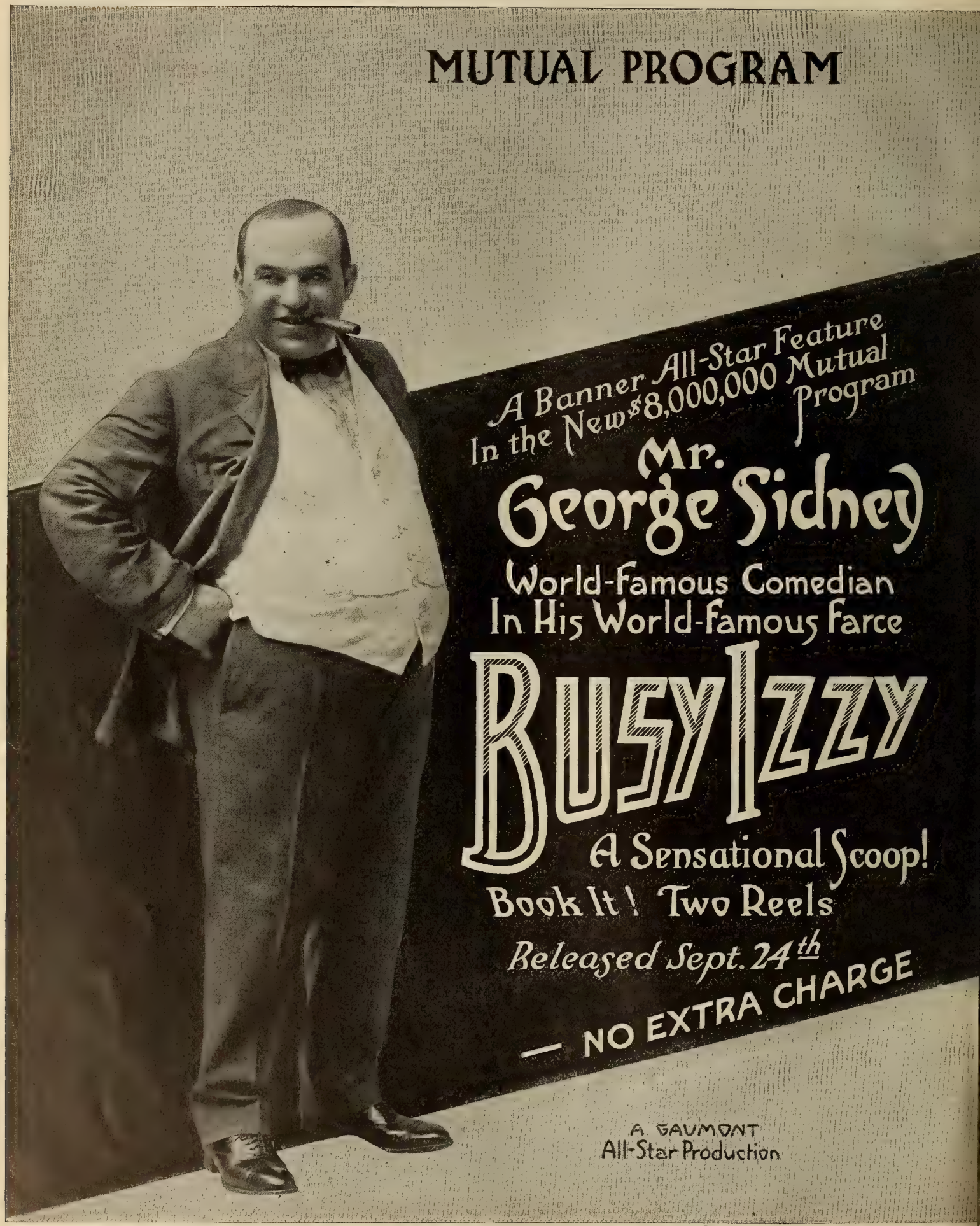
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A Three Reel Rialto Star Feature

Released Oct. 6th

On the Regular Mutual Program — NO EXTRA CHARGE




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Mr.
George Sidney
World-Famous Comedian
In His World-Famous Farce
BUSY IZZY
A Sensational Scoop!
Book It! Two Reels
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A GAUMONT
All-Star Production

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THE PRICE OF HER SILENCE

A Heart-Stirring Story!
Stupendous Scenes!

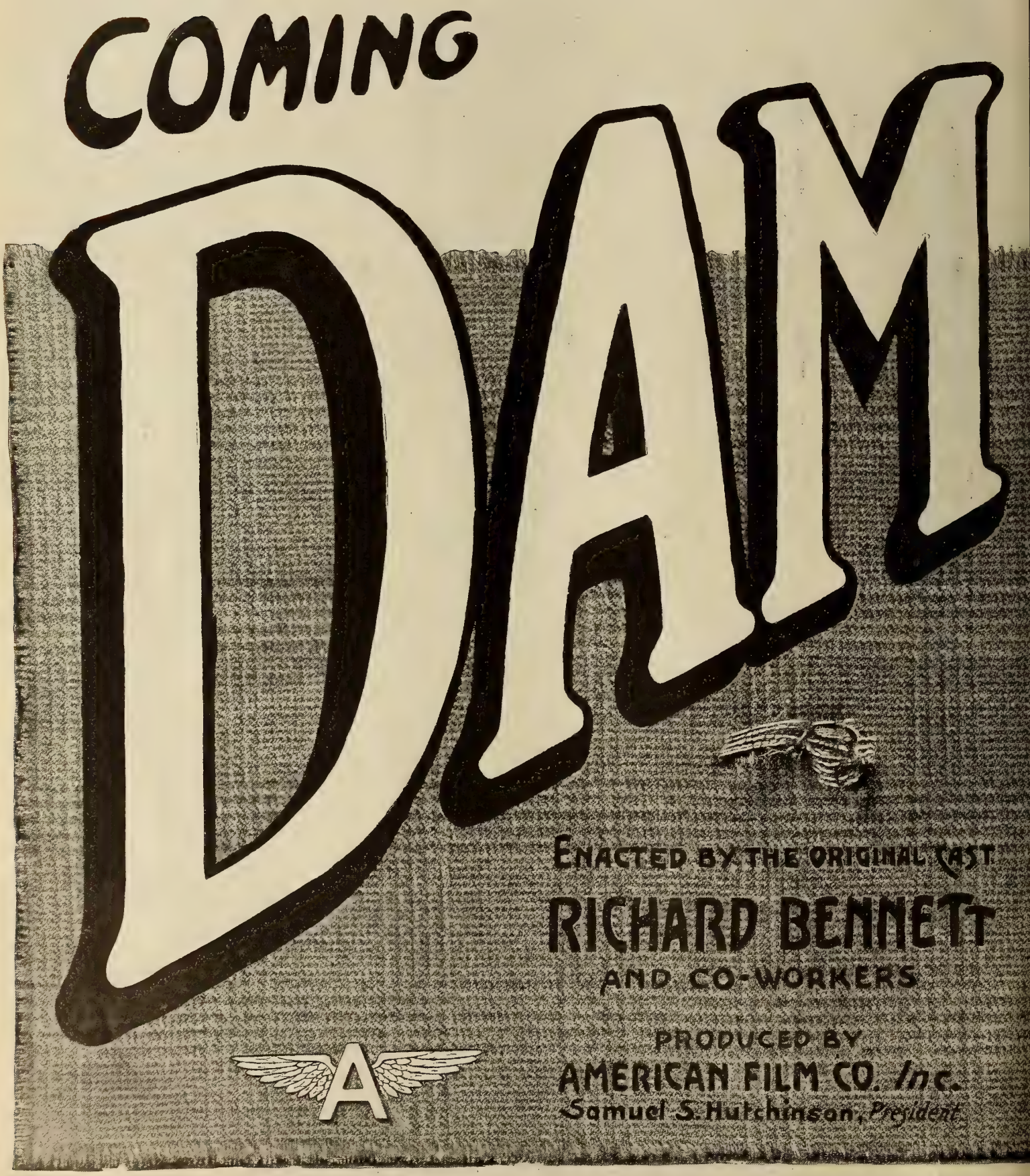
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Mutual



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Here It Is—

The first of the much-talked-about "Buck" Parvin Series—a 3-reel Mustang film from the famous "Buck" Parvin story, "Man Afraid of His Wardrobe." Story of the "movies" in the "movies."

By Charles E. Van Loan

Foremost Humorous Writer of the Day

Release Date Oct. 2nd!

LOOK AT THIS CAST

Art Acord **Anna Little**

Larry Peyton **Hardy Gibson**
E. Forrest Taylor **Ashton Dearholt**

Director—William Bertram



Anna Little is the champion horsewoman of the films; Art Acord—the King of the Cowboys! Acord actually inspired "Charlie" Van Loan to write the "Buck" Parvin Stories. There'll be a "Buck" Parvin film every three weeks. ***Mr. Van Loan himself has written all the titles!***

American Film

Samuel S. Hutchinson, President

Program

FILMS ARE HERE
his WARDROBE

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Don't overlook this drawing card. The "Buck" Parvin Stories ran in the Saturday Evening Post. The whole nation read them. ***The whole world will want to SEE them!*** Remember the date—***Oct. 2nd.***

A Two-Reel Mustang Film

Breezy Bill, Outcast

A snappy, bang-up Western drama featuring

Jack Richardson **Helen Rosson**
Willlam Stowell

Director—Donald MacDonald

Date of Release
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All Mustang Films are distributed throughout the United States exclusively by Mutual Film Corporation.

Company, Inc.
CHICAGO, ILLINOIS





Mutual Program

"Flying A" Releases

The Terror of Twin Mountains

(TWO REELS)

With Helene Rosson and E. Forrest Taylor

Released Sept. 27th Director - William Bertram

Hearts in Shadow

with Vivian Rich and Jack Richardson

Released Oct. 1st

Director - Reaves Eason

"Beauty" Releases

Love, Mumps & Bumps

A Comedy

with Neva Gerber and William Carroll

Released Sept. 28th

Director - Archer MacMackin

Mixed Males

with Beatrice Van and Frank Borzage

Director - James Douglas

Released Oct. 2d



Distributed Throughout the United States exclusively By Mutual Film Corporation

American Film Company, Inc.

Samuel S. Hutchinson President

Chicago, Illinois

Mutual Special Feature



Gr-r-r-r!

You Can't Get Away—

From the Terrific Thrills in

THE DIAMOND FROM THE SKY

A Picturized Romantic Novel

By ROY L. McCARDELL *Directed by W. D. TAYLOR*

The powerful thrills hold you spell-bound! In Chapter 21, released this week, an angry lion springs upon a woman. The beast strikes her down and tears from her breast a gleaming jewel—"The Diamond From the Sky."

A new, two-act chapter released each week! Exhibitors pronounce "The Diamond From the Sky" the greatest money-maker in the business.

North American Film Corporation representatives at every Mutual Exchange in America. For bookings, wire, write or apply in person, or write or wire us.

NORTH AMERICAN FILM CORPORATION

JOHN R. FREULER, Pres. Executive Offices: 71 W. 23rd St., New York City

MUTUAL PROGRAM

BE PREPARED

TO BOOK ONE OF THE FUNNIEST COMEDIES OF THE YEAR

PRESENTING

W·C·FIELDS

COURTESY OF F.ZIEGFELD JR.

NOW APPEARING IN THE ZIEGFELD FOLLIES OF 1915



IN THE ONE REEL

ALL STAR COMEDY

"POOL SHARKS"

RELEASED SEPT 19th

PRODUCED BY

GAUMONT COMPANY

STUDIOS & FACTORY FLUSHING N·Y·

MUTUAL PROGRAM

SUNDAY SEPT 19th



W. C. FIELDS
POOL SHARKS

WEDNESDAY SEPT 22nd



IVY TROUTMAN
THE HOUSE WITH NOBODY IN IT

WEDNESDAY SEPT 8th



FANIA MARINOFF
THE UNSUSPECTED ISLES

WEDNESDAY OCT. 6th





FLORENZ TEMPEST IN SUNSHINE and MARION SUNSHINE IN TEMPEST

FEATURE DAYS IN EVERY WEEK

MONDAY
TUESDAY
WEDNESDAY
THURSDAY
FRIDAY
SATURDAY
SUNDAY

PRODUCED BY
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MUTUAL PROGRAM



David Horsley announces the first appearance in a David Horsley production of

CRANE WILBUR

the popular photo play star and a strong supporting cast including Leona Hutton and Margaret Gibson in

"The PROTEST"

an absorbing drama of life, told in three reels, in which a girl of the tenements striving for happiness voices a powerful protest against man's assumption that woman must trade on her honor for every favor in life she receives. In her protest she is joined by a young district attorney, played by Mr Wilbur, and overcoming all the obstacles which her station in life presents, works out her triumph. A drama with a punch.

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MUTUAL PROGRAM



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THE FUNNIEST MAN IN AMERICA
GEORGE OVEY
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Released every Friday in the Mutual program
DAVID HORSLEY PRODUCTIONS

MUTUAL PROGRAM



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IN PICTURES

Not spirit broken beasts with claws cut down to the quick and teeth pulled out, but splendid selected specimens from all parts of the world, as gently cared for and as carefully groomed as a collie.

Through scientific methods developed not by "lion tamers," but by **students** of animal life—this celebrated collection has been trained to do the most amazing feats. It has become, in fact, something that neither scientists nor trainers have believed possible—a troupe of animal actors.

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are more than mere "animal pictures"—they entertain and thrill and educate, and their appeal is to all the public—of every age and class and sex. They are released every Friday on the eight million dollar Mutual Program—book them now with the other

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MUTUAL PROGRAM

THANHOUSER

THE HOUSE OF CONSISTENCY

EDWIN THANHOUSER
PRESENTS

The DEAD MANS KEY'S

TWO REELS — TUESDAY SEPT. 21ST

THE MIRACLE

ONE REEL — SATURDAY SEPT. 24TH

FALSTAFF COMEDIES

"THE MIRTH OF A NATION"

EDWIN THANHOUSER
PRESENTS

"SIMON'S SWIMMING SOUL-MATE"
ONE REEL—MON, SEPT. 20

HERE, CAREY HASTINGS DOES SOME DARE-DEVIL WORK THAT WILL ASTONISH YOU—AND SHE DOES IT FUNNILY! GOOD WORD! GOOD PICTURE!

"CON, the CAR CONDUCTOR"

RILEY CHAMBERLIN PROVES THAT HE'S FIRE-PROOF,—EVEN THE BOSS CAN'T FIRE HIM.

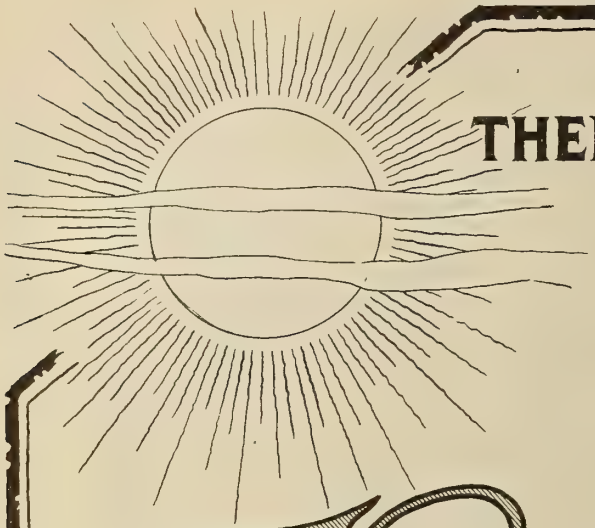
ONE REEL
THURS, SEPT. 23

THANHOUSER FILM CORP.

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MUTUAL FILM CORP.—SOLE DISTRIBUTORS FOR UNITED STATES, MEXICO & CANADA

Many a packed house is directly traceable to an advertisement in the "News."



THERE IS SOMETHING NEW UNDER THE SUN!

Than-o-play

THANHOUSER 3 ACT FEATURE

IN WHICH **EDWIN THANHOUSER**

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THE FIRST Than-o-play THANHOUSER 3 ACT FEATURE

will be released SATURDAY, September 25TH entitled

"A DISCIPLE of NIETZSCHE"

with *Florence La Badie*

LORRAINE HULING-HARRIS GORDON-BOYD MARSHALL-MARSHALL WELCH

THANHOUSER FILM CORP

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A MUTUAL MASTERPICTURE

WITH THAT INEXPRESSIBLE SENSE OF SUPREME SATISFACTION WHICH COMES TO HUMANS WITH THE CONSCIOUSNESS OF A TASK WELL PERFORMED



THANHOUSER TRADE-MARK

Edwin Thanhouser

PRESENTS

"THE PRICE OF HER SILENCE"

Five acts of artistic triumph, achieved by

GERTRUDE THANHOUSER and LLOYD LONERGAN, the authors,

and

FLORENCE LA BADIE — MIGNON ANDERSON

HARRIS GORDON — THOMAS CURRAN

ARTHUR BAUER

The story is rare —

The cast is formidable —

The offering is epochal-magnificent!

THANHOUSER FILM CORPORATION

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MUTUAL FILM CORP. - SOLE DISTRIBUTORS FOR UNITED STATES, MEXICO & CANADA

A MUTUAL MASTERPICTURE

Resolved

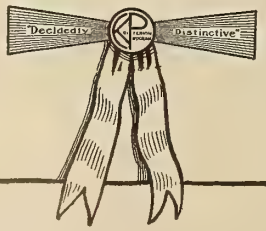
That Kriterion Service is what we want

Exchanges in the following cities will soon start serving you, also, our London Branch will start their trade displays before October first

Philadelphia
St. Louis
Pittsburg
Chicago
Buffalo
Atlanta
Detroit
Baltimore
Cleveland
New Orleans
Cincinnati
Dallas
Los Angeles
Minneapolis
Washington
Indianapolis
New York City
Boston

KRITERION SALES CORPORATION

Kriterion Service
1600 Broadway
New York City



COMING METRO EVENTS

METRO PICTURES

ROLFE PHOTO PLAYS, INC., Popular Plays and Players, Columbia Pictures Corporation and Quality Pictures Corporation are the makers of the great, big, artistic and dramatic successes that have made Metro a synonym for the best pictures. These separate and distinct forces in picture making are united by one great bond in their ambition to make the greatest pictures in the world. They have made pictures that lead the feature offerings of the day and they are making pictures that anticipate the demands of tomorrow.

They are the pace makers of the picture field with the courage of their convictions and the real practical experience and ability to do better things tomorrow than they do today.

The Metro Pictures Corporation is proud of the product of the Rolfe Photo Plays, Inc., of Popular Plays and Players, of the Columbia Pictures Corporation and of the Quality Pictures Corporation and selects this time and space to say so.

METRO PICTURES CORPORATION



Columbia Pictures Corporation present

An Enemy to Society

by George Bronson Howard

Metro Pictures

Hamilton Revelle and Lois Meredith



FROM a sensational story of a modern Robin Hood who robbed the rich to give to the poor, this tremendous play in 5 smashing acts has been produced by Edgar Jones.

Its love theme is supreme, its excitement is intense, its production is lavish and beautiful.

A wonderful cast, including the great Henry Bergman, supports the twin stars.

Released on the Metro Program Sept. 27

COMING METRO EVENTS

METRO PICTURES

EDMUND BREESE
IN
SONG OF THE WAGE SLAVE
By ROBERT W. SERVICE

Five Supreme Acts | Popular Plays and Players | October 4

MARY MILES MINTER
IN
THE STORK'S NEST

Five Acts of Beauty in Action | Columbia Pictures Corporation | October 11

AND THEN
ETHEL BARRYMORE
IN
HER HONOR
An Original Play by George Scarborough, Author of "The Lure"

MME. PETROVA in My Madonna

FRANCIS X. BUSHMAN
IN
Pennington's Choice

Booth Tarkington's "Turmoil" and by Rolfe Photo Plays, Inc., Popular Pictures Corporation and Quality



WILLIAM FAVERSHAM
IN
One Million Dollars

48 other productions in preparation Plays and Players, Columbia Pictures Corporation.

MARGUERITE COURTOT



Coming

Kalem's Dainty Little Star in

The Ventures *of* Marguerite

A series of one-reel features, each complete in itself, issued in Regular Service without extra cost to you, every Friday

Commencing October 22nd

—and to help you in your advertising, here's a radical lithographic departure—

One, Three and Six-sheet 4-color Posters for each of these Single Reel Headliners

KALEM COMPANY

235-39 West 23d St. New York, N. Y.

LISTEN!

It's Zippy, Snappy and Full of Punch

"THE VITAGRAPH BULLETIN"

Send for It!!!

"Willie Stayed Single"

Comedy .....MONDAY, SEPT. 20

Weary Willie has a chance to get three square meals a day without working. All he has to do is to marry the widow boarding house mistress. It looks easy, but see what happened. An all-star cast.

"Dorothy"

Two-Part Drama .....TUESDAY, SEPT. 21

An inventor's daughter uncovers the theft of her father's invention, and finds the guilty man is her lover's father. MAURICE COSTELLO, LEAH BAIRD and VAN DYKE BROOKE are the principals.

"Getting Rid of Aunt Kate"

Comedy .....WEDNESDAY, SEPT. 22

She is husky and strong-minded and upsets a peaceful household. Her nieces and their beaux think up a plan to get rid of her, which works like a charm, besides providing a heap of fun. Presenting KATE PRICE, MARY ANDERSON, HARRY FISHER and FRANK BUNNY.

"The Lesson of the Narrow Street"

Drama .....THURSDAY, SEPT. 23

What gambling in Wall Street does to a man is strongly impressed upon a young artist. He learns his lesson and much happiness results. EDWARD ELKAS, S. RANKIN DREW and MARY MAURICE are the cast.

"Back to the Primitive"

Comedy .....FRIDAY, SEPT. 24

Frances adopts her husband's fad of the Primitive Life to please him. He is pretty radical, but she carries it still further, until he finally balks at eating raw meat, and the inevitable result is they are both glad to get back to civilization. ....

"From Out of the Big Snows"

Three-Part Drama. Broadway Star Feature.

SATURDAY, SEPT. 25

A vigorous story of adventure in the Big Snows of the Northwest. Edwin Harris falls in love with a beautiful dance hall girl, arousing her half-breed lover's jealousy. But for the intervention of a young doctor, the half-breed's fiendish vengeance would have been carried out. JAMES MORRISON, DOROTHY KELLY, GEORGE COOPER and DONALD HALL are the cast.

Six a Week, Including a Three-Part Broadway Star Feature

"THE BUTTERFLY'S LESSON"—Drama .....MONDAY, SEPT. 27
"THROUGH TROUBLED WATERS"—Three-Part Drama. Broadway Star Feature.....TUESDAY, SEPT. 28
"RAGS AND THE GIRL"—Comedy.....WEDNESDAY, SEPT. 29
"THE PLAGUE SPOT"—Drama .....THURSDAY, SEPT. 30
"THE FOX-TROT FINESSE"—Comedy .....FRIDAY, OCT. 1
"THE SULTAN OF ZULON"—Two-Part Comedy.....SATURDAY, OCT. 2

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS.

THE VITAGRAPH COMPANY OF AMERICA

EXECUTIVE OFFICES

EAST 15TH ST. & LOCUST AVE., BROOKLYN, N. Y.

NEW YORK CHICAGO LONDON PARIS

THE GODDESS



IS A STORY
OF LOVE,
ROMANCE
AND HONOR
OF RED-BLOODED MEN
AN INNOCENT GIRL
AND A DIAMOND IN THE ROUGH.

THE GODDESS

GRIPS AN AUDIENCE
AS IN A VISE.
IT IS THE GREATEST
CONTINUED PHOTOPLAY IN CHAPTERS
EVER PRODUCED
IT IS THE MOST WIDELY ADVERTISED
IT HAS MADE THE WORLD TALK & THINK.

THE GODDESS

HAS PACKED THE HOUSES OF THE
BIGGEST EXHIBITORS
IT HAS JAMMED THEIR DOORS AND
TURNED AWAY HUNDREDS

THE GODDESS

GIVES SATISFACTION,
BUILDS A CLIENTELE,
GETS THE MONEY.

THE VITAGRAPH COMPANY OF AMERICA
EXECUTIVE OFFICES
EAST 15TH ST. & LOCUST AVE., BROOKLYN, N.Y.
NEW YORK CHICAGO LONDON PARIS

YOU are wasting your opportunities if YOU ignore advertising.



yself did daily eagerly frequent
The many film exchanges for features bent,
But every day the while I looked about,
I came away unbended as I went.

Until one day the Vita Broadway Star
Did meet my gaze, three reelers that they are
Of action, punch, suspense, plots superfine,
They gathered me my patrons from afar.

Vitagraphically yours,

BROADWAY STAR FEATURES.

"ONE PERFORMANCE ONLY"

"WEST WIND"

"FROM OUT THE BIG SNOWS"

"THROUGH TROUBLED WATERS"


THE STAR
IS LIKE A FISH OUT OF WATER
UNLESS EXPLOITED
IN THE PROPER VEHICLE.
THE PROPER VEHICLE
CAN BE RUINED IN THE MAKING
UNLESS IT HAS THE PROPER CAST
AND THE RIGHT STAR.
IT TAKES
BRAINS,
MONEY,
ORGANIZATION
AND EXPERIENCE
TO SELECT THE PROPER VEHICLE
FOR THE PROPER STAR.
VITAGRAPH BLUE RIBBON FEATURES
ARE PROPER VEHICLES
FOR PROPER STARS.
COMING:——
"PLAYING DEAD"
MR. & MRS. SIDNEY DREW
"THE DUST OF EGYPT"
EDITH STOREY AND
ANTONIO MORENO
"THE MAN WHO COULDN'T BEAT GOD"
MAURICE COSTELLO
THE VITAGRAPH COMPANY OF AMERICA
EXECUTIVE OFFICES
EAST 15TH ST. & LOCUST AVE., BROOKLYN, N.Y.
NEW YORK CHICAGO LONDON PARIS

LIST OF RELEASES

VITAGRAPH

THE JUGGERNAUT
ISLAND OF REGENERATION
HEARTS & THE HIGHWAY
SINS OF THE MOTHERS
CROOKY
CHALICE OF COURAGE
WHEELS OF JUSTICE
MORTMAIN
PLAYING DEAD

LUBIN

EAGLE'S NEST
THE COLLEGE WIDOW
THE SPORTING DUCHESS
THE DISTRICT ATTORNEY
THE CLIMBERS
RINGTAILED RHINOCEROS
THE GREAT RUBY
TILLIES TOMATO SURPRISE

SELIG

CARPET OF BAGDAD
THE MILLIONAIRE BABY
THE ROSARY
THE TEXAS STEER
HOUSE OF A THOUSAND CANDLES
THE CIRCULAR STAIRCASE

ESSANAY

GRAUSTARK
THE SLIM PRINCESS
THE WHITE SISTER
BLINDNESS OF VIRTUE
A BUNCH OF KEYS
THE MAN TRAIL

BIG FOUR
V L S E
FEATURE PLAY

V.L.S.E.

1600 B'WAY. N.Y.

WARNING!

Owing to the great popularity of the Charles Chaplin photoplays many unauthorized prints of our productions, portraying him in his different pictures, are being handled in the United States. Some of these are fake prints and some are duplicates.

This company has adopted a policy of vigorous prosecution of every violation that comes to its notice, whether it be by the person who makes the unauthorized films or the person who rents or distributes them.

In the past three weeks the company has seized two unauthorized two-act Chaplin photoplays and has instituted two suits for injunction, accounting, and confiscation of the films, charging violation of our copyright.

It is our intention to protect our property rights and also to assure the public that it will see a genuine Chaplin picture when it is advertised as an Essanay-Chaplin Comedy.

We intend to pursue this policy until there is not a fake or duplicate Chaplin picture in the country.

This announcement is made so that dealers, exhibitors and the public may be put on their guard.

We earnestly request that you assist us in this campaign for Picture Honesty by sending us notice of any fake Essanay-Chaplin picture that you may know of.

For such information we thank you.

ESSANAY
"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE STREET, CHICAGO

GEORGE K. SPOOR, *President*

Skeletons of the Dead Past Stalk Boldly Forth "In The Palace of The King"

Cruel, fanatical, revengeful, Philip II was one of the most hated monarchs of history. Plots and intrigues characterized his reign. Tortures of the inquisition and the executioner's axe were resorted to without mercy.

In the midst of this reign of blood and horror, the king lived in daily fear of usurpation and death. He shrank from the skeletons that filled the royal closets, from the grim ghosts of his own conjuring.

But romance lived, for knights were bold and ready to risk their lives for the love of a woman.

F. Marion Crawford wove a thrilling romance around Philip the Second's reign of terror in his novel "In The Palace of The King." This great drama, in which Viola Allen won such a success on the stage, has been made into a wonderful spectacular six act photoplay by Essanay.

Five thousand persons appear in the various scenes. There are 1,000 horsemen, 1,000 foot soldiers, peasants, courtiers and royal personages.

The all star cast includes E. J. Ratcliffe, the noted stage actor; Richard C. Travers, Essanay leading man; Arleen Hackett, who plays opposite William Faversham in "The Hawk" next season; Lewis Edgard, famous on Broadway; Ernest Maupain, Nell Craig, Lillian Drew, Sydney Ainsworth and Thomas Commerford. Directed by Fred E. Wright.

Book this great feature through the V. L. S. E. Inc.



Trademark Reg.
U. S. Pat. 1907.

ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE ST. CHICAGO



"THE MAN TRAIL"

has set every heart throbbing to the call of the wild.

It is a man's picture, where great deeds are done without counting the cost.

It is a woman's picture for what woman does not respond to the heroism in man that recks not of life to win her love?

It is a boy's and girl's picture, for every child is close to nature and yearns for the thrilling action of life in the open.

Richard C. Travers

is featured in this 6 act drama adapted from the novel by Henry Oyen. Directed by E. H. Calvert.

"A BUNCH OF KEYS"

in 5 acts
By Charles Hoyt

IS MAKING THE WORLD
RING WITH LAUGHTER

Featuring **June Keith, John Slavin and William Burress**

Directed by Richard Foster Baker

"THE BLINDNESS OF VIRTUE"

In 6 acts. By Cosmo Hamilton
Featuring
Edna Mayo and Bryant Washburn
Directed by Joseph Byron Totten

"THE SLIM PRINCESS"

In 4 acts. By George Ade
Featuring
Ruth Stonehouse
Directed by E. H. Calvert

"THE WHITE SISTER"

In 6 acts. By F. Marion Crawford
Featuring
VIOLA ALLEN and Richard C. Travers
Directed by Fred. E. Wright

"GRAUSTARK"

In 6 acts. By George Barr McCutcheon
Directed by Fred. E. Wright

BOOK THROUGH THE V. L. S. E., Inc.



Trademark Reg.
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ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 Argyle Street, Chicago

How can an advertiser continue advertising? By giving YOU value.



HENRY B. WALTHALL

and

WARDA HOWARD

are now appearing in

"The Circular Path"

In 3 Acts, Directed by E. H. Calvert

Can you imagine a more heart gripping story than that of a minister dragged down to the depths through his love for a selfish woman, but who wins back to the heights? It is the struggle of a soul from darkness into light, and no one is so able to bring out these great heart emotions as Mr. Walthall.



"Shanghaied"

In 2 acts
Is the latest

ESSANAY-CHAPLIN COMEDY

It is Charles Chaplin at his best. Chaplin with his funniest antics and Chaplin in that weird humor that turns tragedies into laughs.

"The Convict's Threat"

In 2 acts
Featuring

G. M. ANDERSON

The first of this great actor's new series of 2-act thrillers.

Released September 28th.

"ROBINSON CRUSOE"

soon will be presented in an eight-act spectacular drama.

"DREAMY DUD"

"At the Old Swimmin' Hole"
Cartoon laughs—Sept. 29
By Wallace A. Carlson.

"BRONCHO BILLY MISLED"

Drama—Oct. 1
Featuring G. M. Anderson

"DARLING DANDY"

3-Act Drama—Sept. 27
Featuring Ruth Stonehouse and John Lorenz.

"OFF FOR A BOAT RIDE"

Comedy—Sept. 30

"THE HOUSE DIVIDED"

3-Act Drama—Oct. 2
By H. S. Sheldon
Featuring Edna Mayo and Bryant Washburn.

RELEASED THROUGH THE GENERAL FILM COMPANY

A 50-foot strip of "The Man Trail," "A Bunch of Keys," "The Blindness of Virtue," "The White Sister," "The Slim Princess," or "Graustark" is the best way to advertise these photoplays in your theatre. $2.50. Essanay Publicity Dept., or at the V. L. S. E. branch offices.

Special 6-sheet muslin Chaplin posters..... $1.75 } Essanay
25-foot strips of Essanay stars ..... 1.50 } Publicity Dept.

Life sized Chaplin cut-outs for lobby stands, $2.50, at the General Film Co. offices.



Trademark Reg.
U. S. Pat. 1907

ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE STREET, CHICAGO,

SEP 17 1915

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"When You See It In 'The News' It's NEWS"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

LOS ANGELES, CALIFORNIA
427 SO. FIGUEROA STREET

NEW YORK CITY
TWO HUNDRED AND TWENTY WEST FORTY-SECOND STREET

CHICAGO, ILLINOIS
110 SO. DEARBORN STREET

Volume XII | SEPTEMBER 25, 1915 | No. 12

The "News" and the Newspaper

THERE is another angle to this very important matter of the newspaper and the picture—an angle wider than the manufacturer considers, if he considers it at all.

Let us quote from two leading newspapers—the Atlanta "Constitution" and the Indianapolis "News."

* * *

EVERY newspaper man knows and respects the "Constitution" and its large circulation in the South, and, I imagine, every reader knows and respects its excellent motion picture page, edited by Britt Craig.

An Atlanta correspondent writes:

* * *

ATLANTA has, in a measure, taken advantage of the opportunity offered by the newspapers, as you will see from the two whole pages taken from the two leading dailies here. A year ago hardly a column a week given over to motion picture news, but now you can see for yourself the change.

"All three papers use everything of local interest in their columns, but, as one of the editors of those pages told me, there is plenty of stuff that could be used if the exhibitor would just use his head a little.

* * *

SOME of the local theatres are, for a comparatively small sum, hiring the local reporters to handle their stuff for them, and the result is that those particular theatres are getting the best notices in all the papers, for all the local men work together and are willing to use each other's stuff. They, of course, work this feature on the side and find it very profitable, as newspaper work goes, in addition to their regular work.

"I was talking with Britt Craig, editor of the Constitution page, who in addition to the regular stuff, runs the "Behind the Screens" column. He also does the publicity for several of the local theatres.

"He tells me that he gets all his news from "Motion Picture News" and would have no other. He says it gets here in time on Friday night or Saturday morning for him to work up the very latest news from it and has found it very reliable."

* * *

FROM the Indianapolis "News," J. R. Gadbury, on the city desk, writes—just in criticism of the press sheets sent him by the manufacturer. If he printed all of it, he says, "I would lose my job."

* * *

I HAVE yet to find more than one paragraph out of ten to twenty *pages* of matter I get, which I can use. What I do use from that sent is sometimes a paragraph out of the mimeographed or typewritten material. The printed news sheets I cannot use."

And he concludes his letter with:

"As it is, whatever I print in my motion picture notes is obtained from 'Motion Picture News.'"

* * *

THESE comments from the Atlanta "Constitution" and the Indianapolis "News" are strictly representative of the leading newspapers of the United States, all of whom want only the news which is *"real news."* I quote the latter because of the many letters we receive from them emphasizing this phrase.

The fact, too, that these papers rely for their *news* matter upon MOTION PICTURE NEWS is conslusive enough evidence of the *other angle* to the newspaper situation to which I have referred.

That angle is a trade paper like MOTION PICTURE NEWS.

* * *

THE editorial influence of such a paper is by no means confined to the trade.

Its circulation should be. We take particular pains to keep it so.

The only variation we are proud of is the comparatively very small one (though large in itself) of the editors of motion picture departments in newspapers.

* * *

THE trade paper cannot go to the public, but the right kind of a trade paper can, through the newspaper editorial desk, reach *millions* of the public, *every week,* with its editorial items.

The trade paper, therefore, the *right kind* of a trade paper, is a very big, a fundamental, cog in the all important and co-operative movement, now largely under way, but greatly to increase, between the newspaper and the motion picture.

* * *

THERE is every reason why the motion picture editor should turn to MOTION PICTURE NEWS for his news service; in fact, it would seem that no better news service could possibly be devised.

Our news is authoritative, as fully so as a number of men in close touch with the trade and the trade centers can make it. It is served up "newsily" by newspaper men.

Our staff men cover the production centers each week in a constant endeavor to get advance news and often with such success that it is published before it reaches the manufacturer's New York office. Our reviewers are impartial, informative and critical.

* * *

AND, finally, this whole budget of news and criticism, a book of it, leaves New York each Thursday in time to reach every newspaper in the East, South and Middle West before Sunday and the far West before any other such medium.

With this double avenue to the trade and to the public through their daily papers, the trade paper will hold a powerful and strategic position in the greater campaign of publicity now before the motion picture.

WILLIAM A. JOHNSTON.

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES
Published on Thursday Every Week by

EXHIBITORS' TIMES, Inc.

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HENRY F. SEWALL.....*Vice-President*
E. KENDALL GILLETT.....*Secretary*
H. ASHTON WYCKOFF.....*Treasurer and Business Manager*
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LESLEY MASON.....*Managing Editor*
WILLIAM RESSMAN ANDREWS.....*News Editor*

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The Handwriting on the Screen

THE statement was made on this page some time ago that the unlimited power allowed the motion picture censors would surely develop in them a policy of tyranny and intolerance.

The recent conduct of the censors of Ohio and Kansas has now made this forecast a fact.

* * *

WITH their sense of the rights of others blunted by the power they do possess under the existing law, the censors of these states have utterly overstepped the bounds of their offices, and arrogated to themselves *powers which no law, under the Federal Constitution, could possibly confer upon them.*

They have forgotten that their sole statutory duty is to censor motion pictures.

Their present, self-elected vocation is that of attempting to repress free speech, *whenever that speech takes the form of a criticism of motion picture censorship.*

* * *

IN Ohio, Sam Bullock, of Cleveland, exhibited for several days at his theatre, a film of a business men's picnic.

A single sentence from an address by Fred Herrington, the National League President, was flashed on the screen during the picture, reading:

"Censorship was conceived in iniquity, born in sin and is dying in disgrace."

Mrs. Maude Murray Miller and her associates ordered the sentence cut out. Mr. Bullock refused and invited them to take the matter to court.

The censors, needless to say, threw down their hand.

* * *

IN Kansas, a news weekly containing the following words was submitted to the Rev. Festus Foster and Miss Carrie Simpson, of Parsons, pasteurizers of pictures for the public.

"This theatre pays its share of an unjust two dollars per reel tax to the state of Kansas because our august legislature thought you didn't know any better than to pay us your money to see something that would injure you."

Miss Simpson used her scissors on the offending strip of film, instead of her better judgment, and—unfortunately, there was no Sam Bullock to appeal from the petticoat to the ermine.

* * *

IF these events had not actually occurred, there would be every reason for denying that they *could* occur.

Two of the reasons are these:

First—The United States is a country where the right of an individual to criticise, in speech or in writing, any state or national law under which he lives, is fully acknowledged and universally exercised.

Every political campaign, local, state or national, is the occasion of unsparing criticism of various laws by the members of the parties involved.

Every newspaper in the country is instant to attack any law which it has reason to think worthless in form or unnecessary in substance.

That any official of an American state should deliberately use his office to prevent criticism of the law that made him, by the voters who made that law—and can repeal it whenever they choose—is almost beyond belief.

Yet it has twice happened within the last thirty days.

* * *

SECOND—The censorship laws authorize the censors to eliminate from a film anything that is "harmful, indecent, lewd, vulgar, or tends to debase public morals."

Will Mrs. Maude Murray Miller and Miss Carrie Simpson be good enough to explain under what clause of the censorship law they ordered the elimination of the two statements we have quoted above?

Perhaps the worthy ladies believed the statements in question to be "harmful."

But it is hard to see how they could possibly be "harmful" to anything but their own jobs.

* * *

SHALL we call it an act of official cowardice on the part of the "protectors of public morals?" Are they afraid of the power of the screen to drive home facts and tell the truth?

Can they believe themselves in the right in forcing censorship upon an uninformed public, and yet be so terrified and unnerved by criticism?

Are they so uncertain of their own positions that they must adopt questionable methods of protecting themselves?

* * *

THE censors have already given abundant proof of their recklessness within the limits of their office.

It is just as well to remind them, however, that before the courts, the censor is no better than the average citizen, and will there be treated as one who is just as liable to error and impropriety as any of his fellow-men.

The Vindication of The Film Companies

THE real facts of the Famous Players' fire, as revealed by investigation, seem to indicate that Fire Commissioner Adamson's attack upon the film companies as a menace to the community's safety is not only premature, but is unwarranted because founded upon a total misunderstanding of the facts.

One has only to read the story published in this week's issue of MOTION PICTURE NEWS to be convinced that the evidence is wholly against the Commissioner.

This is no Triangle holocaust—though Mr. Adamson's remarks seem to group the film concerns with sweat shop and factory fire-traps. Instead of seeking for carelessness where all is precaution and scientific prevention, would he not do better to ferret out criminal negligence in the numerous quarters where it still continues to flourish?

Famous Players Output Unaffected by Studio Fire Enough Films on Hand to Complete Release Dates

Although Plant of the Company at 213-227 West Twenty-Sixth Street, New York City, With the Exception of the Laboratory, Was Completely Destroyed by the Flames, Production Will Not Cease—The Conflagration Only Hastens the Completion of the Studios and Offices Planned for Erection at Northern End of Metropolis—Enough Films on Hand to Fill Release Dates

BY far the largest and most disastrous fire that has ever visited a film manufacturing company, last week completely destroyed the studios of the Famous Players Film Company, in New York City. The conflagration, discovered at 6:55, on the afternoon of September 11, had its origin in a braid factory which occupied the lower portion of the building at 213-227 West Twenty-sixth street, the upper stories of which served as the film company's studios, laboratories and executive offices.

Although the studios, offices and their co-related departments, such as dressing rooms, property rooms and projecting rooms, were entirely demolished, it has been definitely established that the laboratories of the Famous Players, contrary to the first reports of the fire published in the daily newspapers, was not blown out by an explosion.

In fact, the laboratory was the only division of the entire building which remained intact after the fire, which totally refutes the assumption held by Fire Commissioner Adamson that film factories within the confines of the city are a menace to New York.

As the laboratory comprises the entire manufacturing end of the studio structure and is the portion of the plant which contained the chemicals that are believed by the fire authorities to be so dangerous to the community in the event of fire, the astonishing success of this part of the building in withstanding the attack of the devastating flames is at once a direct and incontrovertible contradiction of the theory that film factories are of necessity dangerous to the community, and a conclusive illustration of the efforts exerted by the Famous Players to maintain an absolutely fireproof factory.

That this portion of the building was subjected to the severest possible test by the flames is shown by the fact that the laboratory was situated on the third floor of the building, and that the flames, which completely enveloped it, swept past it in their upward flight and ate their way through the roof itself.

Flames Eat Way Around Laboratory

The blaze communicated to the studio floors before the three men who were in the film plant at the time, including Frank Meyer, laboratory manager, were able to remove anything of value. So dense was the smoke, in fact, that they barely succeeded in escaping with their lives by jumping to the roofs of adjoining buildings. It was soon apparent that the huge building was doomed, and the firemen devoted their entire efforts to the saving of adjoining property. All the firemen in Manhattan were summoned to fight the blaze before it had been going half an hour, and a solid wall of water was thrown around the building for four hours before the flames were declared to be under control.

Despite the losses involved in the destruction of every inflammable article in the building, except a few negative films stored in the laboratory, which, while not yet fully determined by the officers of the Famous Players, are known to reach a staggering figure, the company proceeded at once to organize its forces in order to rush at top speed the completion of the varied work which had been planned or was in progress previous to the fire.

A temporary meeting place was established at the Hotel Astor on Sunday so that the productive activities of the concern could be resumed without interruption or delay, from which various members of the company were dispatched in search of offices, studios and printing plants.

New executive offices were opened at 507 Fifth avenue on Monday morning; production was under way at the company's Yonkers studio on the same day; Mary Pickford, Marguerite Clark, Hazel Dawn, Pauline Frederick and John Barrymore were assembled and at once prepared to appear in a series of new productions to be substituted for those injured or destroyed in the fire, and the printing of the first film on the newly arranged release schedule was begun at another laboratory.

Plans of Company Uninterrupted

The Famous Players are already in a position to assure the trade that no plan which had been formulated or contemplated before the outbreak of the fire will be in any way modified or impaired, and that the only change of schedule will be that arising from the necessary delay in printing and assembling the scattered negatives rescued from the fire or the re-taking of such subjects as have been partially or wholly destroyed.

This includes the postponing of release of Marie Doro in "The White Pearl," scheduled for September 20, which will now be issued on October 11; the indefinite postponement of Charles Cherry in "The Mummy and the Humming-Bird," and the rearrangement of the next two-months' program.

The original release date of "The White Pearl" will be filled by the Jesse L. Lasky Feature Play Company's production of Lou Tellegen in "The Explorer."

The first Famous Players release on the revised Paramount schedule will be John Mason and Hazel Dawn in "The Fatal Card," which will appear on September 30, to be followed by Marguerite Clark in "The Prince and the Pauper," October 4; Mary Pickford in "A Girl of Yesterday," October 7; Marie Doro in "The White Pearl," October 11; Hazel Dawn in "The Masqueraders," October 28; Marguerite Clark in "Still Waters," November 4; Mary Pickford in "Madame Butterfly," November 8; Pauline Frederick in "Zaza," November 11, and John Barrymore in "The Red Widow," November 15.

Fortunately, many negatives of future releases were stored in safety vaults, not on the premises destroyed. It is feared, however, that two or three exceptionally elaborate features planned for release in the early spring, have been totally ruined.

Fire Hastens Work on Other Studio

The immediate result of the fire has been the rushing to a speedy conclusion of the plans in preparation, prior to the fire, for the erection of the studios and laboratories on the newly acquired tract of land at 225th street, west of Broadway, overlooking the Harlem and Hudson rivers. These plans, which call for the erection of the large and comprehensively equipped motion picture studios, are now in the hands of the contractors who have been given instructions to rush the completion of the work.

It is an interesting commentary on the completeness of the plans for the new studios and laboratories that Edwin S. Porter, under whose personal supervision they were drawn, declares that not one change in specifications will be necessitated by the experience of the last week.

"Every contingency which could possibly arise in a fire in the studios which we are now building has been anticipated and provided for. Last week's fire has not disclosed the necessity for any safeguard that had not before been anticipated and planned.

"The lessons of the fire prove conclusively that the fire prevention measures which we had already contemplated are more than adequate to cope with any situation which could conceivably confront us," said Mr. Porter.

Adolph Zukor, president of the Famous Players, stated that the work of the organization would go on uninterruptedly.

"We are undaunted by our tremendous loss, and will abate no effort to continue to hold our place as the foremost producing concern in the world," declared Mr. Zukor, when seen at his temporary offices.

"Our plans remain unchanged. They will simply require more determined effort to push them through in order to

make up the temporary delay which naturally arises from the sudden scattering of our forces. With the Yonkers studio as our production headquarters, we will quickly obtain the use of other studios in the vicinity of New York, where all our work will be rushed with the maximum speed compatible with a high standard of artistic production.

Plenty of Pictures for Release

"One of the great revelations to us is the immense advantage to be derived from a schedule of productions making possible the completion of a film long before it is to be released—a policy we have always striven to maintain. Had we not had several films ready for almost immediate release, our organization would have been badly hindered, and our distributing system demoralized.

"It is with the most heartfelt appreciation," added Mr. Zukor, "that I acknowledge in behalf of the Famous Players, the innumerable telegrams from exhibitors, exchangemen and manufacturers offering sympathy and, in many cases, the complete studio facilities and organizations of the senders. The Famous Players can never express in words the gratitude and pleasure which these sincere tributes from the members of the trade have afforded them in this hour of great trial, but it is particularly gratifying that the organized resources of the company made the acceptance of these offers unnecessary."

History of Famous Players

The Famous Players Film Company, organized in the early part of 1912 by Adolph Zukor, Daniel Frohman and Edwin S. Porter, was the first concern to present the celebrated stars and plays of the legitimate stage in motion pictures. The studio on West Twenty-sixth street, which was destroyed, has been used constantly by the company since its inception.

It was in this place that the first feature ever produced in America, presenting an important stage star and based on a great dramatic success, James K. Hackett in "The Prisoner of Zenda," was staged, the previous and initial offering of the Famous Players, Sarah Bernhardt in "Queen Elizabeth," having been produced in France.

The recuperative powers and efficient organization of the Famous Players Film Company could not be better demonstrated than by the rapidity with which actual production of films was resumed after the disastrous fire which completely devastated the company's New York studio.

Immediately upon receipt of the news of the fire, the officials of the company rushed to the scene of the blaze, and as soon as it was definitely assured that the building was doomed, work was begun on the re-assembling of the principal stars of the organization, together with their respective supporting casts, for the purpose of beginning the production of new features, to replace the negatives injured or destroyed.

As a result of the expediency with which the directors worked scenes were actually taken on Monday morning, and on Tuesday five productions were under way.

FAMOUS PLAYERS FIRE WILL NOT AFFECT PARAMOUNT RELEASES EXCEPT IN CHANGES OF DATES

That the destruction by fire of the Famous Players Film Company's Studio at 213-227 West Twenty-sixth street, New York City, last Saturday night would not affect the Paramount Program except in so far as necessitating certain changes in release dates, was the statement made by W. W. Hodkinson, president of the Paramount Pictures Corporation, when seen by a representative of this paper.

The Famous Players' first release following the fire, instead of being Marie Doro in "The White Pearl," on September 20, will be Hazel Dawn and John Mason in "The Fatal Card" on September 30, followed October 4, 7 and 11 by Marguerite Clark in "The Prince and the Pauper," Mary Pickford in "The Girl of Yesterday" and Marie Doro in "The White Pearl."

The complete schedule of the Paramount Picture Corporation's releases for the next two months and a half will be: September 20, Lou Tellegan in "The Explorer," Lasky Company; September 23, Elsie Janis in "'Twas Ever Thus," Bosworth; September 27, Donald Brian in "The Voice in the Fog," Lasky; September 30, "The Fatal Card," Hazel Dawn and John Mason, Famous Players; October 4, Marguerite Clark in "The Prince and the Pauper," Famous Players; October 7, Mary Pickford in "The Girl of Yesterday," Famous Players; October 11, Marie Doro in "The White Pearl," Famous Players; October 14, Laura Hope Crews in "Blackbirds," Lasky; October 18, all star cast in "The Chorus Lady," Lasky; October 21, Blanche Sweet in "The Secret Sin," Lasky; October 25, Blanche Ring in "The Yankee Girl," Morosco; October 28, Hazel Dawn in "The Masquerader," Famous Players; November 1, Geraldine Farrar in "Carmen," produced by the Lasky Feature Play Company by arrangement with Morris Gest; November 4, Marguerite Clark in "Still Water," Famous Players; November 8, Mary Pickford in "Madame Butterfly," Famous Players; November 11, Pauline Frederick in "Zaza," Famous Players; November 15, John Barrymore in "The Red Widow," Famous Players; November 18, not decided; November 22, Victor Moore in "Chimmie Fadden Out West," Lasky; November 25, Dustin Farnum in "A Gentleman from Indiana," Pallas; November 29, not decided.

From this it can be seen that the pictures announced for exhibition at Paramount theatres will make their appearance there, though in some cases not at the time originally decided upon.

Kansas Dailies After Scalp of Officious Censor Board

Its Recent High-Handed Action, Forbidding Display of a Strip of Film Criticising Unjust Tax Law, Arouses Newspapers to Danger from Free-Speech Stranglers

Special to Motion Picture News

Kansas City, Mo., Sept. 15.

SLIDES are being prepared for the fight against the censorship in Kansas and these will be run in the picture theatres throughout the state in an effort to have the law amended at the next session of the legislature.

A campaign will be carried on in the theatres in the state against office-seekers who are in favor of censorship. It is hoped to arouse public opinion to such a pitch that those who are in favor of censorship will amend the law so that the high tax that is now paid for the censoring of films will be done away with and only such films that are objected to will be censored.

The newspapers of the state are taking up the fight since the censors turned down the strip of film which contained an argument against censorship in its present form. The papers are taking up the fight on the ground that the censors have overstepped their authority and are aiding in the suppression of free speech. It is admitted that there was nothing vulgar or obscene in the strip of film that was submitted for censorship, yet the censors turned it down solely on the ground that it was a criticism of the law.

The slides that are being prepared will be in the hands of the exhibitors the early part of next week and enough of them will be prepared so that all the theatres in the state will be supplied with enough for a forty weeks' campaign.

It is understood that inspectors have been sent out on the road by the censor to see that no uncensored films are shown. That is where the money will be spent that is paid into the state by those having films censored.

WORLD BUYS RIGHTS TO CALIFORNIA M. P. PLAYS

The World Film Corporation announces that at a meeting of its board of directors, arrangements were completed for the purchase, outright, of all rights to the motion picture productions of "Mrs. Wiggs of the Cabbage Patch," "The Lily of Poverty Flat," and "Mignon," in which the famous star, Beatriz Michelena, was starred by the California Motion Picture Corporation. Heretofore, the features had been released by the California Corporation through the World Film, but with the closing of the present transaction the California company relinquishes all rights to the photoplays.

Another announcement made by the World Film is that of the purchase of all film rights to Edward Sheldons famous drama, "Salvation Nell."

BALBOA PICTURE SENT TO FRANCE TO BE COLORED

"The Shrine of Happiness," a three-reel Balboa production which is to be released through Pathé, has been sent to France to be colored. This film, featuring Miss Jackie Saunders and William Conklin, has a wealth of wonderfully beautiful exteriors, being made in Southern California.

Ohio Censors Face Big Fight On "Hypocrites"

Carl H. Pierce, Undaunted by the Board's Reputation for Autocratic Methods, Throws Down the Gage of Battle and Intends to Force the Issue Whether It Is Possible for the Snap Judgment of a Handful of People to Govern the Wishes of 5,000,000 Picture Fans

Special to Motion Picture News

Columbus, O., Sept. 15.

At last the expected has happened. Maud Murray Miller and her board have precipitated the fight for which they have been spoiling ever since the Ohio Censor Board was formed. This time the fight centers around the photoplay "Hypocrites," with Carl H. Pierce present and accounted for, on the ground—prepared to fight to a finish the question as to whether the 5,000,000 people of Ohio shall have decent pictures which they themselves wish to see, or whether the will of one woman shall dominate the affairs of the exhibitors and public of the state.

Mr. Pierce some time since remarked to the News that "Hypocrites" had been passed in every state in the Union except Ohio, and ventured the remark that this in and of itself did not seem to be a right condition. He stated that he felt the situation needed attention and accordingly, after the close of the Paramount convention in Chicago, and after consulting with Mr. Steele, president, and W. C. Bachmeyer, branch manager, of the Famous Players Film Service, Inc., of Pittsburgh, who handle the Ohio territory, Mr. Pierce journeyed to Columbus.

The film was duly brought again to the attention of the censors. The fee was again forthcoming. It seems that each time the censors review a film they charge an additional fee, which makes the revenues from the office more lucrative and hence present the force of argument to the state that the censor board is a most desirable adjunct to its sovereign administration.

"Hypocrites" having been rescanned, the censors expressed themselves as of the same opinion still. Charles G. Williams, whose previous experience as an attorney in Dayton has probably provided him with exceptional facilities for knowing the wants of the photoplay fans, thus expressed himself, "I'm afraid that this film might be misinterpreted by children."

To this Mr. Pierce replied: "I have shown it to my children. Mr. Steele has shown it to his children. It has been shown to wives, mothers, heads of civic and social organizations, ministers, priests, mayors, police officials, judges and mixed audiences. Probably in all I have seen it viewed by 50,000 people from all classes of society—and viewed most respectfully and with commendation. I feel that your fears are based on fear and not on fact."

Mr. Williams' Objection

Mr. Williams, however, was obdurate. "That picture," he said, "was made purely to commercialize the form of a naked woman. Your director ought to have shown the minister's mother instead of the young maiden. Then no one could have had impure thoughts from the nude woman."

Mr. Wilson was of still another mind. "The director," he said, "has pictured truth as a woman. Now we all know that woman does not typify truth. Those of us who have experience with women know that."

On Friday Mr. Pierce received the certificate from the board stating that the cause of rejection of "Hypocrites" was "on account of being harmful," having delivered which ultimatum the Ohio censor board resumed its quiescent attitude of watchful waiting and the music began.

Mr. Steele and Mr. Pierce then called upon the industrial commission, whose secretary, George L. Stoughton, is secretary of the censor board under the Ohio statute. Ben H. Harmon, general manager of the Neil House—a famous hostelry where Charles Dickens once stopped and concerning which he has written an immortal tribute—went with the film representatives, introducing them to Wallace D. Yaple, chairman of the commission. "Mr. Yaple," said Mr. Harmon, "these gentlemen have come to see you about a film called "Hypocrites" which I have seen myself and in which I see absolutely no harm—in fact it is a film that I believe will do much good. It has been turned down by the censor board and I would speak in behalf of these gentlemen who are personally known to me as men of business integrity and repute, asking you to use your best efforts to have the decision reversed."

Mr. Yaple, after listening to Mr. Pierce's explanation of the film was asked to view it. "I am rather stale on account of too much work," he replied. "I want to get away to the country and go fishing for a while. I'll turn you over to Mr. Stoughton, who is secretary of the censorship board. I will see what can be done. I will ask Mrs. Miller to look at the picture again," said Mr. Stoughton. "But won't you look at the film first to satisfy yourself as to its fitness," asked Mr. Steele. "No, I have not the time," replied Mr. Stoughton.

Refuse to See Picture Again

That afternoon Mr. Stoughton reported that he had used all his measures of persuasion to get Mrs. Miller and her board to review the picture again. While speaking of other things he said: "There was one time that I went up to the board and made them review three pictures and they did."

"Why wouldn't it be right to make the board review this picture again with you present?" asked Mr. Pierce. "For one thing," replied Mr. Stoughton, "I'm too busy." "You cannot spare forty-five minutes to look the film over?" he was asked. "No, I cannot. Besides, it would start a dangerous precedent for film manufacturers to make an appeal from the board. We put the censors there to do their work. We believe in them and their conscientiousness and they should be allowed to run their own department."

The matter was thus dismissed by the industrial commission, who evidently believed in having a board from whose decision there is no appeal, this being their idea, apparently, of what a constitutional law is supposed to mean.

Mr. Pierce has now put the affairs concerning "Hypocrites" in the hands of Attorney Henry Gumble for such determined action as Mr. Gumble thinks best to take. Mr. Gumble viewed the film at the Majestic theatre during the week announcing that, in his judgment, it was perfectly fit to be exhibited.

In addition to taking such steps as seem to be necessary to present the matter most favorably to the courts, Mr. Pierce has engaged the Majestic theatre—the best motion picture house in Columbus, where he will show "Hypocrites" to a specially invited list of Columbus' first citizens, from whom a ballot will be taken as to their opinion of the picture.

The vested choir from Trinity Church has been engaged and steps have been taken to make such a presentation of the picture as Columbus has possibly never before seen. This private showing will take place on Saturday morning next at 10 o'clock, admission being by ticket only, although the public will have the right to make appeal to Mr. Pierce for admission, subject to acceptance. The opinions of these first citizens will, it is believed, form valuable evidence if the case comes up in court, as it now seems fair to do.

When asked as to his future plans, Mr. Pierce replied: "It is perhaps too early to give out the plans that we at present have in mind. They are elaborate and thorough. We propose to let every man, woman and child in Ohio know just the conditions existing in the censor board today. Ohio has been some problem to manufacturers of good films. The attitude of the ordinary film man is 'pat them on the back.' So long as you smooth them the right way you can get anything you want—but for heaven's sake don't antagonize Maud Murray Miller.' This—mind you—irrespective of the merits or justice of the case."

It has been rumored persistently that her time has expired and that some one else is to be appointed in her place. That decision is said to be about due.

According to authorities, Mrs. Miller's time expired the first of September. It is understood that she is temporarily filling the place because the Governor cannot make up his mind whom to select from among the 200 to 300 applicants for her position. But one might prognosticate without fear of contradiction that "Hypocrites" will be the official death of Maud Murray Miller.

"THE SPOILERS" IS POPULAR IN AUSTRALIA

Word has been received from friends in Australia by Colin Reed of the Selig Polyscope Company that the famous multiple reel production of this company, "The Spoilers," is one of the most popular pictures in that country at the present time.

"Royalty" Shoves Democracy Aside at San Diego

"Rule By the People" Suspended (in Pickwickian Sense) While "King and Queen," Bushman and Beverly Bayne, Metro, "Reign" on Motion Picture Day

METRO stars shone among the brightest in the constellation of screen artists that scintillated about the grounds of the San Diego Panama-California Exposition on Motion Picture Day, Saturday, September 11.

In a formidable field of starters that included the foremost artists of the screen, Francis X. Bushman and Beverly Bayne, Quality-Metro stars, were respectively crowned King and Queen of the great carnival, their selection being made after a hotly waged popularity contest conducted by the newspapers of Los Angeles and San Diego. The public voted for their favorite screen actor and actress on coupons provided for the purpose and Mr. Bushman and Miss Bayne won "hands down" with an overwhelming plurality.

The royal purple and ermine fitted snugly upon Mr. Bushman, as he was elevated to the King's throne in a similar contest a few weeks ago at the San Francisco ex-



FRANCIS X. BUSHMAN

position, and was easily the most popular personage at the recent Brighton Beach Motion Picture Carnival.

On that occasion Metro captured many of the chief prizes, not least of which was the carrying off of the first honors with the most attractively decorated automobile in the mammoth parade, the principal event of the day.

The signal honor bestowed upon Miss Bayne, the newest stellar attraction of the Quality Picture Corporation, was received with considerable elation by President Fred J. Balshofer and her co-workers of the Quality-Metro forces.

The keenest sort of rivalry and interest prevailed in the newspaper popularity contest, for the "Who's Who" among screen artists appreciated the distinction of being named to don the regal robes and crowns.

A committee of representative citizens of Los Angeles and San Diego had personal charge in the final count of the bales of coupons deposited in the contest. This committee was composed of Mayor E. M.



BEVERLY BAYNE

Capps, of San Diego, Mayor C. E. Sebastian, of Los Angeles; G. A. Davidson, president of the Los Angeles Chamber of Commerce; Carl Heilbron, president of the San Diego Chamber of Commerce; D. F. Garrettson, president of the First National Bank of San Diego, and Marco H. Hellman, president of the Hellman Commercial Trust and Savings Bank, of Los Angeles.

King Bushman and Queen Bayne ruled over the festivities arranged for the occasion, riding in state throughout the exposition grounds, where they received the plaudits of a record crowd, and the envious glances of a score of motion picture stars who were unsuccessful in the contest. The throng at the exposition swarmed around Mr. Bushman and Miss Bayne to obtain a "close-up" of them in the flesh. So many persisted in shaking the hands of the King and Queen that at last guards were summoned by the exposition authorities, who rescued them from an uncomfortable, but withal, a pleasing situation.

FOX NEW YORK OFFICES ENLARGED BY ANOTHER ENTIRE FLOOR

The rapid enlargement of its business necessitated the Fox Film Corporation extending its business to another entire floor in the Leavitt building, 130 West Forty-sixth street, New York, the past week. This now gives the William Fox concern four complete floors in the building and one of the most complete executive suites in the business. The fourth floor, which is the new accommodation to be occupied, was formerly occupied by the Eclair company and was purchased, with all its furniture and fittings, by William Fox.

The offices of General Manager Winfield R. Sheehan and his executive staff, those of General Representative Abraham Carlos and his attaches, and those of John H. Goldfrap, general publicity and advertising manager, are among those who moved to the new quarters, which are elaborate and roomy. Archie Bell, critic of the Cleveland "Leader," who was in New York last week, made a tour of the William Fox studios and interviewed the ten stars and directors now at work in the vicinity of New York.

"Athens of America" for First "Carmen" Showing

Geraldine Farrar, Operatic Star, Who Makes Her Initial Screen Appearance in the Picture, Picks Boston to See Film Before It Is Exhibited in Other Cities

Special to MOTION PICTURE NEWS

Boston, Sept. 15.

CULTURED Boston is looking forward to October 1 as a date of great importance in its artistic history. That is the date when Boston's own pet of the operatic stage will make her public debut in motion pictures.

Geraldine Farrar herself chose Boston as the city which should see her "Carmen" film before all others. Miss Farrar considers her debut in the films of every bit as much importance as her first appearance on the operatic stage; and when Paramount left the decision as to the first showing of the film in her hands she promptly selected Boston, since her home town, Melrose, Mass., is but a few miles away.

Another significant fact in connection with the limited engagement of the film, previous to the regular release on November 1, is that it will be shown in the famous Symphony Hall, the home of the world-renowned Boston Symphony Orchestra. Morris Gest was in Boston Thursday, and secured permission from the city officials for showing the film at this hall, which is one of the largest auditoriums in the city.

Paramount has also secured the services of S. L. Rothapfel, of New York, the best known exhibitor in the business, and he will be in charge of the Boston engagement. Mr. Rothapfel plans to decorate the hall in gray, to make a strong contrast with the lighting scheme he plans to use in connection with the tragic scenes of the film play.

The music will be another feature. The nucleus of the big orchestra of more than fifty pieces will be the famous People's Orchestra of Boston, directed by Emil Mollenhauer. It is very likely that special soloists will be engaged to take part in a musical program preceding the film itself.

The prices for this engagement will not be high. The highest will be one dollar and a half and the lowest twenty-five cents. At the showing of the film on the regular program at the Park later, however, the usual prices of that theatre, twenty-five and thirty-five cents, are expected to prevail.

John C. Flinn, publicity man for Lasky, is assisting Charles Ellis, personal representative of Miss Farrar, in completing arrangements for the Symphony Hall engagement. Mr. Flinn paid a call on the NEWS representative and was glowing with enthusiasm, not only for "Carmen," but for all Paramount undertakings.

Gold Rooster a Sign of Quality Is Pathe Plan

Company Inaugurates New Policy of One Picture a Week, Under Favorable Auspices—A Large Array of Histrionic and Directing Talent Engaged Under the Pathe Banner for the Achievement of the Concern's Intention to "Offer the Picture-Goer Pictures of the Highest Type It Is Possible to Produce"

THE immense resources of the Pathé offices are being chiefly directed this week toward the inauguration of the new one-a-week policy, which began with the release of the first Gold Rooster feature picture, on September 10. The announced intention is to make this series the most successful, both from the standpoint of the exhibitor and producer, ever launched, and the policy will be to achieve this by a direct appeal to the public—by offering the picturegoer pictures of the highest type it is possible to produce.

It is with the hope that the Gold Rooster will become the signal mark for films which are absolutely good in every respect, story, settings, actors and direction, that everybody in the Pathé offices and studios has been working for several months, and the result is now ready for the verdict of the public.

Plays and novels which have already proven successful have been picturized by expert scenario writers, and turned over to the most capable directors and companies to be found. The greatest care in everything, from the main essentials to the most minute details, has been exercised, that the finished picture may be free from flaws of every sort.

The first two releases, "The Galloper" and "Via Wireless," have already been viewed at private screenings. They set a mark of unusual excellence, and the reviewer is responsible for the statement that if the Pathé forces can maintain the standard set in these two productions, their ambition for the Gold Rooster plays will undoubtedly be carried to full realization.

These will be followed, in regular order, by "Simon the Jester," "The Spender," "John Gleyde's Honor," "An Affair of Three Nations," and then will come "Mary's Lamb," "Comrade John," "The Weavers," "At Bay," "The Closing Net," "The Beloved Vagabond," "Nedra," "The Shrine of Happiness," "The River Alley Mystery," and others yet to be announced. Two of these, "The Beloved Vagabond," and "The Shrine of Happiness," have been sent to France, where the films are being colored.



THE PERSONNEL OF THE PATHE GOLD ROOSTER PLAYS

TOP ROW: H. M. HORKHEIMER, EDWARD JOSE, GEORGE FITZMAURICE, LEOPOLD WHARTON, ARNOLD DALY, DONALD MACKENZIE, E. D. HORKHEIMER.
BOTTOM ROW: FANIA MARINOFF, LOLITA ROBERTSON, MAX FIGMAN, CLIFTON CRAWFORD, RICHARD CARLE, BRUCE McRAE, GAIL KANE, KATHERINE BROWN-DECKER

Gratifying Advance Bookings

Advance booking for the series, it is announced at the Pathé executive offices, have exceeded all expectations, and practically insure the success of the new series. Exhibitors who have not seen any of the pictures, and have heard little concerning them have accepted them on the strength of the guarantee of excellence which goes with the Pathé name.

General Manager Gasnier of Pathé, when he determined to put out features of the highest quality, found his hardest problem to be the assembling of a thoroughly competent corps of producers. That he has solved the problem successfully is evident from a survey of the names now associated with Pathé.

There are the Horkheimers, H. M. and E. D., for example, who have made a name for themselves with their company, the Balboa. "Neal of the Navy" is a living witness of their ability. With their new studios and large force of well-known players, the special features from their studios for the Gold Rooster plays may be confidently expected to be far above par.

In their enlarged studios at Long Beach, Cal., the Horkheimers have under way a series of pictures complete in themselves, which will be a sequel to the "Who Pays?" series that proved so popular last year. Among the actor folk gathered by the Horkheimers for their productions are William Courtleigh, Jr., Henry King, Lillian Lorraine, Ruth Roland and Jackie Saunders.

Leopold D. and T. W. Wharton, former Pathé directors, now producing their own pictures at their Ithaca, N. Y., studios, and releasing exclusively through Pathé, have been identified with Pathé for many years. The excellent dramas, "The Boundary Rider," "The Pawn of Fortune," and "The Prince of India," are proof of the ability of Wharton, Inc.

Leopold Wharton was born in Manchester, England, in 1870, but was brought to this country two years later by his parents, who settled in Hempstead, Texas. After a long career on the stage, when he was associated with Minnie Maddern Fiske, Augustin Daly, Olga Nethersole, and others of equal celebrity, he became interested in pictures in 1909, and made an extraordinary success as a director for Pathé.

His brother, Theodore, is a native of Milwaukee, but was reared in Texas, where for nine years he was treasurer of the Dallas Opera House. Feeling that life

SOME OF THE CLASSICAL FEATURES THAT ANIMATE THE MUTUAL MASTERPICTURE, "THE HOUSE OF A THOUSAND SCANDALS," MADE AT THE STUDIOS OF THE AMERICAN FILM MANUFACTURING COMPANY



would be more interesting on the stage, he joined the Hopkins Grand Opera Company as an actor in 1895, later being associated with E. H. Sothern, Frohman's Empire Theatre Company, Hammerstein's Victoria theatre and Hanlon Brothers.

Wharton Name a Household Word

Wharton was first attracted to motion pictures in 1907, when he began writing scenarios, with what success was proven by his selling twenty-eight of his first thirty scripts to the Edison Company, who then made him scenario editor and studio supervisor. When Pathé Frères established their American studio, he went with them and became their first director.

Since that time, with the exception of short intervals, he has been associated with Pathé, first as director, and now, with his brother Leopold, as producers for Pathé. Through "The Exploits of Elaine" the Wharton name has become known in every hamlet in the land.

The other producers of Pathé's Gold Rooster plays are these:

Donald Mackenzie, who has been with Pathé for over three years. When the "Perils of Pauline" was put on his ability was recognized by his being placed in charge of the production of most of the episodes. Mr. Mackenzie has two pictures already on the Gold Rooster program, "The Spender" and "The Galloper." He has just finished the third, Richard Carle's "Mary's Lamb."

George Fitzmaurice, who started in as Pathé's scenario editor several years ago, later becoming a director, put on two successful pictures for Pathé. After a number of months with Kleine, during which he made a number of big pictures, he returned to Pathé and produced "Via Wireless," a big theatrical success, which was the second Gold Rooster play to be released by Pathé.

Edward Jose, who starred in a number of Pathé's best pictures a year ago, and then went with Fox. He has, since his return to Pathé, finished two very fine plays, William J. Locke's "The Beloved Vagabond," and "Simon the Jester," and is now at work on Henry C. Rowland's "Closing Net."

Arnold Daly, who is the latest acquisition to the staff of Pathé's Gold Rooster play producers. Famous as an actor on the legitimate stage, he added to his fame and popularity in the "Exploits of Elaine." Trying the production end recently for the first time, he made a feature based on one of the "Ashton Kirk" stories, that will cause a sensation. Mr. Daly's talent and long theatrical experience insure the excellence of his product.

Carle and Arden in Pathe Ranks

Among the stars now appearing for Pathé, Richard Carle, who starred in the Gold Rooster play, "Mary's Lamb," produced by Donald Mackenzie, is easily one of the foremost figures. To show Mr. Carle's ability it is only necessary to say that for the last ten years he has been at the head of his own companies as star, and is the author of no fewer than ten musical comedies. The list comprises "Mam'selle 'Awkins," "The Storks," "The Tenderfoot," "The Maid and the Mummy," "The Mayor of Tokio," "The Spring Chicken," "Mary's Lamb," "The Hurdy Gurdy Girl," "The Boy and the Girl," and "Jumping Jupiter."

Edwin Arden is also starring in Pathé pictures. Mr. Arden brought to his work with Pathé a vast experience gained from playing leading parts in many of the most noteworthy American plays and in companies with the most celebrated actors and actresses of the last twenty years. Thomas W. Keene, Dion Boucicault, Edwin Booth, Clara Morris, John Gilbert, William H. Crane, Julia Arthur, Elsie Ferguson, Marie Tempest, Viola Allen and Mme. Simon—these are a few of the really great names in the career of Mr. Arden.

Another Broadway favorite, Clifton Crawford, plays the lead in "The Galloper," the Broadway success of Richard Harding Davis, which has recently been produced for Pathé at their Jersey City studios.

Melville Stewart, who is now playing in the "Follies of 1915," supports Mr. Crawford.

Max Figman, a Pathé star, is easily one of the best known actors of the day. Mr. Figman was associated with Charles Frohman, and then with Mrs. Fiske. Later he starred under the management of John Cort.

Lolita Robertson, in private life Mrs. Max Figman, is a California girl and began her stage career in stock at the Alcazar theatre. After a season or two there she came to New York and was engaged by Henry Miller for "The Great Divide." Mr. Figman offered her a good part in "The Substitute," with which company she remained for two years. The acquaintance thus begun soon ripened into love, and resulted in her marriage to Mr. Figman.

Charm of Gail Kane

Gail Kane, who appears in "Via Wireless," has the well-earned reputation of being one of the most beautiful women on the stage today, and her talents have been displayed not only in Broadway successes but pictures as well. Miss Kane was born in Philadelphia. It is safe to say that if all Philadelphia girls possessed her attractions Broadway would soon be depopulated of its men. She went to boarding school in Newburgh, N. Y., and through amateur theatricals in school got the stage fever. While summering at Long Beach, L. I., she was offered a small part in Charles Frohman's "Decorating Clementine" and eagerly grabbed at the chance. Thus she began what has proved a brilliant career.

Her next engagements were with Marie Tempest in "Vanity Fair" and in Augustus Thomas' "As a Man Thinks." Her first leading part was with Chauncy Olcott in "Macushla." Then came leading parts in Augustus Thomas' play "The Model," "Anatol," at the Little Theatre, "Seven Keys to Baldpate," "The Miracle Man," and "The Hyphen."

In "Via Wireless" Miss Kane achieved a triumph that will be long remembered in picture annals.

Bruce McRae's Successes

Bruce McRae, who plays the lead in "Via Wireless," has enjoyed great popularity on the stage. He has appeared in some of the most successful vehicles and has co-starred with some of the best in the business.

Among his more recent stage successes may be mentioned: "Told in the Hills," "The Step-Sister," "Dr. Wak's Patient," with Mrs. Fiske in "Rosmersholm," Richard Lassales in "The Flag Lieutenant," Richard Archer in "The Commanding Officer," Huzar in "The Lily," the Duke of Moreland in "Nobody's Widow," with Blanche Bates and Michael Doyle in "Years of Discretion," which brought him up to the summer of 1913, when his services were secured by Cohan and Harris, for whom he created the role of Harry Lindsay in the successful farce "Nearly Married."

His work in "Via Wireless" for Pathé stamps him as an actor perfectly fitted to the screen in a production whose scenic effects might easily have overshadowed a star of less ability.

Full-Time Production on All Universal Stages

George Kann, Secretary of the Company, Back in New York from Flying Trip to West Coast, Sees Evidence at U City of Immediate Need of Expansion for His Concern to Keep Pace with the Demands for Features and Program Plays Manufactured by the Company

GEORGE KANN has returned to his desk at the Universal headquarters after a flying trip to the Western studios at Universal City, in a very optimistic frame of mind.

"The Universal is going to spring a surprise in the very near future," he declared in a recent interview. "We are putting on some productions in Universal City which will cause considerable discussion when they are seen on the screen.

"We have increased our staff of directors and likewise our staff of actors. Every foot of the stages is used daily, and it will be only a question of a very short time when we will have to enlarge their area.

"The Beauty Contest, recently handled by the Universal with success, has added to the popularity of the pictures released under our various brands. During my trip all that I heard was flattering remarks from exchangemen and exhibitors for the Universal and its program.

"The placing of Broadway Features on the regular program has been greeted with open arms by the exhibitors everywhere.

S. R. O. Sign for Broadway Features

"Wherever an exhibitor is using the Broadway Features he is using the S. R. O. sign. The one question which seems to be puzzling the exhibitor and the public is how we can afford to put big legitimate stars on the program. But if they could visit Universal City they would be able to understand why it is possible for the Universal to do this.

"When it is taken into consideration that the cost of production is minimized, with such an enormous plant it is not very difficult to fathom.

"We are going to surprise the public when we release 'The Dumb Girl of Portici,' with Pavlowa, the Russian dancer. I had the pleasure of witnessing the taking of some of the scenes in this production, and I think it is no exaggeration to say that her work is simply marvelous.

"There are many other productions now being staged at Universal City which are moving picture gems. One of the best pictures the public has seen in some time will be 'Judge Not,' or 'The Woman of Mona Diggings,' in which Julia Dean plays the leading role. This is a stirring drama of a gambler's attempt to wreck the life of an innocent girl, and I am certain the public is going to receive this as one of the best dramas of the present season.

"Another picture which will be very popular is 'The Long Chance,' in which Frank Keenan will be seen shortly. This picture is greatly enhanced with the aid of the sterling actor who was peculiarly adapted for the role in this piece. In 'The Long Chance' I think Mr. Keenan does some of the finest work of his career.

"Henrietta Crosman is also working on an excellent picture entitled, 'The Faddist,' which offers great opportunities for an actress of her vogue. Some of the scenes in this picture are remarkable in artistic effects.



GEORGE KANN AT UNIVERSAL CITY

"At present Universal City is a very busy place and one sees nothing but mile after mile of big sets all being used in the various pictures now under course of production.

"Despite the European conflict the Universal has had a remarkably successful year and there is an increasing demand for our program, both here and abroad. We have put over some big things during the past few months, but we are going to do bigger things in the near future.

"At the present moment we are planning certain things which will amaze and startle the film industry when we announce what they are."

Pavlowa Production Completed

The big Universal's eight reel feature, "The Dumb Girl of Portici," which is founded on Auber's famous opera "Masaniello," and adapted for the screen by Lois Weber, with Anna Pavlowa in the leading role of Fenella, the dumb girl, has been completed.

The last scenes in this production were taken last week, and the Russian dancer is now on her way to New York to prepare for her regular tour with her ballet. She should reach the metropolis by the latter part of the week and she will at once begin rehearsing her ballets and divertissements.

This picture will mark Pavlowa's screen debut and all those connected with the production are enthusiastic over the results obtained. The greater dancer herself says she is satisfied with the work, while Lois Weber and Phillips Smalley declare that Pavlowa is going to surprise the entire world when the picture is shown to the millions who will have the pleasure of seeing it.

The picture was just two months in the making, and during that time the directors were amazed at the great interest shown in her work by the incomparable dancer. Although some of the scenes had to be taken several times, the great dancer was

MME. PAVLOWA AS SHE WILL APPEAR IN "THE DUMB GIRL OF PORTICI"



FENELLA IS COMMANDED TO DANCE FOR THE DUKE AND THE RIOTERS

always ready and anxious to assist the directors in every way possible and evidenced as much interest as if she were staging one of her ballets.

The picture is now being "cut" and should reach New York in a couple of weeks, where it will be viewed by the Universal officials. The first exhibition will probably be held about the middle of October.

Dinner Party for Anna Pavlowa

A most pleasant dinner party was given by the Universal Company in compliment to Anna Pavlowa, Wednesday before last in the ballroom of the Alexandria Hotel, Los Angeles, at which Lois Weber, who has been in charge of directing the Pavlowa Universal feature, presided.

During the dinner Miss Weber introduced a number who responded with appropriate toasts, and included in this list were Henry McRea, Otis Turner, Mack Sennett, Henrietta Crosman and others. Immediately following the dinner the floor was cleared and Mlle. Pavlowa, accompanied by her dancing master, N. Clustine, surprised all by presenting the dance known as "The Invitation to the Dance." The remainder of the evening was spent in dancing and the event proved a very great success of the good fellowship idea where nothing was formal but the dress.

Included in the list of guests were Henry McRea, H. P. Caulfield, Otis Turner, Al Christie, William Worthington, W. C. Dowlan, Joseph DeGrasse, J. P. McGowan, Herbert Rawlinson, M. G. Jonas, Wallace Kerrigan, and their wives, Hobart Henley, Robert Ross, Adele Farrington, Laura Oakley, Marshall Stedman, Cleo Madison, and many others of the leading players of the Universal staff, Henrietta Crosman, Mack Sennett, Mabel Normand, D. W. Griffith, Fred Mace, Margaret Loveridge, Courteney Foote, Jean Darnell, Myrtle Stedman, Ruth Roland, Frank Elliott, Harry Hamm, Herbert Standing, and many others, in all nearly one hundred. Mlle. Pavlowa left for New York the latter part of last week.

Keystone Laughs Itself Into a New $100,000 Studio

Mack Sennett Buys a 4-Lot Plot for Administration Building Sites, the Structures of Steel and Concrete to Take the Place of Present Offices

Special to Motion Picture News

Los Angeles, Sept. 13.

THAT the Keystone Film Company is to have a new one hundred thousand dollar studio of fireproof construction became known when it was learned that Mack Sennett, managing director, had purchased a plot of ground consisting of four lots on Aaron street, which is the first north of the original Keystone studio, and just around the corner.

These four lots, which constitute the third quarter of the square, are to serve as sites for a new administration building, which will be built of concrete and steel, as soon as plans which are now being prepared are completed. This building will take the place of the present offices of the business and scenario departments, and will make it possible for the removal of the present buildings, thereby giving additional space that can be used in enlarging the recently completed mammoth stage.

Following the completion of the new administration building it is the intention of the company, according to plans now being perfected under the direction of Mr. Sennett, to replace all the other buildings of the company with modern ones of steel and concrete, with sufficient additional space for enlarging the laboratories, projecting rooms and the various shops and wardrobe department.

With this addition the Keystone studio will occupy three-quarters of a square of the block numbered from seventeen to eighteen hundred on the east side of Allesandro street, and all but one lot in the block across the street directly west. The added facilities will greatly aid the producing company by the much needed additional stage space, and make for the company one of the finest and best appointed studios of the West Coast film center.

While the plans are being prepared for the administration building, the bungalows which heretofore have occupied the recently purchased four lots are being razed and every preparation made for early beginning of work on the buildings.

J. C. Jessen.

Director Taylor Makes Record in Filming "Diamond"

He Handled 536 Supernumeraries in Fifty-Two Scenes in One Day—Possible Only Through Organization—Much Depends on the Technical Knowledge of the Cameraman

WILLIAM D. Taylor, director of the $20,000 prize photoplay, "The Diamond from the Sky" recently handled 536 supernumeraries through fifty-two scenes of picture-making in one day.

This performance is considered a record and is illustrative of the untiring energy and great directive genius of the man, also of the responsive organization with which he has surrounded himself.

"Organization is the key to 'big' picture production," Director Taylor commented at the end of the tremendous day's work. "If a director organizes well he will turn out good pictures. To do so, however, he must weigh well his subordinates and coworkers. The camera is a most important element and unless the director has the cooperation and confidence of his camera operator all will not go well.

"In Homer Scott, 'the man behind the lens' in the production of 'The Diamond from the Sky,' I believe there is invested more technique, more knowledge, more artistry and more care than in any of the wonderful cameramen with whom I have come in contact.

"Mr. Scott is abreast of every opportunity, full of ideas, and weighs every situation with regard to both actors and background, with the result that there is intense life in the countenances of the actors and the detail of the sets are brought out with a vividness not seen frequently enough in high class productions."

"It is well enough for a director to exert his skill and the actors their ability, but if the camera does not 'get' all it should the work of everyone is lost. There is no fear of that while Homer Scott turns the crank."

The group of assistants to Director Taylor has been given a touch of "militarism" by their superior, each having his regular position during the day's work, each is responsible for certain activities and each is required to report progress every hour.

The result is that the production of the prize photoplay has moved forward with a precision that would do credit to some foreign legion. The watchword is "organization" and the success of this big picture confirms the wisdom of its selection.

September 23 Set for Triangle Opening in New York

Initial Showings of the Pictures in Philadelphia and Chicago Are Fixed for a Week Later—Will Present 4 Plays Every Seven Days

DIRECTORS of the Triangle Film Corporation, which has been making great strides in its giant organization for exploiting the dramas of the Griffithville, Inceville and Keystone studios, met in New York Friday, September 10, and definitely decided on Thursday evening, September 23, as the date of opening for the first of their model theatres, the Knickerbocker, in New York City.

The openings at the Studebaker, Chicago, and the Chestnut Street Opera House in Philadelphia will probably be simultaneous a week later, that is, Thursday evening, September 30. William Furst reported to the directors that he had brought back the orchestral score of two of the plays, namely, "The Iron Strain" and "The Lamb." The rest of the music has been shipped and was due to reach New York Monday, September 13.

On account of the contracts that the corporation is making with exhibitors throughout the country, it has been decided to present four plays the first week as well as in the succeeding weeks. That was the original plan, but the desire of Messrs. Sennett and Hitchcock to run "My Valet" as a four reeler allowed only three plays, hence the change in plan.

Now the original plan has been resorted to: "My Valet," Raymond Hitchcock's medium, will be somewhat abbreviated, and a second Keystone will be added, namely, Harry Booker in the costume burlesque, "A Game Old Knight."

This makes the first entertainment consist of Dustin Farnum in "The Iron Strain," Douglas Fairbanks in "The Lamb," Raymond Hitchcock in "My Valet," and Harry Booker in the screaming farce, "A Game Old Knight."

The first "week," by the way, in the four model theatres will last ten days, and the second week will start Sunday matinee, October 3.

STRAND OPENING FOR "GLORY" ON 19TH

"Guarding Old Glory," F. O. Nielsen's big peace, preparedness and patriotic picture, will open at the Strand, September 19.

Kleine-Edison Releases for Next 2 Months Notable

Aims of the Producing Companies Indicated in the Quality of the Pictures Scheduled for October and November—On Sixth of Next Month the Edison Version of "Vanity Fair," with Mrs. Fiske, Will Be Put on the Market, Followed by "The Magic Skin," Edison, Kleine's "Green Cloak" and Other Important Multiples



MRS. FISKE AS SHE WILL BE SEEN IN THE KLEINE-EDISON FEATURE PRODUCTION OF THACKERAY'S "VANITY FAIR"

FOR its October and November programs the Kleine-Edison Feature Service announces a series of big multiples well in keeping with the reputation of both manufacturers and illustrative of the present aims of the new service.

October 6 marks the initial release for that month and the first of the Edison subjects to be handled through the Kleine offices. Needless to say the Edison Company has been particularly anxious that its first release should be thoroughly representative of its future plans and ideals. With this in mind Mrs. Fiske was engaged to portray her familiar role of Becky Sharp in Thackeray's immortal classic "Vanity Fair."

Aside from the immense advertising value of both Mrs. Fiske's name and the well known title of the novel, "Vanity Fair" will prove an especially attractive "buy" from an exhibitor's standpoint because of the elaborate campaign arranged for its exploitation.

All forms of advertising and publicity material will be utilized. The paper display is unusually handsome, having been prepared by one of the best known artists in New York. A wide variety of styles and sizes, all of it beautifully colored and given seven printings, is now ready, in addition to artistic posters of Mrs. Fiske. Newspaper advertising, press stories, electrotypes, prepared advertisements for exhibitors, window cards and a host of other publicity helps will be at the disposal of exhibitors for preliminary advertising.

Two Hundred in "Vanity Fair"

The cast includes more than two hundred people. The grand ball given by Lady Richardson, in Brussels, the night preceding the battle of Waterloo, which is interrupted by the appearance of a mud-bespattered courier who staggers into the great ballroom with news of Napoleon's attack, is a dramatic and spectacular bit of picture-making.

The entire Edison studio was used for the staging of this scene, an orchestra was engaged, over four hundred costumes provided, and the curio shops of Manhattan ransacked for furniture and hangings of the period.

On October 13 the Kleine-Edison Feature Service releases its second Edison. This is "The Magic Skin," a delightful romance founded on the story of that name. Booklovers the world over are familiar with the drama, tragedy and mysticism of the quaint French romance and will exult in the announcement that it is soon to be seen in film.

How the idealist, on his way to the river to commit suicide, stops at the antique shop where the dealer gives him the magic skin; how he uses that wonderful skin which grants him every wish and shrinks in proportion to the wish gratified, is a story as uncanny and weird as it is novel and interesting.

To portray the difficult role of the idealist and dreamer, Everett Butterfield, who is now playing the leading juvenile part in "The Last Laugh" at the Thirty-ninth street theatre, was engaged. The leading feminine role is taken by Mabel Trunelle.

"The Green Cloak," on Oct. 20

On October 20 George Kleine's "The Green Cloak," featuring Irene Fenwick, will engage the attention of theatres handling the Kleine-Edison program.

"The Green Cloak" is one of Owen Davis' best stories and affords Miss Fenwick an opportunity of which she was quick to avail herself; viz, to appear in the role of a real tragedienne. As usual, an all-star cast including Richie Ling, presents the story.

The November program covers two Kleine features and one Edison. "The Politicians," that inimitable stage farce by Aaron Hoffman, has been filmed with those funny comedians, Bickel and Watson, in the title role. If these laugh-makers were funny in "The Fixer" they are doubly funny in "The Politicians."

It is a farce of many ludicrous situations, the central theme of the story pivoting on the adventure of two typical New York ward-healers who, by happy chance, are thrown into power in a small, conservative, stifly-Republican New England village. From this situation many laughs are produced.

"The Politicians" marks the second appearance in film of Bickel and Watson.

The offering for November 10 will be Edison's "The Purple Dawn," by Mary Rider. This is essentially a heart interest story containing many extraordinary views of the New York Ghetto, featuring that popular favorite, Viola Dana. "The Purple Dawn" possesses many powerful scenes and plays close to the heart strings from title to tail-piece. It is an earthly story, very human and very understandable.

"Sentimental Lady" in November

"The Sentimental Lady," a Kleine five-reel production featuring Irene Fenwick, is scheduled for release November 17. Owen Davis and Henry K. Webster are joint authors of "The Sentimental Lady," the theme of which is less dramatic but no less interesting than "The Green Cloak."

The story has to do with the controlling interest of a great gas company. Miss Fenwick plays the familiar role of the wealthy orphan girl who holds the necessary balance of the stock and who is quite sentimental in matters of old-fashioned business honesty. "The Sentimental Lady" was Miss Fenwick's last picture made prior to her road tour with "The Song of Songs."

The Kleine-Edison September program is meeting with unsurpassed success. George Kleine's "The Woman Next Door," release of September 1, is the subject of much praise on the part of the exhibitors, many of whom have played to capacity business and are booking return dates. "The Money Master," Kleine

release of September 8, threatens to smash booking records because of its well known story and remarkable cast. This production features Frank Sheridan, Fania Marinoff, Paul McAllister, Anne Meredith, Sam Reed, Malcolm Duncan and Calvin Thomas. "The Fixer," Kleine release of September 15, featuring Bickel and Watson, bids fair to establish a new standard for comedies. Such well known players as Snitz Edwards, Ben L. Taggart, Ruby Hoffman and John Nicholson are in the cast.

FIFE AND TERWILLIGER GET CREDIT

In a recent review of a Lubin picture, "Phantom Happiness," the credit for the scenario belongs to Shannon Fife and the directorship to George Terwilliger.

Fire Drill Is Plan for Rolfe-Metro Studio Employees

Ex-Fire Chief Croker Makes Inspection of the Plant and Pronounces It in Excellent Condition—He Only Suggested Minor Changes in General Fire Prevention Scheme

PROMPTED by the disastrous fire that swept through the Famous Players studios last Saturday night, Maxwell Karger, general manager of the Rolfe-Metro studios at 3 West Sixty-first street, New York City, announced that, following plans already well under way looking toward minimizing the fire hazard in the big plant over which he has charge, he had called in Edward Croker, ex-chief of the New York Fire Department, and a recognized authority on fire prevention, to make an expert inspection of the premises.

Former Chief Croker was authorized to conduct a thorough personal investigation of the studio and offices and make any arrangements, regardless of expense, which he deemed essential to protect the lives of the employees and the property of the company.

While Mr. Croker found that the Rolfe-Metro folks had installed every known device for fire prevention, he suggested some minor changes in the general prevention scheme and insisted on the company adopting a fire drill, which will be enacted daily hereafter. Without warning, an alarm will be set off every day, and directors, actors, actresses, motion picture machine operators, supernumeraries and attendants in the studios will be obliged to immediately "drop" everything and anything they are doing and "fall in" for the fire drill that files them with all expedition possible to the street.

"In calling on the services of Ex-Chief Croker," said Mr. Karger, "we are only following out a plan we have had in contemplation for some time. We had scrupulously observed every regulation which the New York Fire Department required, but still we felt that we were not entirely satisfied. The film business, like all other business, requires that no precaution should be omitted to minimize the fire hazard.

"Several months ago we had an expert go over our plant and recommend alterations and changes to this end, all of which we made, but nevertheless we had been thinking for some time of calling in Former Chief Croker and his fire prevention bureau with a view to perfecting the previous expert's investigations.

"Mr. Croker was good enough to say that he had never been in a motion picture studio where the danger of fire was so slight as in the Rolfe-Metro plant. In fact, he found it necessary to recommend only some very unimportant changes in the arrangement of the studio.

"The most important recommendation which he made was the fire drill, and every member of the Rolfe-Metro staff will be carefully coached as to fire exits and will be given a frequent opportunity to show that they know exactly what to do when a fire alarm is turned in.

"Fire drills will occur every day or two and every director, actor, actress, cameraman and the regular studio staff will march to the exit previously assigned for the workers in the particular section of the studio where they are engaged.

"Ex-Chief Croker will be on hand with members of his fire prevention organization and no warning whatever will be given before the alarm is rung.

"By this means we hope to make the Rolfe Photoplays, Inc., studios a model of fire prevention."

Philadelphia Activity Unchecked by Hot Weather

"An American Gentleman" Is First Release of Liberty Motion Picture Company—"For Five Thousand a Year," Five Reels, Featuring Louise Huff, Under Production

Special to MOTION PICTURE NEWS

Philadelphia, Sept. 15.

THE Liberty Motion Picture Company, whose offices and studios are at 20 E. Herman street, Germantown, is a busy place these days. The company has been thoroughly reorganized. Philadelphia people with ample capital have become interested, and a future of great prosperity seems in store for all concerned. The Liberty, which makes a specialty of developing and printing films for the open market, is also producing feature photoplays.

The first of its pictures ready for release is "An American Gentleman" from the play of the same name by William Bonelli, who was leading man with Rose Stahl. Mr. Bonelli has the lead in the picture, which is a five reel production. John Gorman, well known as a producer of Western pictures directed this subject.

Mr. Bonelli is assisted in its presentation by such well known photoplayers as Charles C. Graham, Wilbur Hudson, Virginia Fairfax, Douglas Sibole, Geo. W. Middleton and a company of about fifty others.

"An American Gentleman" is a strong drama of gypsy life, and as a stage play was a pronounced financial success. The picturized version gives latitude for much greater efforts and the result is a story full of splendid situations and many thrilling incidents, all held together by an absorbing heart narrative. "An American Gentleman" will be released by the Liberty Motion Picture Company on September 15.

Another production of the Liberty studios now in work, is the Mary Mannering success, "The Struggle."

Still another five reeler is just being started. This scenario is from the pen of Edwin B. Tilton, ex-Lubin director, who will also direct the picture, which he has named "For Five Thousand a Year." Mr. Tilton will have as his leading woman Louise Huff, former Lubin star, but more recently with Universal, where she played ingenue lead in the "Sphinx," in which Effie Shannon and Herbert Kelcey figured.

Other well-known actors with Liberty are Louis Mortelle and Edwin Lorenz. In this picture not only the large inside studios of the Liberty will be utilized, but also the new outside studios which has just been added to the resources of the plant.

A new and complete lighting system, the bets to be had, has also been installed, enabling work to go on night and day if necessary.

A further benefit to those using the Liberty plant is the large farm of two hundred acres situated about twenty-five miles from the studio, in the picturesque and historic neighborhood of Norristown. Here every kind of background that a fine feature would require will be found available.

IRENE PAGE SOLOMON.



SIGNE AUEN IN HER WEST COAST BATHING COSTUME. SHE APPEARS IN TRIANGLE PRODUCTIONS, BEGINNING WITH "THE LAMB"

EDGAR LEWIS TAKES CHARGE OF FEATURES IN LUBIN PLANT

Edgar Lewis left New York, Saturday, September 13, accompanied by his staff of assistants, cameramen, film cutters, property men, carpenters, wardrobe women and a number of players, to take charge of the features in the big Lubin plant at Philadelphia.

Theatre Owners: Keep Step With Tomorrow!

By Samuel M. Field, Secretary Mutual Film Corporation

Opportunities for the Live-Wire Exhibitor Are Unlimited—The Man Who Is Not Contented with a "Steady Business" and Branches Out in an Enterprising Way Is Bound to Be Successful—Story of the Motion Picture Theatre Owner Who Would Not Stand Still in His Town

ARE you running a 500-seat house in a 1,000-seat territory? A lot of motion picture exhibitors are guilty of just that mistake. You may wonder how it would be possible for you to get a bigger house. There is a way. If you have succeeded in a small way there is a way to do it big. The success of today does not insure success for tomorrow unless you keep step with tomorrow.

The Mutual Film Corporation is interested in seeing every exhibitor who pins his faith to the new, better, stronger Mutual program make the most of his opportunities for success.

You are familiar with the experience of business men in other lines. You have seen the man with the little cigar stand or the little restaurant, long contended with what he called a "steady business" finally put out of business by some enterprising chap who dashed in with a shop that was really designed to serve the needs of the community. The point is that the stranger, being a stranger, came in and saw things with an eye unclouded by familiarity with conditions. He saw the possibilities all fresh and new, not like the man who had walked down the street every morning for years and opened up his little shop to handle every day's business in just the same old way. The same thing is happening in the motion picture business every day.

Just as President Freuler remarked in his "message" last week this motion picture business is a rapid-fire business. You have got to grade off the business right as opportunity offers. Every day is a new deal, with new possibilities fresh every morning.

Laying a Film Egg Every Day

Arthur Brisbane, the great New York editor, once said that the newspaper man was like a hen "because he has to lay a perfectly new egg every day."

That is to a considerable degree true of the motion picture exhibitor. You have to stay fresh and young in the game. It means keeping alive. Now no amount of push and effort and advertising and publicity and fine pictures are going to help your business if you haven't the business capacity to handle it. In the exhibition business it means having a show worth seeing and enough seats to handle the people when they want to see it. Patrons are quick to learn and pay attention to the capacity of a house.

How often do they say as they get to coffee at the family dinner table, "There's a swell picture at the Empress tonight." And then somebody breaks in with "Yes, but we'll have to stand up outside until the 10 o'clock show."

That means that the Empress will lose its business to some other house and probably it also means that somebody with an eye to the main chance will build and give the Empress a hot line of competition right across the street.

Now, as I said in the beginning, there is no reason why an exhibitor confronted with these conditions cannot have a bigger, better theatre and take his rightful share of the business that he has built. It is of his creation and it is up to him to build the machinery to take care of it and take in the profits at the box office.

We will take the case of Bill Jones—which isn't his name at all—who operates a motion picture house with a great deal of success in a certain midwestern city. Bill Jones had a lease on a house with 450 seats. He was doing pretty good business and as the word went "didn't have to worry none."

But Bill got uneasy. He heard rumors that this fellow and that was talking about putting a big house in the district to make a big splash and go out after all the business. This worried Bill considerably, because he knew conditions well enough to realize that a little competition could do him a lot of harm. He felt his program was all right and he knew he could push his advertising and publicity stunts and get more business, but in his little house he could not handle much more.

Seeks Help Where Money Is

One day a bright light broke in on him. Why not build that big new house himself? Of course he hesitated some over that. He had been doing fairly well, but he hadn't accumulated enough money to finance a big house at all. How was he to do it. He felt sure he could handle it if he only had it.

The neighborhood bank occupied his attention for a while. The bank had money. Money was what he needed. He knew that other business men borrowed money on their business.

One day he got bold enough to approach the head of the bank—one of the regular patrons of Bill's theatre, by the way.

"I've been doing pretty well, so far," he explained. "But I see a chance to do better with a better house. And if I don't do it pretty soon somebody is going to beat me to it. I was wondering if there was anyway you could help me get a better house, one that I could handle the business in? I don't exactly like to go in debt, but I'm pretty sure I can make it pay out."

The banker, with considerable money that was "willing to work" on his hands, saw opportunity. He reflected that in the last few years he had always noticed a pretty fair run of business at Bill Jones' theatre, and recalled that he had often wondered just how strong this motion picture business was. Also he knew from his close personal knowledge of the bank's affairs that Bill Jones had a modest but healthy account. He encouraged the motion picture man to bring his books. The showing that was made there resulted in the bank's management of a deal that gave Bill Jones his new house, The Empire, three months later.

The Empire is a regular theatre and it seats 1,200 people. Bill Jones is doing business there with a wide smile and a wonderful consumption of ticket rolls.

The formula is very simple. There is nothing hard to understand about getting credit. The bank financed the deal and took Bill Jones' paper because he had demonstrated his ability to run a picture house and make a profit. He had done it with a small house. His business demanded expansion. The bank came in for its normal function of financing business expansion. The bank stood no chance to lose. In the first place it knew Bill Jones for a careful, successful exhibitor. His books and his history proved the worth of the business. It was a certainty he would pay out. But failing that, he had convinced the banker that the business was there. This being true, since the bank held mortgages on the new house as security, it was another certainty that if Bill Jones failed to deliver somebody would be found who could deliver with that property—since it was established that there was an actual demand for that theatre and its service.

Grasps Opportunity

That gave Bill Jones his opportunity. Now he has a big paying house, a long term lease on the site and is rapidly acquiring ownership of the building.

There are a dozen ways such situation as his may be worked out. Often an exhibitor looking around for room to grow into can find a real estate owner with idle property eager to improve it with a chance of increased earnings. As, for instance, in a case I know of where an exhibitor with just enough money to pay a year's rent got a house built for him and put up the rent in advance by way of encouraging the owner.

In another case an exhibitor leased the bare ground for a long term, borrowed money on his lease and put up a theatre. Another exhibitor had enough money to buy the ground he needed. By loans on his ground and the new building he was able to borrow enough to put it up. In yet another case an exhibitor was given a deed to the land by the owner. The exhibitor mortgaged the land for the cost of the theatre building. Then he deeded the land back to the owner, subject, of course, to the mortgage. Then the owner of the land gave a bond for the deed subject to payment of the price of the land and the cost.

Really it all goes back to the question of whether or not the exhibitor has demonstrated his ability to conduct a show

properly and to make it pay a profit. If he has done that he can get more credit, I believe, than a man doing the same volume of business in any other line.

The country is full of money looking for a place to work. This is one of the results of the war.

The motion picture business is the only big important thing that has not suffered through war and trade conditions. Other lines of trade and industry have been halted, or at least delayed in the natural process of expansion and these lines have not absorbed the available capital.

The Mutual has a great program now. It has grown with the demands of the public and the needs of the exhibitor. It will continue to grow and to keep pace with the growth of the industry. Look for the bigger things to come.

THANHOUSER NARROWLY ESCAPES DEATH IN ACCIDENT

Edwin Thanhouser, president of the Thanhouser Film Corporation, had a narrow escape from death September 5, when his chauffeur, turning sharply aside to avoid collision with a passing automobile, drove the front wheels of his machine over a steep embankment overlooking the Hudson River. A steel cable, running parallel with the edge of the road, but about a foot out in the air caught the Thanhouser machine and held it back from a sixty-foot drop.

With Mr. Thanhouser at the time were Mrs. Thanhouser and their son and daughter, Lloyd and Marie.

GERAGHTY, WELL KNOWN NEWSPAPER MAN, JOINS METRO PUBLICITY STAFF

Tom J. Geraghty, one of the best known of New York newspaper men, has joined the publicity staff of Metro Pictures. Mr. Geraghty's experience should make him a valuable addition to the Metro forces; he has spent six years on the staff of the New York "Herald," and has also been connected with the New York "Press" and the New York "American."

Employes' Faith Pulled Balboa Through Hard Times

Horkheimer Attributes Success of His Company to Steadfastness of Five Executive Heads and Other Members of Staff, Who Stuck to Posts in Dark Hours of Its Affairs

FIVE employees who joined H. M. Horkheimer two years ago and formed the nucleus of his original organization when he opened the Balboa studio in Long Beach, Cal., are given credit by their employer for the major part of his success in the motion picture industry to date. They are: William Beckway, chief cameraman; Robert Brotherton, head chemist; John Wyse, stage manager; May Brotherton, superintendent of the assembly department, and Norman Manning, business manager.



THE NUCLEUS OF BALBOA'S ORIGINAL ORGANIZATION—NORMAN MANNING, BUS. MGR.; MAY BROTHERTON, ASSEMBLY SUPT.; W. BECKWAY, CHIEF CAMERAMAN; H. M. HORKHEIMER, PRES. AND GEN'L MGR.; ROBERT BROTHERTON, CHIEF CHEMIST; JOHN WYSE, STAGE MGR.

Today, the Balboa Amusement Producing Company has a weekly capacity of 20,000 feet of negative film. But for the loyalty and splendid support that these people gave him, Mr. Horkheimer says there would be a different story to tell.

As an evidence of their faith in him, when the clouds were blackest, some of these department heads even loaned their employer money of their hard-earned savings, despite the fact that he was in arrears on salaries to them.

After having met financial reverses in the theatrical business, although he scored a distinct artistic success as a producer, H. M. Horkheimer decided back in 1912 to make a venture into the cinema world. At the time he did not know what a motion picture camera looked like. Taking stock of his resources, he could count just about $7,000.

Most of the initial Balboa force came from the Selig plant. And these five people are still with Mr. Horkheimer. There were many times during the first year of Balboa's operations when any one who had less than heroic faith would have been tempted to fall away. There was even one time when Mr. Horkheimer owed his workers $11,000 dollars, yet they stood by him. What is more, they refused to desert him when offered more money to join other companies.

They stuck and finally the clouds dispersed. The market turned in favor of Balboa, so that Mr. Horkheimer could pay every cent he owed. He discharged a part of his obligation to the faithful ones, insofar as that is possible.

As soon as it is feasible, they will be rewarded with a working interest in the business which they have contributed so much to build up by their whole-hearted interest and unselfish devotion.

Besides the five already named, there are on Balboa's roster today more than forty people who have been with the company in its various departments the greater part of the two years since it began.

At the Balboa studio, these men and women are all on the roll of honor. The names on the list, in addition to the five already mentioned, are: Bertram Bracken, Joe Brotherton, Jackie Saunders, Henry Stanley, Mollie McConnell, Frank Erlanger, Daniel Gilfether, Charles Dudley, Fred Whitman, Gordon Sackville, Bruce Randall, Harry Harvey, Bruce Smith, Sherwood MacDonald, Roland Groom, William Reed, Frank Kearns, William Kearns, Gene Kearns, James Loy, Guy Ward, Mrs. B. Ahrens, Grace Scott, Nettie Clark, Edgar Moore, R. R. Rockett, Irma Mendenhall, Richard Johnson, Roy Freichett, D. Willey, John Cunnard, Percy Dewey, George Crane, Marguerite Nichols and Madeleine Pardee.

Boost Meeting for Keystone Exhibitors on 19th

Local No. 1 in Pittsburgh Issues Appeal for Wide Attendance of Film Men, Whether Members of the Organization or Not—Herrington Will Address the Gathering

Special to MOTION PICTURE NEWS

Pittsburgh, Pa., Sept. 15.

SEPTEMBER 19 has been selected as the date for the meeting of Local No. 1, Motion Picture Exhibitors League of Pennsylvania. A circular letter has been sent to all exhibitors in the state telling them of the meeting and is self-explanatory. The letter follows:

"To exhibitors in general and all those interested in the film business, including exhibitors not members of the organization as well as those who are members, film exchange men or managers and supply dealers:

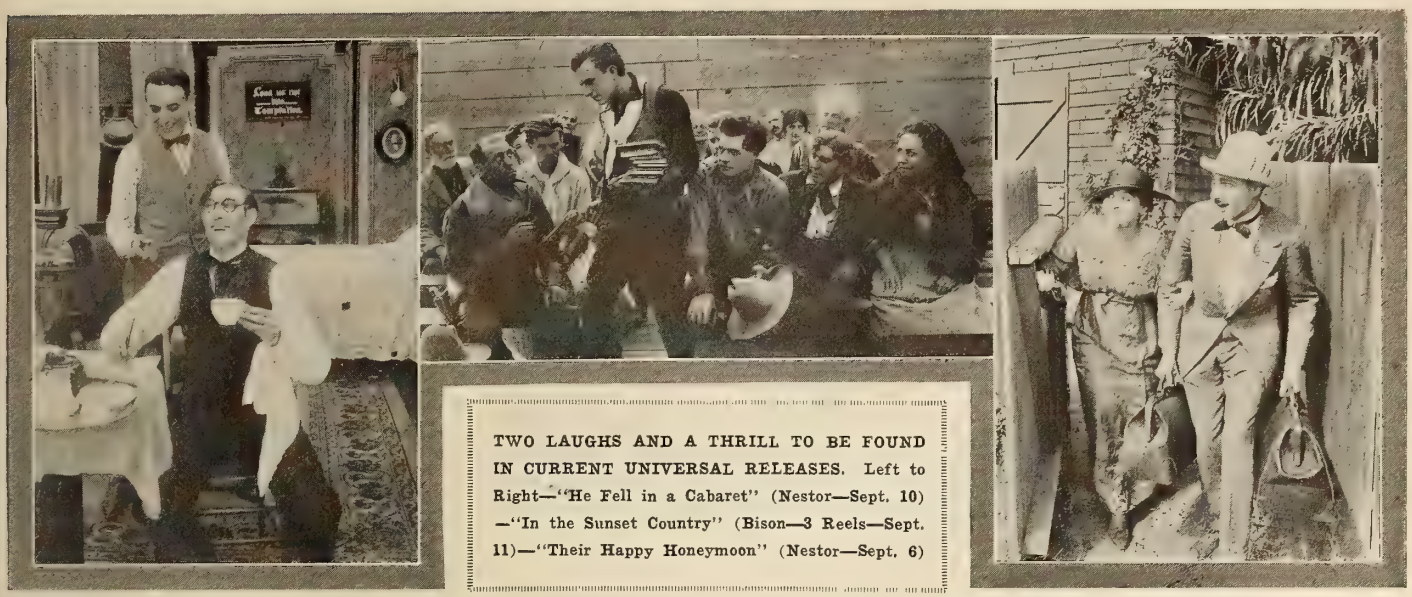
"A mass meeting will be held in the Olympic theatre, 318 Fifth avenue, Pittsburgh, Pa., on Sunday, September 19, at 2:30 P. M.

"Questions of the most vital importance to the motion picture interests will be brought up for your consideration and everyone in the business should make a special effort to be present.

"The meeting will be held under the auspices of Local No. 1, M. P. E. League of Pennsylvania and many able speakers will be present to address them, including National President F. J. Herrington and others.

"'Make arrangements to be on hand early,' is President Herrington's appeal. 'Let us have you with us and get closer together. We are too much divided and the time was never more opportune or appropriate to get together for our own good. United we are a power, otherwise we are a failure.

"'If you find it is impossible to attend personally, delegate your manager. Let us have a booster meeting and do something for ourselves.'"



TWO LAUGHS AND A THRILL TO BE FOUND IN CURRENT UNIVERSAL RELEASES. Left to Right—"He Fell in a Cabaret" (Nestor—Sept. 10)—"In the Sunset Country" (Bison—3 Reels—Sept. 11)—"Their Happy Honeymoon" (Nestor—Sept. 6)

MOROSCO MAKES ADDITIONS TO STUDIO

The steady expansion in the facilities of the Oliver Morosco studio continues, owing to the growth of the productions. The big Council Street enclosure for the outdoor stages has been extended through to First street, giving a depth of a full block and increasing the area to over 120,000 square feet.

An extension of the big concrete wing forming the north wall of the glass-roofed stage is expected to be under way shortly, and this will provide the additional quarters for directors' offices and dressing rooms now in demand.



NEW ADDITIONS TO STAGE OF MOROSCO STUDIOS

When the studio was built the architects took pains to anticipate what at the time was thought to be any possible growth for the next ten years, but the activity has unexpectedly increased by such leaps and bounds that now at the beginning of the second year there is already an imperative cry for more room.

The studio is now in use for the production of "The Yankee Girl," starring Blanche Ring in her original role which was so successful on the stage.

Mutual Recovers 200,000 Feet from Film Thieves

Several Thousand Posters Also Part of the Loot Taken by Three Men Arrested in New York and Newark—Company Will Wage War on "Pirates"

THE Mutual Film Corporation has declared war on the "film pirates."

A national campaign against the theft and the "duping" of films has been started. The reports of special investigators for the Mutual have uncovered a wholesale organization for the theft and sale of films from the Mutual exchanges.

Three men have been arrested in New York and Newark. Warrants have been issued for a number of others and daily facts are coming to light to warrant the prosecution of many more.

In a series of raids in Newark a total of 200,000 feet of valuable film has been recovered within the week. Several thousand posters for the advertising of the film were also found hidden in a rooming house in quarters rented by one of the men arrested.

The executive offices of the Mutual Film Corporation have issued a letter to exhibitors in Greater New York district calling on them for co-operation in the apprehension of the film thieves and pointing out the injury done by the thieves to the exhibitors' business by making unfair competition by use of stolen film possible.

"All the film companies have been victims of the same sort of thieving operations and the Mutual anticipates their co-operation in this war on the crooks," said J. C. Graham, assistant to the president.

"The loss annually to the film companies through these crooks must total an enormous figure. It has run to a very high figure in New York for the Mutual alone. We cannot reach an accurate estimate of the number of reels or the total amount that has been stolen. Some of the work has been done so cleverly that it is doubtful if it all will be uncovered.

"This much we know—there will be no more of it. The Mutual will prosecute to the ultimate bitter end and fight to put every film thief that it gets a hand on in prison."

The general direction of the New York campaign against the film pirates is being directed by Arthur F. Beck, manager of the Twenty-third street branch of the Mutual Film Corporation.

Selig Park a Huge Arena for Civil and Social Bodies

Organizations of All Kinds Use the Jungle Zoo for Meetings—12,000 People in Attendance on Labor Day—Other Big Gatherings Scheduled as Near Events

Special to MOTION PICTURE NEWS

Los Angeles, Sept. 13.

THE Selig Jungle-Zoo is becoming a most popular gathering place for organizations of all kinds. The most recent was that of the members of the various labor organizations of Los Angeles and vicinity on Labor Day.

It is estimated that were twelve thousand in attendance at this, and besides the two hours' program of animal vaudeville put on under the direction of John Robinson, there was a number of other events including a baby parade and contest, led by the Selig Stork carrying a baby suspended from its bill in the usual manner. This feature was photographed by the Hearst-Selig camera and judging from the noise, it is estimated a million babies were taking part, in fact, the sounds caused a riot of roars from the hundreds of animal cages.

Governor Hiram Johnson, of California, was the speaker of the day, and discussed California and national conditions. In the near future there will be a number of other big gatherings at the Selig Zoo. The list for the immediate future includes Mexican-Indian Day on September 16, when ex-President William Howard Taft will be the speaker; on the nineteenth will be a gathering of Italian Red Cross relief society members; on the twenty-fourth Spanish-American war veterans, and the twenty-sixth Swedish-Danish and Scandinavian societies of California. All of these will be big gatherings.

First 3 Companies for Kellermann Film in Jamaica

Voyage Made Exciting by Woes of Couple Who Couldn't Get Married and Fears of Pet Dog, Without Sausage Aspirations, Getting Locked in Vessel's Butcher Shop



THE KELLERMANN-BRENON PARTY DISEMBARKING AT JAMAICA, WITH A VIEW OF THE COMPANY ON BOARD THE S. S. CARILLO, EN ROUTE TO THE ANTILLES

SINCE the arrival of Director Herbert Brenon and his company at the Island of Jamaica, British West Indies, to make the William Fox picture starring Annette Kellermann, the tropical island has gone completely mad over motion pictures. The steamer Carillo, which carried the first of the three companies, docked at Kingston, Jamaica, on August 29.

From the very start of the steamer from New York, there were exciting incidents, as just as the vessel was passing off the line two girl stowaways, who were determined to accompany the party, were found hidden on the boat. When they were discovered one leaped overboard and swam to the shore. The other swam after her. It appeared that they were disappointed applicants for positions as diving girls in support of Miss Kellermann.

There were also on board members of the company, two disappointed candidates for the matrimonial stakes, who indulged in a romantic party. They were Earl Carroll and Mlle. Marcel Hontapat. Mr. Carroll had to remain behind in New York as twenty-four hours before the ship sailed, he and his fiancee visited a Catholic priest who was unable to marry them for twenty-four hours, so that their romance was blighted.

After the ship got to sea Miss Kellermann discovered that according to the rules of the ship her pet dog would have to be confined in the butcher shop. On the second day out one of the assistant camera men, Francis Herndell had his foot badly crushed by a falling camera. On this day all the male members of the company appeared in Palm Beach suits, no two of which were alike and Director Brenon, who is the author of the production, as well as the director, read Miss Kellermann his full manuscript. Athletic contests were organized and everybody was busy writing letters. Several hundred feet of film were also made.

Mr. Brenon's first act on arriving at the island was to establish an office and engage stenographers to assist those that he took down with him. On the day after their arrival Dr. Lockett, the health officer of Kingston, made a physical examination of each member of the company, and reported them all in splendid health. He recommended, however, three grain capsules of quinine for everybody every morning. Assistant Harry Lee had five hundred capsules made up.

Prominent Jamaicans are giving Mr. Brenon every assistance in their power. An abandoned motion picture theatre on King street is being fitted up as a studio, and the under-water city and the oriental palaces and streets have been finished, and work began two days after the company landed.

PATHE'S "HEINIE AND LOUIE" COMEDIES GOING WELL

The "Starlight" comedies, "Heinie and Louie," have won their way with the exhibitors, and assumed an important position on the Pathé program. The idea of having two leading characters, both of them men, is certainly novel, and was the conception of Mr. Mittenthal, of the Mittenthal Film Company, makers of the comedies.



JAMES AUBREY

James Aubrey, who plays the part of "Heinie," was born in England, and came from the London Music Hall to this country. He toured the United States playing "A Night in an English Music Hall," a popular vaudeville sketch. In this sketch he played all the principal vaudeville theatres in America. Mr. Aubrey comes of a well-known English pantomime family, which explains to some degree his adaptability to screen work.

Walter Kendig, the "Louie" of the comedies, was born and brought up in Philadelphia. He put in three years in the Lubin stock company, and then came to New York, where he was engaged to play the younger brother with William Farnum in "The Gilded Fool." Through his fine work in that production he was secured by Mr. Mittenthal to play with Aubrey in the Starlight comedies.



WALTER KENDIG

Pathé exchange managers report an increasing business on the "Heinie and Louie" comedies, which, after all, is the best proof that they are good and meet with popular approval.

WILLIAM COLLIER JOINS RANKS OF TRIANGLE STARS

The engagement Saturday of William Collier as a Triangle star by Messrs. Kessel and Baumann is one of the most important film events of the week. Mr. Collier will start November 1 for Mack Sennett's Keystone Studio where he will work for the Triangle under a two-year contract. He will carry with him the scripts of the principal plays in which he has achieved success as the foremost light comedian of the American stage. In his support will appear all the important funmakers of Keystone as well as several specially engaged distinguished actors from the "legitimate" stage.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 220 West Forty-second Street, New York City

OHIO EXHIBITOR ISSUES HOUSE ORGAN COMBINING BEAUTY WITH "PUNCH"

ONE of the most informing and artistic house organs ever received by MOTION PICTURE NEWS from an exhibitor is "The Majestic Monthly," issued by the Majestic theatre, Columbus, Ohio. In fact, it marks a new era in the publication of theatre organs in this country, because it combines to a remarkable degree excellence and beauty of arrangement with just the kind of information the picture-goer wants.

Consider how the publisher of this organ has utilized the space in his 24 good-sized pages (9½ x 6⅝). First, he has used a dignified cover in two colors, with a neat design of organ pipes as a background for the name of the publication (top), the letter "M" in white on red (center), and an excellent reproduction of a scene from "The Blindness of Virtue" (lower half of the cover). The second page contains nothing but a list of coming Paramount attractions—simply the names of stars and productions, but no dates. Then follow pages, all of them made up in two columns with the modern typographical ideas evident throughout, on the following subjects: Editorial, Just About Ourselves, Musings of the Office Boy, Verse and Veracity. Pages 7, 8 and 9 are occupied with notices of three pictures, one notice to a page and each illustrated. Then on page 10 begins the arrangement of material shown in the accompanying cut, viz., on the left hand page, general information about the picture world, or the Majestic theatre; on the right hand page, the illustrated synopsis. In all there are descriptions of twelve current and coming releases. The picture-goer finds in addition to these, cleverly written stuff under the heads: Paramount Points. V-L-S-E—What the New Corporation Is, In Studio and Home, and Among the Players. Page 23 tells the patron the hours of the afternoon and night when shows begin. On the back cover is found a well displayed announcement of "Carmen."

The whole appearance of "The Majestic Monthly" is one of dignity, refinement and force. Among the many tips exhibitors may take from it are these:

Not to overcrowd your pages; put the dates of pictures in footlines after the synopsis, as shown in the reproduction of two pages from "The Majestic Monthly" accompanying this article (this will avoid making your house organ too much of a calendar); give your readers short, brightly-written gossip about screen stars who will be seen at your theatre (publicity matter sent out by various manufacturers will help you here). Finally, tell your patrons exactly what hour each show will begin. The Majestic's hours are these: Afternoon, 1, 2:45 and 4:30; night, 6:15, 8 and 9:30. This is an excellent arrangement, especially with regard to the night shows. Too many exhibitors make the mistake of beginning one of their night shows at 7:30, when they should begin it nearer the regular theatrical hour, say 8 or a few minutes after.

"SHOWMAN'S ADVERTISING BOOK" CONTAINS VALUABLE HINTS

Busy exhibitors who are looking for a guide to the complete art of picture advertising will find many valuable hints in a book written by Low Warren, acting editor of the "Kinematograph Weekly," and recently published by the "Kinematograph Weekly," London, entitled "The Showman's Advertising Book." Though this volume was issued especially for the English exhibitor, its material is of wide enough range to interest Americans. Exhibitors in this country will discover that their British brethren are facing many of the difficulties familiar to themselves. The problem of advertising a picture, furthermore, is the same the world over, and there are just as many pitfalls for the unwary American as for the unwary Englishman. Many of these pitfalls, such as lurid and inartistic posters, misleading statements in house organs and heralds, and cheapness in general, this book points out effectively. It also goes into a thorough discussion of just what relation successful advertising has to the motion picture business, how to arouse curiosity in the reader of advertising, the importance of the poster, the value of street and newspaper advertising, using the theatre itself as an advertisement, the use of lantern slides, different methods of securing results from outside lighting and electric signs on the theatre front, and the mapping out of a

A HOUSE ORGAN NOTABLE—THE MAJESTIC MONTHLY, COLUMBUS, OHIO



16 THE MAJESTIC MONTHLY

IN STUDIO and HOME

MYRTLE GONZALEZ, whom we are seeing this month in "The Chalice of Courage," is the leading woman of the western Vitagraph company. She is blessed with happiness and vivacity and a generous supply of beauty. She has done some splendid work for this company. She dresses her parts well and acts them with earnestness and charm.

Cyril Maude, the noted English actor, who has done such famous impersonations as his David Garrick and his Grumpy, made his debut in this country. It was in East Lynne, at Denver, Colo., in which he took the part of the servant. He returned to England, appeared at the Criterion in London and registered an immediate hit.

Blanche Sweet, of the Lasky, is an artist who takes her work very seriously. She has seemed to be perfectly at home in the films from her first introduction. She had grace and bearing and intelligence from the very first. Part of that grace came from the fact that she was one of the favored proteges of Gertrude Hoffman, the noted classic dancer. The breeding and elegance of Miss Sweet is inescapable. Then, her intelligence has grown with careful study. It is a saying at Hollywood, Cal., that she is wedded to her books. Recently (in "The Secret Orchard") she had a part that required some study in psychology. This she pursued at odd times at the public library of the town, and her delineation profited by this studious care.

Edna Mayo, of the Essanay, is always well dressed. For that reason a fashion article by her in the Movie Pictorial seems quite appropriate. She points out an interesting fact when she says that she has a red dress of each peculiar shade that it always takes white in the pictures. "The camera is relentless," she says. "It is astonishing how conspicuous feet appear on the screen. I have observed buttonless shoes and runover heels that showed up sickeningly. It may be remarked in passing that the short-vamped shoe, so long in theatrical favor, has given way to the current vogue for the slender aristocratic shoe."

Recently Fannie Ward was going to sail for Europe on the St. Paul. But when she got to the vessel she discovered that she had forgotten her transports and was forced to postpone her departure. The boat was bound for Liverpool carrying a number of distinguished Americans.

We anticipate something remarkable in the "Carmen" pictures, in which we will have Geraldine Farrar before long. In preparing for this week a real cigaret factory was used; a bull fight was actually staged in the Los Angeles stadium, where 20,000 people saw Miss Farrar as Carmen and Pedro de Cordoba as Escamillo. A special square was built to represent accurately a scene in Seville and was made so substantially that it will be retained at the Lasky studios. Her personal manager, Monte Gest, is very enthusiastic about her work in films. "Her very soul has been laid bare in some of the emotional scenes," he says. "In fact, I think I may say that Miss Farrar has practically X-rayed her soul before the camera." This was to be expected of her who is one of the finest actresses on the operatic stage.

William Duncan, who works with Miss Gonsales, was with the Selig company for three years and a half, but he is now with another part of the V. L. S. E. He is a repertory actor of seasoned character; is versile and always qualifies in the rough and ready parts of outdoor drama. And yet he can wear a dress suit as easily as any Beau Brummel.

Mary Pickford does practically all of her personal correspondence on a little correspondents' typewriter—the "little" applies to the machine as well as the writer. She is not a perfect typist, mechanically, but she has a very of expressing herself quite succinctly and with a good deal of grace. Her letter to the winner of the recent Baby Camp contest was an example.

Laura Hope Crews is in the all-star legitimate cast of "The New Henrietta," with W. H. Crane, Thomas Ross, Marilyn Arbuckle and Mabel Taliaferro.

THE MAJESTIC MONTHLY

CHARLOTTE WALKER AND THOMAS MEIGHAN

CHARLOTTE WALKER
in "Out of Darkness"
By Hector Turnbull

CAST:

Miss Walker takes the leading part and her support includes Thomas Meighan who played Helme in "Kindling," Loyola O'Connor and the attractive juvenile, Marjorie Daw.

SYNOPSIS:

"OUT OF DARKNESS," in which Charlotte Walker appears at the Majestic, under the direction of the Jesse L. Lasky Feature Play Company, is Hector Turnbull's first original photoplay. He recently resigned as dramatic critic of the New York Tribune to join the Lasky literary and photo-drama department. The photoplay is a severe arraignment of inhuman working conditions of women and children, although the theme is one of exceptional dramatic interest.

It will be recalled that several years ago labor conditions in these great establishments were the subject of special federal investigation. Mr. Turnbull, through his newspaper connections, had the opportunity of special study and knowledge of the wrongs at first hand.

Miss Walker made her debut as a photoplay star in the Lasky production of "Kindling." This is proving throughout the country to be one of the most popular productions of the Lasky studios. It also was a severe indictment of inhuman conditions—tenement life in big cities. Unlike her first role, Miss Walker in "Out of Darkness" will be seen for some minutes of the drama in exquisite costumes of the modern society girl.

The turn of the story from the upper to the lower social level takes place when the heroine is wrecked at sea. This is a scene exciting in episode, as Miss Walker, on a small sailing boat, is thrown into the water when a big liner runs down the sloop. Injured, she loses her memory and forgets her identity. Friends care for her, and when she recovers she obtains a position in one of the Scott canneries—a branch of the industry she owns. Previously she had refused to better the labor conditions. Now she finds herself caught in the mesh of her own business.

Thursday, Friday and Saturday, September 23, 24, 25

ILLUSTRATING EFFECTIVE THEATRE ADVERTISING—AND THE REVERSE



LOBBIES OF THE PORTOLA THEATRE, SAN FRANCISCO, AND THE STAR THEATRE, MODESTO, CAL.

complete publicity campaign by exhibitors.

The book is illustrated with special poster designs by John Hassall and Will Owens, cuts of specimen theatre programs, displays of all kinds and many novelties found useful by English exhibitors. Of course, many of the ideas suggested are suited only to England, but exhibitors here will find a mass of clever hints out of which they will be able to select many that ought to prove winners. They will do well to give particular attention to the chapters on effective lobby decoration, and how to give all their advertising a "punch" without making it misleading.

THE ARTISTIC LOBBY DISPLAY VERSUS "THE CHAMBER OF HORRORS"

ONE of the best ways in which an exhibitor can put the right advertising in the right place is to arrange an artistic display in his theatre lobby. The theatre front makes the first impression upon the patron as he enters the house, and the last as he leaves, and the exhibitor should make sure that the right impression is left in both cases.

The first step is to see to it that the lobby does not look like a cheap billboard. In too many theatres, patrons have to thread their way through a maze of posters of the most lurid character. If the patron succeeds in getting through without a headache, he will remember nothing of this sensational advertising except that it is a motley collection of more or less sensational train wrecks, automobile accidents, and horrors of various descriptions. If there is an artistic sheet in the lot, its effect is totally lost on the spectator.

As an example of what we mean look at the photographs of two lobbies shown on this page. Note the effectiveness of the Portola display as contrasted with the overcrowding all too evident in that of the Star. Now, the Star is not an extreme example of poor arrangement, but its weakness beside the strength of the other demonstrates the point.

The Portola exhibitor knows it is not necessary to line every available inch of wall space with advertising. He also knows how to put his display in effective groups. The Star, on the other hand, presents a monotony of impression which the eye cannot take in. Half the number of posters, arranged cleverly, would have made eight or ten times the impression. The large "Jitney Bus" banner over the ticket booth is also a mistake, it seems to us. A much better place for it would be over the entrance to the auditorium itself, as in the case of the Portola. And the two billboards that greet the patron as he approaches the Star are crude and unsightly. Better to abolish them altogether.

Nothing will do more to give a motion picture theatre respect and consideration in a community than a sensible, as well as an attractive, front. Wise exhibitors will recognize this and will make as good a selection as they can from the advertising material offered by the manufacturers. The manufacturers, notably the Metro Pictures Corporation and the Vitagraph Company, are themselves beginning to recognize the supreme value of genuinely artistic posters. Then, wise exhibitors will make their displays neat, in good taste, and capable of giving the picture-goer an irrepressible desire to see the pictures that are advertised in the lobby.

WHAT LIVE EXHIBITORS EVERYWHERE ARE DOING

W. C. Odle, proprietor of the Princess at Williamsport, Ind., is giving a free show each Wednesday night for the merchants of Williamsport.

The Huntington Theatre, Huntington, Ind., is promoting a film play to be put on by local talent for the benefit of a hospital fund.

Extensive outdoor advertising is used by the Novelty Theatre, Brooklyn, N. Y. Supplementing their billboard display, they recently adopted the policy of placing window cards of V-L-S-E productions on the dashboards of Brooklyn trolley cars. This is said to be the first time that this style of advertising has been employed by motion picture exhibitors in Greater New York.

George Pliakos, manager of the Marquette Theatre, St. Louis, has added greatly to the attractiveness of his house by placing at intervals on the walls of the theatre nine large oil paintings of popular classical subjects.

By way of increasing interest in the "Hazards of Helen" series, the Grand Opera House, Washington, Ind., sent out letters with passes attached to employees of two railroads which maintain division headquarters in the town.

Jack Gold, proprietor of the Family Theatre, Harrisburg, Pa., made a lot of new business for his house the past summer by organizing and equipping a baseball team of boys residing in the neighborhood. On the front of the uniforms was printed the name of the theatre, and the scores of all games were printed under the theatre's name in the Harrisburg papers. A group picture of the team was shown on the screen each night, and the youngsters proved valuable advertising agents for Gold's theatre.

THE WEEK'S BEST LIVE WIRE STUNT

Billing the country for a hundred miles around was the enterprising scheme employed by Manager J. E. Williams, of the Grand Opera House, Oshkosh, Wis., for his eight-day showing of "The Birth of a Nation." But Williams did not stop there. He also engaged an old time minstrel, Eli Rice, to announce with a megaphone in all the surrounding towns. Result: at 25-50-75 and $1.00 prices, crowds were turned away from the regular sixteen performances, and an extra performance was given Saturday morning to a crowded house. The Grand is a "legitimate" house, but it will hereafter play pictures on all open nights.

AMONG THE EXCHANGES

PHILADELPHIA OFFICES CONTINUE TO REPORT LARGE BOOKINGS; SOCIETY MATRON NOW A BOOKING AGENT

HARRY A. BUGIE, the new manager of the George Kleine offices, Philadelphia, was formerly located in the Kleine New York offices. Mr. Bugie reports the biggest kind of business in the Philadelphia section on "The House Next Door" with Irene Fenwick. Ethel Grandin, a former United star, but who is now being featured in Kleine two reelers, which can be had from the General Film Company, is another great favorite with Philadelphia exhibitors.

William U. Bethell, treasurer of the Metro Film Exchange, announces a considerable increase in the bookings of the Philadelphia Metro office during the past two weeks, with the outlook specially bright for a big winter season. Mr. Bethell attributes this spurt to the interest engendered by the announcement on the Metro program of such Philadelphia favorites as Ethel Barrymore, Beverly Bayne, William Faversham and Francis X. Bushman.

Herbert Given, of the Famous Players Exchange, reports a great time at the Paramount Convention in Chicago and thinks the meeting was of incalculable benefit to all who attended.

The Famous Players Exchange is now busy with elaborate plans for a fitting premiere in Philadelphia of Farrar in Carmen, over which Mr. Given, usually undemonstrative, waxed exceedingly enthusiastic. The V. L. S. E. Exchange finds one of their most popular releases of recent date has been the Vitagraph's "Chalice of Courage."

The Pathé Exchange through its manager, G. H. Atwood, has closed a contract with the Stanley Booking Company by which the first exclusive showing of all Gold Rooster pictures will be had in the best of the Stanley chain of houses. As this is about a fifty thousand dollar yearly contract the manager is much pleased. Flattering also are the many good words from the exhibitors both in and out of Philadelphia about "The Galloper" and "Via Wireless," the first Gold Rooster pictures to be released in a few days, private screenings of which have been given to the trade. The twenty-four sheet stands advertising these Gold Rooster specials are causing much favorable comment all over Philadelphia.

Mrs. Stephen Morris, the young society matron, who as Edith Ritchie entered the picture field a year ago, has forsaken the camera end for the commercial side of the game, and is now booking agent for the Central Market Company, of which William Goldenberg is manager.

This company controls several of the most prominent picture houses of Philadelphia, amongst which are the Globe, at Juniper and Market, the Victoria, the Princess, the Auditorium, at 219 N. Eighth street, and the Market Street.

MALCOLM SUCCEEDS HICKS AS LOS ANGELES MANAGER FOR GENERAL

T. C. Malcolm, formerly of the Los Angeles General Film Exchange, and for the past year manager of the office at Portland, has been named successor to H. H. Hicks, who was manager of the Los Angeles exchange, and who has been promoted to the office of district coast manager. Mr. Malcolm arrived in Los Angeles this week, and is taking up the work here and renewing old acquaintances among the exhibitors and exchange men. Mr. Hicks will have his headquarters, it is understood, at Seattle, and has left for a trip over the Northwest.

Mr. Hicks has been affiliated with the General for several years, and his success here is best shown by his promotion. During his administration as manager, the exchange has been very successfully conducted and most satisfactory to the exhibitors. Many regrets were to be heard on the floor of the exchange from the exhibitors when they learned of the departure of Mr. Hicks.

EXCHANGEMEN IN OMAHA TERRITORY ENTHUSIASTIC OVER PROSPECTS

H. Heyman, of the World Film Corporation exchange in Omaha, just returned from three weeks on the road, said a man couldn't help smiling as he talked with the enthusiastic exhibitors over the territory. "It is positively catching," he said.

J. J. Clark, of Bedford, Ia., an old exhibitor, said he never saw prospects better. He started the season anew with the World features.

"Prosperity? We are booked solid," said Manager Goldstone, of the Omaha branch of the World Film Corporation. "We are booking fine for 'Trilby,' the first Equitable release, with Clara Kimball Young and Wilton Lackaye. By the way, there was an exhibitor in here talking with me today. He said he had booked 'Trilby' on the strength of the review in MOTION PICTURE NEWS, and he wanted to heartily second everything the NEWS said."

PATHE NEWS NOW IN ALL FIRST-CLASS BOSTON THEATRES

Manager Bernfield, of the Pathé Boston offices, writes the home office that the Pathé News is now placed in every first class theatre in Boston.

THEFT OF VALUABLE MUTUAL FILMS CHARGED TO CLERK

The theft of several thousand dollars' worth of motion picture films from the Mutual Film Corporation exchange, at 294 Market street, Newark, N. J., is charged by the police to Samuel Glauber, 26 years old, a clerk at the exchange. The police have recovered about 75,000 feet of film, which they say Glauber had hidden in two rooms he had rented at 280 Washington street and 124 South Thirteenth street. According to detectives, Glauber kept the films, which are highly inflammable, in flimsy wooden boxes. After an examination at headquarters, Glauber was held in bail of $3,000 to await the action of the Grand Jury.

Arthur F. Beck, of 71 West Twenty-third street, New York, who made the complaint against Glauber as a representative of the Mutual concern, declared films had been missing over a period of several months, and said the company believed the losses were due to systematic thefts on the part of some of its employes. Beck placed the valuation of the films at more than $3,000, and said he believed Glauber intended to derive an income from renting the films to motion picture houses in small towns.

KANSAS CITY EXCHANGES REPORT UNPRECEDENTED BUSINESS

Simon Libros, former manager for the Picture Playhouse Film Company, in Kansas City, has been transferred to St. Louis, and he has been succeeded there by R. W. J. Bettis, a former road man for the same house.

There is not an exchange in Kansas City that is not enjoying an unprecedented business. It is attributed to the cool weather and the prosperous condition of the Southwest.

Some of the Kansas City exchanges are doing more business than they ever did before. An example of this is the World Film Corporation, which, a week before last, was at the head of the list of that firm's exchanges in the matter of business for the first time.

PURCHASES TERRITORIAL RIGHTS TO "JUST OUT OF COLLEGE"

The Bert Levey Circuit of San Francisco has purchased the territorial rights to the Frohman Amusement Corporation's recent production "Just Out of College," for the states of California, Arizona, Nevada, the Hawaiian Islands, Canada, and seven Southern States. Mr. Sherrill, president of the company, has received a wire from the Bert Levey Circuit informing him that "Just Out of College" has been booked for the first one-week run, opening October 3, at the Tivoli theatre of San Francisco.

MIDDLE WEST, IN FLOOD TIDE OF PROSPERITY, YIELDS GOLDEN RETURNS TO EXCHANGES

OTHER parts of the country may fret over their censorship and Sunday closing problems, their outside interference and inside competition, but the Middle West, while it has its problems, has nothing now but a tale of prosperity.

Exchange managers in Omaha, looking forward to the most wonderful season this part of the country ever saw, have big stories to relate of things they saw and heard while on trips through the territory. This part of the country, concerned with furnishing the food for America, is the least affected by the war and is the most prosperous.

The summer business was bad. Roads were awful, crops were hard to manage and the farmer had too many troubles on his hands. In the towns the weather was cool enough to allow a steady season in place of the usual torpid months of the winter, but it knocked the bottom out of the airdome business, which was so promising early in the season.

But as fall approaches, the farmer's fears of a ruined crop have passed, harvest has been a grand success, the entire section feels the uplift of prosperity, exhibitors decorate their houses, open up new ones, arrange for better and bigger service and everyone is a live wire from the bottom up. That is the real, true situation out there. Here is some detailed evidence:

The Mutual exchange in Omaha, according to Manager Taylor, is stirring up any number of new orders in South Dakota. Many of them are from new theatres.

Joe Levy, manager of the Fox exchange in Omaha, spends most of his time on the road, nowadays. Here's what he had to say about prosperity:

"We have been looking for larger and better quarters for our exchange. If we can't find them, I guess we'll have to build a building for ourselves. If prospects hold out, everyone in the picture business in the Middle West will apparently be able to do it. Business is bigger than ever. We were lucky to start our exchange here at such an opportune time, and when business is so good. I am out on the road, talking shoulder to shoulder to the exhibitor, a whole lot, and I know."

To uphold Levy's claim, C. L. Worthington, of Chicago, Fox general manager in that district, said last week: "If business keeps up as it has, this exchange will be one of the best the Fox people have." W. R. Sheehan, general manager of the Fox corporation, was also in Omaha and he seconded everything Levy and Worthington said. The General Film Company has established its headquarters in Des Moines, Ia., the better to cover the fertile Iowa field, while a thriving branch is left in Omaha. The Metro people are figuring on headquarters in Omaha. The Pathé will establish a branch in Des Moines, leaving its headquarters in Omaha.

The prosperity of the Middle West is shown plainly in the eaction of the Mutual in putting its Des Moines branch office on a buying basis, where it will handle first run stuff and look out for Iowa business, while the Omaha base turns its attention to the West and the uncultivated, fertile fields of the Dakotas. Prospects were never better, says Manager Taylor, for selling the new $8,000,000 program. "The Diamond from the Sky" is booked solid in this territory, said Mr. Taylor.

E. & G. FILM SERVICE TO HANDLE GRAND PRIX FEATURES

William Weisfeld, vice-president and general manager of the E. & G. Film Service, 110 West Fortieth street, New York City, has concluded a contract with the Associated Film Sales Corporation by which the E. & G. Film Service obtains the right to handle the Associated Grand Prix features in Greater New York, and in northern New Jersey. The Grand Prix Photoplays are special features, great dramas of five and six reels.

The E. & G. Film Service is one of the largest exchanges in New York City, and in securing the right to handle these Associated features, it has added materially to its ability to supply strong, drawing pictures for its patrons.

HAPPENINGS OF INTEREST IN SYRACUSE OFFICES

I. Schmertz has arrived in Syracuse, N. Y., and is busy making arrangements to open up an office for the Variety Films and Associated Service. Jesse Kauffman has opened the new Exchange for the Noted Players Feature Film Company, with offices in the Eckel Theatre building, Syracuse.

With the beginning of the fall season, the larger downtown theatres have adopted the policy of running all big features three days instead of one and two days as heretofore.

SEATTLE THEATRE TO RUN "NEAL" A FULL WEEK

The Pathé Seattle office has just closed a contract with the new million dollar Pantage's theatre in Seattle to run "Neal of the Navy" a full week for each episode. This theatre is the first in the West to run a picture for a full week. The same office has also closed a contract with the Liberty theatre of Seattle to run the Gold Rooster plays on a yearly contract running into large figures. Manager Quimby wires that "The Galloper" and "Via Wireless" are the greatest features ever released in his territory.

SAMPSON SUCCEEDS ALLEN AS PATHE MINNEAPOLIS MANAGER

S. B. Sampson, recently noted in MOTION PICTURE NEWS as leaving the New Orleans managership of Pathé, left on September 5 for Minneapolis, where he replaces W. P. Allen as manager of that exchange. Raoul Junet has been formally installed as the new manager of the New Orleans branch.

FILM HOUSES AT MAINE RESORTS HAVE EXCELLENT SEASON

Charles Stern, manager of the Bangor exchange of the Universal Film Company, has returned from a trip to Bar Harbor, Seal Harbor, Northeast Harbor and Ellsworth. These places include Maine's most fashionable summer resorts, and he brings back word that the business with the picture theatres at the summer resorts has been exceptionally good this season.

Bar Harbor has had the largest season in years with the greatest number of visitors. The Star theatre there has had a good business throughout, but the Airdome, under the management of J. A. Guthrie, has not been so successful owing to adverse weather conditions. More than 50 per cent. of the days in July and August were rainy, and much of the rest of the time it was either cloudy or foggy. The Airdome will close October 1. At Northeast Harbor the theatre which has been running every night has closed down to three and will remain open until October 1. At Ellsworth, which is the principal city of the county, the business has been good.

Mr. Stern found all the managers optimistic and looking for a good fall business.

UNITED OPENS BRANCH IN BANGOR; PLANNING OTHERS

Fred B. Murphy, of Boston, vice-president and general manager of the United Film Service, was in Bangor during the past week, opening a branch exchange, which has been left under the management of C. H. Barolet, of Boston, who has been connected with Mr. Murphy for the past three years. The United has been doing a large business in Maine, according to Mr. Murphy, and because of the demands of the exhibitors the Bangor office was opened.

The company has made plans to open several branch offices, and has already established one in Springfield, Mass., under the direction of W. F. O'Brien. The Graphic theatre in Bangor has purchased the exclusive right to the United service in the city.

NEWS OF THE EXCHANGES IN ST. LOUIS

The Triangle Film Corporation have secured quarters on the second floor of a building nearing completion at 3316 Locust street, St. Louis, which will be the distributing office for the entire Southwest territory, it is said. Floyd Lewis, who came to St. Louis from Cincinnati, is in charge of affairs.

The Universal Exchange of St. Louis, at 2116 Locust street, was paid a visit recently by M. H. Hoffman, general manager of Universal exchanges, who was on an inspection tour of the exchanges under his supervision. Mr. Hoffman found business in a flourishing condition, with even better prospects for the coming season.

Charles Werner has returned to St. Louis from Kansas City, where he was in charge of the Kriterion office there, to take care of the Metro features in St. Louis and surrounding territory.

FILM NEWS FROM FOREIGN PARTS

Special to Motion Picture News

Paris, Sept. 8.

THAT great numbers of English picture theatres would have to close for lack of material if it were not for the American films imported into England, is the assertion of "The Kinematograph Weekly," London.

A big fight took place between the Parisian film renters as to who was to have the now famous films of Charlie Chaplin, produced by the Essanay company in Chicago. I am informed that fabulous prices were offered. The Agence Generale Cinematographique has won the battle by securing the exclusive French rights to all these films. The Trans-Atlantic Film Co. has similar films of Billie Ritchie, but they don't go so well with the public here.

New French Company Organized

A new company called Société des Grands Films Français has been registered, with the object, I am told, of publishing one big film every month, but only exceptional films will bear the mark of this firm. I have called to see the manager, and have been gratified to see a small part of their first film called "La Fille du Boche" ("The Daughter of a German"), after the romance published not long ago by the Paris Matin, and I am sure that this film will create quite a sensation all over the world, even in Germany, if shown there.

Mr. Nalpas, the active manager of the Société Generale de la Cinematographie (late Film d'Art Co.), is very busy reorganizing affairs for the coming season. He informed me the other day that he has just concluded arrangements with a well known American firm who is going to show all their films in the States. In one of my previous articles I happened to express my surprise that successful films like "Comtesse Sarah," "Alibi," "Fil à la Patte," "Denise," "Miquette et Sa Mère" and many others issued by this firm had never been shown in America. Better late than never! The company has certainly made a good choice in appointing Mr. Nalpas as a manager; he is without doubt the right man at the right place.

I had an opportunity to see at a private view a sensational Italian film called "'Bajonetta," in which some extraordinary feats of the famous Bersaglieras are seen at the front. The exclusive rights have been secured by a gentleman in Paris for France, England and the States.

"La Dame aux Camelias"—everybody has seen Madame Sarah Bernhardt in this world famous play, or at least the film which was shown three years ago—was not a success, not in France in any case. The rights of the authors expired last July and now a well-known Italian firm is releasing a new film of "La Dame aux Camelias." I saw this picture at a private show, and I must confess it is one of the best I have seen for a long time.

American Films a Boon to England

The well-known London paper "Kinematograph Weekly" writes with regard to an agitation, supposed to be of German origin, engineered against productions emanating from America: "A patriotic and disinterested support of British film productions in the lay press at this time is all to the good. But as good as home-made pictures may be, the fact remains it is but as the five loaves and two small fishes for a great multitude. British pictures are simply insufficient in quantity. Our Allies, one and all—French, Italy and Russian—are enormously handicapped in the work of film-producing owing to the war. If it were not for the Americans exported, vast numbers of English picture theatres would have to shut up for lack of material."

Italy is moving again in the way of film productions. The Tiber Film Co. has just released a fine picture called "Ciceruacchio" in which the Papal Court is wonderfully well reproduced. Bonnard Film has a highly interesting film "La Bara di Vetro." Milano has shown a sensational picture "L'autre Mère" and the Caesaro Film "Le Balze del Trentino." All of them are well staged and sure to please everywhere.

Spain, too, is going ahead with fine productions. The Hispano Films in Barcelona has lately published a very good one called "El Leon de la Sierra" and a most exciting drama, "Tragedias del Destino." The Segre Film two good films "El Sello de Oro" and "El Pollo Tejada," both of great interest. Condal Film has just started a new series with the great Spanish artist Torto la Valencia. The first one was shown this week. It is called "Pasionaria," and was well received by the trade.

Madame Sarah Bernhardt made her first appearance at her theatre in Paris, after more than a year's absence, last Thursday, but this time only as a spectator in a box watching the performance. A most enthusiastic reception was given to her by the crowded house. She had to bow and express her thanks many times.

G. Kaczka.

AMERICAN COMPANY TO FILM WAR NOTABLES IN LONDON

Special to Motion Picture News

London, Sept. 2.

Since the commencement of the war the taking of photographs and films in Downing street, London, the centre in which all the government offices are situated, has been prohibited. Quite a mild sensation was caused in the film trade the other day when it was learned that an unusual privilege had been granted to an American company for photographing Lord Kitchener and other notable characters associated with the war. Why the exclusive rights should have been granted to an American firm is causing no little perplexity to those in the trade.

The Chaplin craze has subsided somewhat, and now the weekly press is attempting to revive the boom by publishing, in more than one case in serial form, the biography of the eminent comedian. Mary Pickford is also receiving a good share of publicity. Chaplin this week has attained a further distinction of being burlesqued on the legitimate stage. His principal exponent seems to be Mr. Hanson, who plays in "To Night's the Night," a production which made a great hit in New York.

The Trans-Atlantic Company intend opening a scenario department in England and have appointed R. Tabbot, the writer of "Jane Shore," as editor. Some good things may be expected from the British Studios of the Trans-Atlantic Company.

The cartoon comedy is coming into its own slowly but surely, and the public is showing a decided liking for these productions. The Edison films in this category will prove able competitors of the Pathé "Colonel Heeza" series, and the Neptune series (British) of war cartoons.

The premises of a well-known renter in the film trade had a remarkable escape from damage in the recent air raid by Zeppelins on the Eastern Counties of England, and practically the only damage was a piece of shrapnel embedded in the front gate.

First Metro Film Reaches England

In the realm of drama the Famous Players and Lasky films maintain top notch. The first Metro film to reach this country, "The High Road," has created a very favorable impression.

One of the leading characters of the new film company, "The Moonshine Comic," is B. Wright and his first film, "Muddled Millinery," will be released on October 18. The Yorkshire Cine Company are handling the Moonshine Comics. One of the finest of the war topicals is that which has just been obtained by Gaumont entitled "Lord Kitchener's visit to the French Army." It is 880 feet in length and will be released here on September 13. Among the most recent productions of the English studios which are ready for export at the present writing are the following:

"Hard Times" (British Trans-Atlantic Film). An excellent pictorial record of Dickens' famous novel, featuring Bransby Williams, the inimitable impersonator of

Dickensian characters. Although somewhat incomplete the story is quite coherent and the plot is ingeniously developed.

"Hearts That Are Human" (B. & C.). Stern parents drive their daughter from home, as punishment for coming home late After vicissitudes, she achieves success as a vocalist. Pestered by unwelcome attentions, the climax shows her reconciliation with her parents.

"Ragtime Cowboy Pimple" (H. A. Browne & Co.). A comedy of 660 feet, showing how Pimple tries to imitate Broncho Billy in the Wild West.

"No Fool Like An Old Fool" (Yorkshire Cine Co.) 899 feet of comedy. The troubles of a married man and the wife's remedy.

"Muddled Millinery" (Yorkshire Cine Company). 870 feet of comedy. Unable to enlist, Bertie joins a milliner's staff with results disastrous, but immensely comic.

Other good comedies are "Who Were You with Last Night" (742 feet) and "Once Upon a Time" (690 feet), being handled by the Yorkshire Cine Company, and "Pimple's Willit, Wasit, Isit". (817 feet), a Piccadilly film, handled by Messrs. H. A. Browne & Co. FRED GRONBACK.

AGNES VERNON APPEARING IN UNIVERSAL SERIES

Agnes Vernon, recently selected by the officers of the Universal company to be featured in special productions is appearing at Universal City in the first of this series entitled, "The Girl of the Dance Hall." E. P. Evers, Ray Hanford and Malcolm Blevins constitute the supporting cast.

The scenes are laid in both a small Western town and in an Eastern city. The girl in question is saved from the unpleasant life of the dance hall by an Eastern mining engineer who induces her to go East where she is courted and married by the engineer's closest friend. Leon Kent is in charge of the production.

David Horsley Engages Three Stars for Mutual Plays

Myrtle Stedman, Leona Hutton and Margaret Gibson Sign Long Contracts with Producer for Appearance in Subjects of Various Length, Names of Dramas Announced Later

DAVID HORSLEY announces the engagement this week for a long period of Myrtle Stedman, Margaret Gibson and Leona Hutton to appear in the different length productions which Mr. Horsley is now making for release on the Mutual program.



MYRTLE STEDMAN LEONA HUTTON MARGARET GIBSON

Myrtle Stedman is a star of stellar magnitude and comes to Mr. Horsley's company after acquiring an enviable reputation by her work in many important productions. She is an unusually gifted actress with a wide range of expression. Fair, with large blue eyes, a wealth of golden hair, and exceptionally beautiful features, she is a most excellent photographic subject.

The Selig Polyscope Company first claimed her for pictures and she remained with this company for four years, working as leading woman under the direction of Otis Turner. She then was engaged by Bosworth, Inc., and appeared in that company's features and also in the productions of Oliver Morosco.

Among the subjects in which she appeared was "Hypocrites." She played one of the most important parts in that success. In "Wild Olive" she played the title part. She also played the leading feminine part in "It's No Laughing Matter," "In the Valley of the Moon," and was prominent in the cast of "Pretty Mrs. Smith."

Leona Hutton, whose services Mr. Horsley has also acquired, comes from the New York Motion Picture Company, where for three years she divided her time appearing in the Broncho, Domino and Kay-Bee releases made by that concern.

In practically all of these she was cast for the leading roles, playing in many instances opposite Walter Edwards. Her work is recognized as being of the highest order and has made her a host of admirers. By a coincidence Miss Hutton will be under the direction of Jay Hunt, who was her director with the NYMP and who is now also with Mr. Horsley .

Like Miss Hutton, Margaret Gibson is a former New York Motion Picture Company player. Aside from her well known ability as an actress Miss Gibson is noted for her striking beauty. She resembles Mary Pickford so closely that she is frequently mistaken for "Little Mary" when her picture is shown on the screen.

Miss Gibson began her motion picture career with the Thanhouser Company, later going to the Reliance studios on the coast as leading woman with their stock company. Following this she was engaged by the New York Motion Picture Company.

Miss Hutton and Miss Gibson will be prominent in the support of Crane Wilbur in Mr. Horsley's three-reel feature productions, another of Mr. Horsley's new brands, the first of which, "The Protest," will be released September 29 in the regular service of the Mutual program.

Announcement of the name of the brand in which Miss Stedman will appear, together with the release date of the first picture and of the people in the cast supporting her, will be made later.

Dailies to Act as Correspondents for U's "Animated"

Company Furnishes "Stills" of Events in the Weekly to Newspapers, and They Print List of Theatres Exhibiting the Topical Pictures in the Locality

JOE BRANDT has put over another big proposition for the Universal, which is being grabbed up enthusiastically by numerous newspapers throughout the country.

The Universal's "Animated Weekly," with the aid of the Otis F. Wood Company, has made arrangements with the newspapers to act as its agents or correspondents in their particular localities. Thus the weekly becomes the "Pittsburgh Press-Animated Weekly," or whatever paper links up with the weekly. Pictures of the weekly are exhibited at the usual theatres and in addition the newspaper prints a list of the theatres where the weekly is shown.

The film company, on the other hand, furnishes still pictures of the weekly to the newspapers and stories appertaining to the various events shown each week.

Among the newspapers which have already contracted with the Universal are the Omaha "Bee," Oklahoma "Oklahoman," Dallas "Times," Milwaukee "Evening Wisconsin," Fort Smith "Times-Record," Charlotte "Observer," Pittsburgh "Press," San Antonio "Light," New Orleans "Item," Houston "Post," Grand Rapids "News," Cleveland "Leader," Buffalo "Enquirer," Baltimore "News," Toledo "News-Bee," Indianapolis "Star," Muncie "Star," and Terre Haute "Star."

PATHE COMMISSIONS SEITZ TO WRITE "WHO'S GUILTY" SERIES

George Brackett Seitz, adapter of the "Exploits of Elaine," "The Galloper," and many other of Pathé's most successful releases, has been commissioned by the firm to write a series of photoplays under the general title of "Who's Guilty?" Following somewhat the same plan as Pathé's very successful series "Who Pays?" the stories will be series studies of life as it is and each will end with the query "Who is guilty for this social crime?"

Mr. Seitz has just completed the first of the series which is entitled "Grist of the Mill."

GLIMPSES OF "REGENERATION," OWEN KILDARE'S FAMOUS STORY, A CURRENT FOX RELEASE



ROCKCLIFFE FELLOWES AND ANNA Q. NILSON APPEAR IN THIS MULTIPLE REEL PRODUCTION

WARREN KERRIGAN NOW DIRECTS AT LAKE TAHOE FOR UNIVERSAL

J. Warren Kerrigan, whose work before the eye of the camera is at once work and play, has been stationed by the Universal Film Company at a branch of their Western studios, arranged for his own special benefit and placed on the shore of Lake Tahoe, poetically known as "The lake of the sky."

That the company has not been idle since the establishment of the Lake Tahoe studios is proved conclusively by a glance at



J. WARREN KERRIGAN

the names of some of the productions which they have completed since occupying their new quarters. The first staged there was a two-reel story entitled "Payment Received." This was followed by another two reeler, "A Night in the Pines," and a three-reel feature, "The Code of the Mounted," in which Kerrigan is seen at his best, which more than amply tells of the class of the production. A two-reel story of the South, entitled "A Kentucky Idyll," completes the list of finished productions, and in addition to these the company has already started work on another three-reel feature, an Indian love story, "Son o' the Stars," in which he plays a dual role.

After this is completed he will start work on "The Troubador of El Dorado."

Metro's Rare Play Vintages for Modern Film Palates

Wallack Collection of Dramas Dating from Foundations of English Stage, the Fine Wine of Elder Generations Delighting Connoisseurs, Bought by Rowland as Vehicles for His Stars

THE entire collection of plays and manuscripts, which represent a lifetime of collecting by Lester Wallack, the noted actor and producer, has been purchased by the Metro Pictures Corporation. These manuscripts, many of them so rare as to be without the possibility of duplication, number more than one hundred, and they will be made into feature plays for the screen by the several companies contributing to the Metro program.

At the auction sale of the properties of the Lester Wallack estate, held at the time when Wallack's theatre at Broadway and Thirtieth street was sacrificed to the onmarch of office buildings, the manuscripts were bought by a private collector.

When President Richard A. Rowland learned of their whereabouts negotiations were begun and these were completed this week by the purchase of the entire collection.

Rare old plays by dramatists who contributed to the foundation work of the English drama, quaint plots as vigorous and as red-blooded as the most stirring of modern picture plays, and virile dramas that lend themselves admirably to the screen are included in the collection.

These will be adapted to the needs of today with such stars as Ethel Barrymore, William Faversham, Francis X. Bushman, Mme. Petrova, Mary Miles Minter, Edmund Breese, Hamilton Revelle, Lois Meredith, Emmy Wehlen, Valli Valli, Henry Kolker, Emily Stevens, Marguerite Snow and other great players now under contract with the Metro companies.

The purchase of the Wallack collection is notable also in that it indicates the appreciation of motion picture makers of the classic standards of the drama and of their desire to perpetuate for all time the great master plays that have made dramatic history. These will be given the advantage of skilled production, of which their authors could scarcely have dreamed, and will send down to posterity the modern contribution to the perpetuity of art.

The manuscripts have been given over into the charge of the Metro's scenario division, and they are being catalogued and copied for practical uses. Several of the rarer scripts of the plays have been so affected by the passing of the years that they had to be encased in vellum covers to avoid injury to the originals while the working copies were being made.

The list of dramatists included such well known names as Richard Brinsley Sheridan, Mrs. Charles Kemble, Dion Boucicault, J. Sterling Coyne, William Brough, John Brougham, Colley Cibber, James Sheridan Knowles and Samuel Foote.



A PICTURE OF WILD INNOCENCE IN THE PERSON OF MARY MILES MINTER, AS SHE WILL APPEAR IN "THE STORK'S NEST" (Metro)





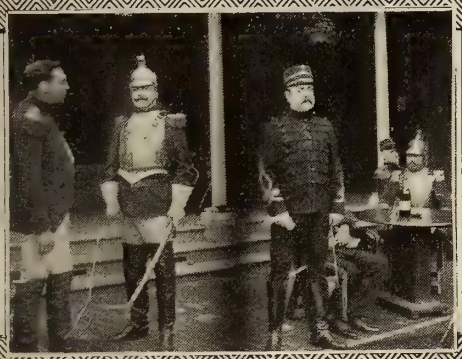




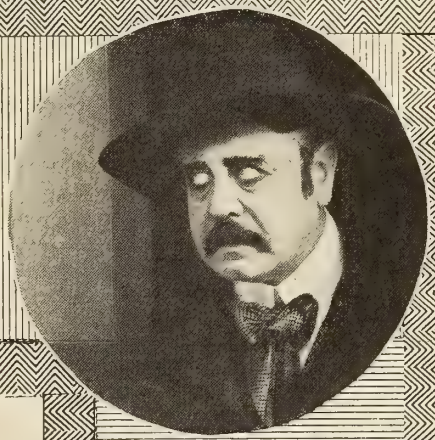




BROADWAY UNIVERSAL FEATURES







Fourteenth Broadway Universal Feature

The Distinguished American Actor

Wilton Lackaye

Star of such successes as "Trilby," "The Pit," etc.,
In a Lavish Production of a Great Play

"The Man of Shame"

Supported by Rosemary Theby and Harry C. Myers and a Notable Cast







Filmed in 5 Great Acts

CAST OF CHARACTERS

Roger La Roque....Wilton Lackaye
Louversan.....Wilton Lackaye
Lucien De Norville....Victor Lewis
Julia, his wife....Rosemary Theby
Lieutenant Du Fresne.
Harry C. Myers
Marie Greville, Roger's wife.
Evelyn Dubois
Mons. Greville, her father.
Franklin Paul
Jeanne, Roger's daughter.
Katherine Mendel
M. Gerber .....Louis Leon Hall
The Warden.....Count De Vassey
Death.....Joel Day
Officers, Soldiers, Citizens, Guests, Servants, etc.

Produced by Harry C. Myers.
Locale—France. Time—Present.
Locations by Harry C. Myers and Frank G. Beresford.
Settings by Mr. Myers.
Costumes by Jean Ceillie.
Extraordinary Props by Mr. Beresford.
Music arranged by M. Winkler.
Photography by Ed. Wynard.

Adapted by M. B. Havey from the Great French Novel, "Roger La Honte," by Jules Mary

UNIVERSAL FILM MANUFACTURING CO.

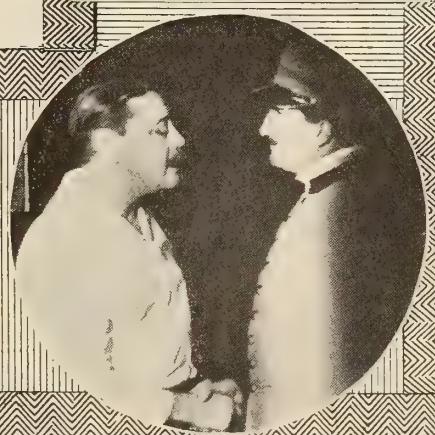
Carl Laemmle, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY - - - - NEW YORK







The wonderful UNIVERSAL
the Exhibitors of the en

THIS double page advertisement is published to explain the great UNIVERSAL MOVIEGAME to Exhibitors, and to show how simple it is and why your patrons will become fascinated with it. The following explanation is just a general description which may be applied in any town where the UNIVERSAL MOVIEGAME is used. 1st—The Newspaper will publish, either every day—4 times, 3 times or twice a week, a pen and ink drawing, such as you see illustrated by figure No. 1 on the next page, which will suggest the title of a Photo-play, book-story or novel. This pen and ink drawing will be surrounded by a decorative film border and will contain spaces underneath the drawing for Name of the participant, address, etc. See figure No. 1.

Now then—the readers of the paper will try to suggest the best titles to fit the illustrations every day as they appear in the newspaper. For example. Note figure No. 1 again. This pen and ink illustration shows a man leading his bride. Sticking out of his pocket is a check. To the left stand two men who are commenting upon the luck of the bridegroom. Notice now that under the picture is the space left for your patrons to insert their suggestion as to the best title to fit the illustration, name, address, etc., etc.

Now—if the person who plays the MOVIEGAME desires to have assistance in getting the best titles for the different illustrations as they appear,—he may secure such assistance by purchasing a catalogue from the newspaper, which contains over 3,000 titles of stories, plays, photo-plays, books by popular authors, etc., etc. This catalogue will contain ALL of the best titles that will fit ALL the illustrations used in the UNIVERSAL MOVIEGAME. These titles will be mixed in with all the other titles. If the player wishes to secure more assistance in suggesting the best titles, he may do so by seeing short moving pictures in your theatre which will illustrate the pictures that appear in the newspaper daily.

It will not be necessary in either case to buy a catalogue nor to see the moving pictures to enter into this game, for anyone can suggest titles to every and all pictures as they appear in the newspaper. The publishing of the catalogue and the showing of the moving pictures in the theatre are done to assist patrons in suggesting the best titles for the illustrations as they appear in the newspaper. The catalogue will be placed for convenient reference and free for usage to all,—at the newspaper office—library—prominent news stands, etc., etc. Also the catalogues will be on sale at these same places, or purchasable direct from the newspaper that runs the MOVIEGAME.

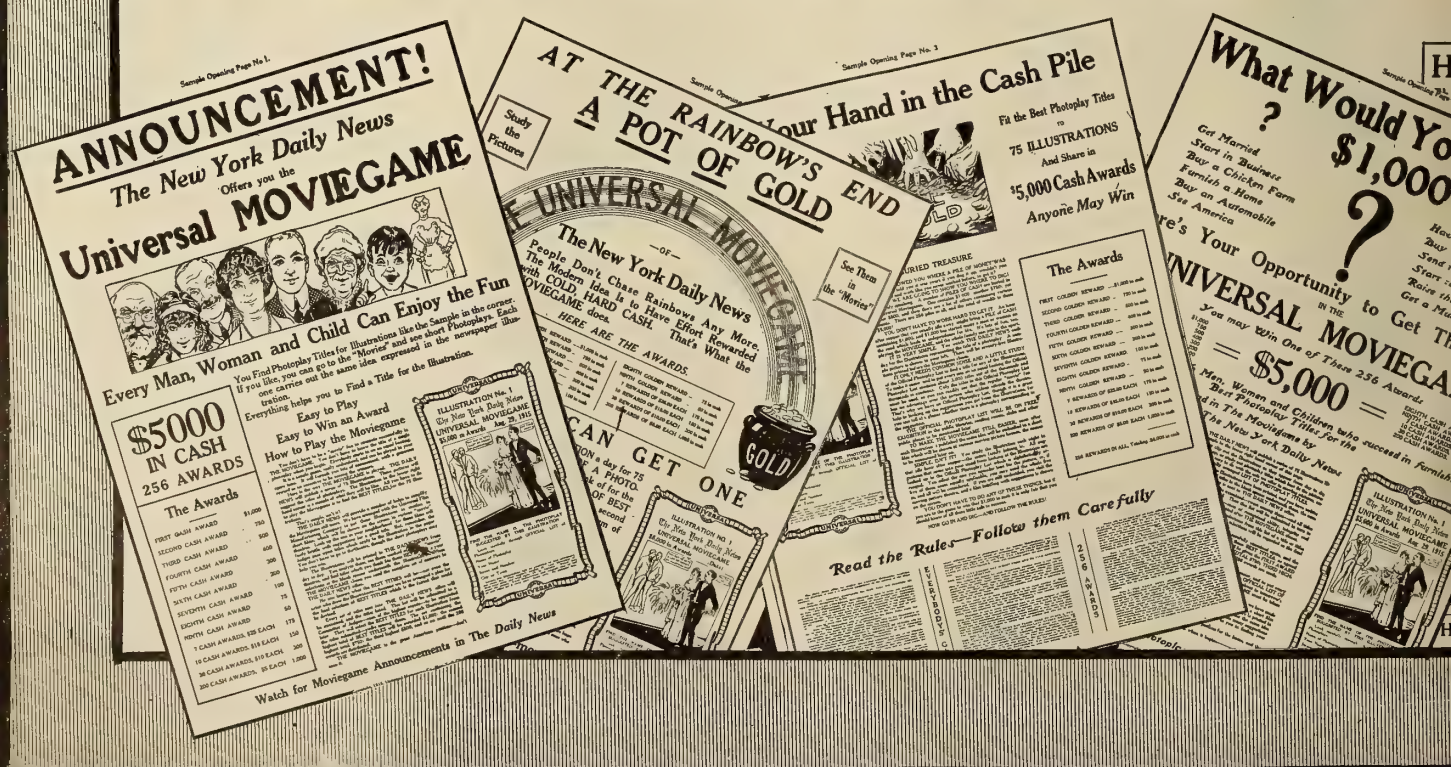
Take a glance at the cuts below. These are miniature reproductions of entire full page ads that constitute the opening advertising campaign that the newspaper expects to conduct. These big full page ads will give every detail necessary to the public to cause them all to play the great UNIVERSAL MOVIEGAME. Note the headings and matter. Then we have prepared a series of 5 column ads and 4 column ads, also 3 column ads to be used by the newspaper to keep the game going and growing each succeeding day.

Figure No. 1 on the next page shows the manner and style of each illustration. Figure No. 2 shows a cut of the official catalogue.

Figure No. 1 shows you the style of the illustrations as they will appear either every day—4 times a week—3 times a week or twice a week as the different newspapers see fit to publish them. This is up to the newspaper. Each illustration will show a different picture every time. Under the picture is left a space for the best title to the picture. Also a space is left for name, address, etc. These are cut out of the newspaper and mailed in to the newspaper (after the game is all over). To the person who sends in the largest number of best titles for all of the illustrations published in the newspaper, that person will receive the largest award. The person sending in the second largest number of best titles will be awarded the next largest amount and so on down the line.

There is no restriction as to the number of titles to each picture sent in by one person. A person may send in one, five or a dozen titles to each single illustration. But each must be written on a picture clipped from the paper. No one can write more than one suggestion on one picture clipped from the paper. Each suggestion must have name, address, etc., etc., of the participant.

NOW—In each city where the UNIVERSAL MOVIEGAME is to be used, there will be exhibited in a theatre, the moving pictures in short strips of about 50 to 75 feet which will assist the participants in applying the best title to each illustration as it appears in the newspaper. The Theatre will announce through the aid of posters and by tacking on to the large full page ads of the newspaper that the titles to THE FASCINATING UNIVERSAL MOVIEGAME PICTURES that appear daily in the _____ newspaper can easily be solved by seeing the moving pictures at the _____ Theatre every night, 4 times a week, 3 times a week, or twice a week as the plan might call for. Heralds are distributed broadcast that explain the rules of the game to all. On the back of each herald and in the newspaper ads appears this announcement, "SEE the



MOVIE GAME has taken tire country by storm..



FIGURE 1

illustration each day in the————paper." "Then see the moving pictures that will help you suggest the best titles,—every night at the————Theatre." That means sending the entire crowd of MOVIEGAME PLAYERS to the House that shows the strips of moving pictures. Heralds can be secured. Posters are all ready, and the big newspaper campaign will turn your town into a storm of moviegame fans. AND YOU can reap the harvest of this colossal plan by co-operating with the newspaper that runs the illustrations and by plugging the game yourself. Every night you announce on slides—Read the————then see the moving pictures that will help you suggest the best titles for the illustrations. On your posters you say —We show the fascinating moving pictures each night that will help you suggest the best titles to the illustrations that appear in the————on the UNIVERSAL MOVIEGAME. Come tonight. Come every night.

Figure 2 shows titles with pencil rings marked around them—showing how the titles can be found in the catalogue to help the participants. Notice that the titles marked read—"Such Is Life"—"Such Things Really Happen"—"Sue"—"The Fortunate Youth"—"A Fortune Hunter," etc., etc. These are examples of the suggestive titles as applied to the Illustration Fig. 1. The catalogues together with seeing the moving pictures at your Theatre will make the suggesting of the best titles very easy and simple to the participants. This plan is more huge than you have any idea. The possibilities are tremendous. It grows daily, and reaches colossal proportions. Everybody joins in the game sooner or later. All who join are prospective patrons of your house if you show the moving pictures. Your nearest Exchange will give you more facts and figures. Wire for reservation for your Theatre in your territory. Universal Exhibitors have best chance being Universal Theatres, although any theatre can use the game with wonderful results. ACT TODAY. USE the special coupon attached. Tear it off, fill it in and mail it to your nearest Universal Exchange today.

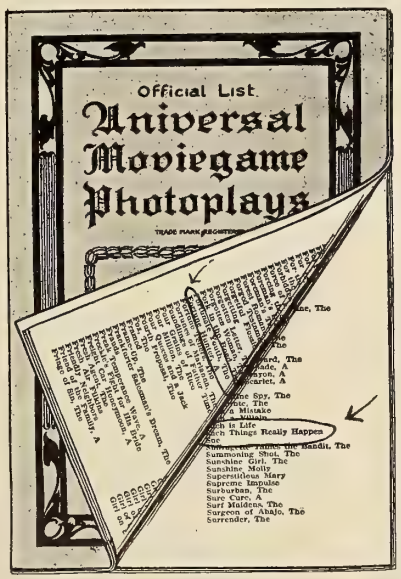
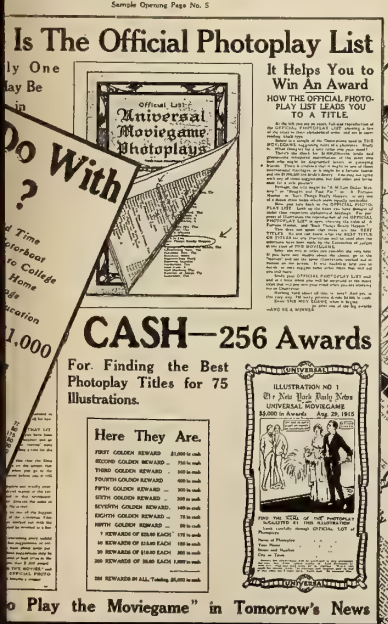


FIGURE 2





Universal Moviegame Co.

No. 17 W. 38th Street

NEW YORK

N. Y.

MOTION PICTURE NEWS

Sept. 25, 1915

(Insert name and address of your nearest Universal Exchange in the space left vacant for same here below.)

(Name of your nearest Universal Exchange on above line

(Address on above line)

CUT OFF ALONG DOTTED LINE

Gentlemen:—

I read your advertisemnet on the UNIVERSAL MOVIEGAME in the MOTION PICTURE NEWS and I desire to use this UNIVERSAL MOVIEGAME in my Theatre in my territory. Please send me immediately full particulars.

Theatre .....

City ..... State .....

Address .....

I (am) (am not) using Universal Service.

Looking Ahead With The Producers

"SUNSHINE AND TEMPEST" YOUNG ACTRESSES, TO APPEAR IN RIALTO FEATURE BEARING THEIR NAMES

"SUNSHINE AND TEMPEST" will be the title of the three reel Rialto star feature picture which will be the important Mutual release for October 6. And in this play, full of the clouds and smiles of Tennessee skies written by Rev. Clarence J. Harris, will be featured "Sunshine and Tempest," the two dearly loved little actresses who since they were children together in the sunny Southland, have been associated together on the stage.

Florence Tempest and Marion Sunshine



TEMPEST AND SUNSHINE

were born in Louisville, Ky., some twenty odd years ago. When they were six, Lincoln J. Carter starred them in "Two Little Waifs" and offered a reward of $5,000 for any two children who could match them. During this engagement Robert Mantell saw them and engaged them for the roles of the two little princes in his production of "Richard III."

Since then, the success of the merry little "Sunshine and Tempest" combination have proved too numerous to mention. To New Yorkers their work in the "Follies" and the show at the Winter Garden was enough to make them unendingly popular. Last season "Sunshine" appeared with Raymond Hitchcock in "The Beauty Shop," while vivacious little "Tempest" went en tour in the successful vaudeville sketch "One of the Boys." "Sunshine and Tempest" are to be united again this season. They will both appear in the Dillingham production of "Stop! Look! and Listen!" at the Hippodrome.

As motion picture players the charming young actresses are great successes. Their clear cut beauty, their alertness and their ready intelligence give them more than the average screen value. "Sunshine and Tempest" will be the third three-reel feature made by the Gaumont company under the title of Rialto brand.

LION "RESCUES" KATHLYN WILLIAMS IN SELIG OCTOBER RELEASE

"A Sultana of the Desert," a Selig special in two reels, written by and featuring Kathlyn Williams, will be released in Selig regular service on Monday, October 4. Miss Williams will be seen making a pet of a gigantic African lioness and associating with other wild animals of the jungle.

"A Sultana of the Desert" deals with Oriental life, showing how the daughter of a wealthy Oriental escapes from captivity only to fall into the clutches of a bandit. How she is rescued by an African lion, and



KATHLYN WILLIAMS AND THOMAS SANTSCHI IN "A SULTANA OF THE DESERT" (Selig)

how later she is given into the arms of her faithful lover, furnish a succession of thrills. Thomas Santschi assumes the leading masculine role in the support of Miss Williams.

FIFTEEN CASKETS ARE USED IN HOYT COMEDY, "A MILK WHITE FLAG"

Fifteen caskets are used in a scene in the adaptation of the Hoyt comedy, "A Milk White Flag," which is being made into a Red Seal play at the Chicago studios of the Selig Polyscope Company. The frights which many of those about the studio are receiving are very humorous, for the caskets have given the practical jokers a long-waited opportunity.

QUALITY COMPANY SEEKING SNOW SCENES FOR "PENNINGTON"

The Quality Pictures Company headed by Francis X. Bushman, Beverly Bayne, and consisting of Lester Cuneo, Helen Dunbar, Frank Bacon and Director W. J. Bauman, are invading the snow-capped peaks and valleys of Mount Shasta, California, in search of North Canadian snow scenes for "Pennington's Choice." The company went to Sisson, California, and from there to the mountain by stage. It is expected that it will take them fully one week to make the exterior scenes necessary, during which time they will remain in the winter climate.

New records for production were made at the Quality studio in the filming of "A Corner on Cotton" featuring Marguerite Snow, the five reels being completed in less than thirteen days. Previous production required from five to seven weeks, and as a result of this added efficiency, Don Meany, manager of productions, has been receiving compliments from the principals of the organization.

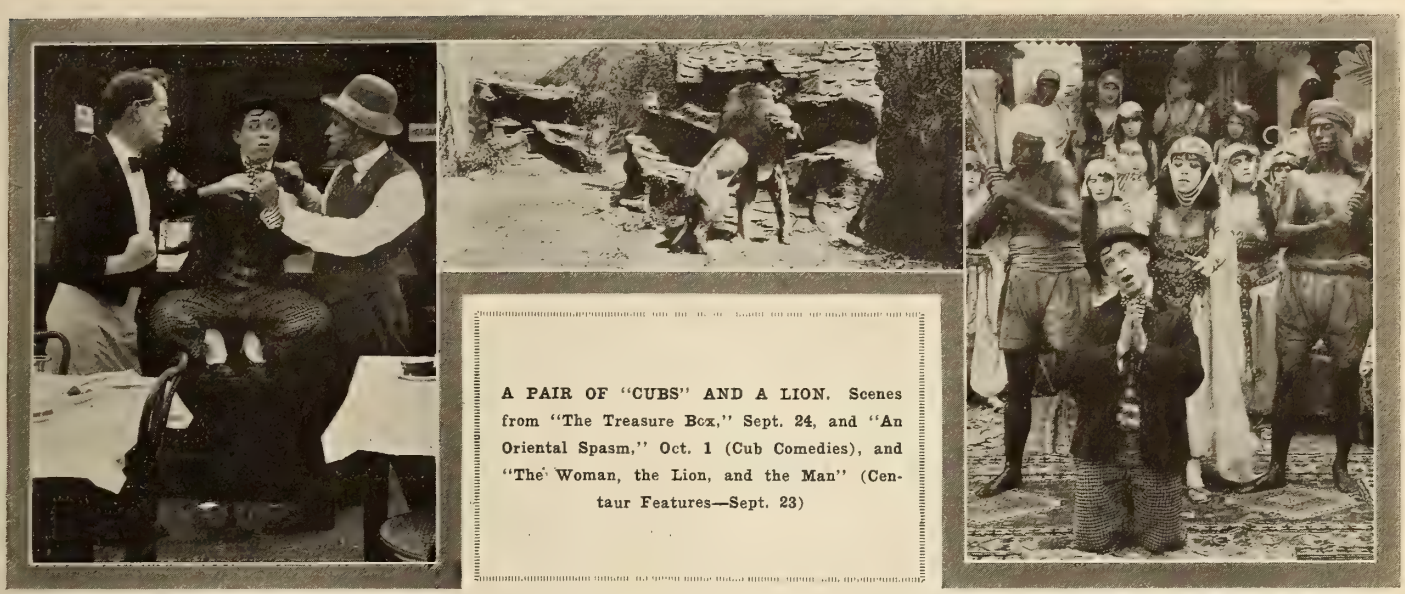
HANDWORTH DIRECTS TWO FEATURES AT LAKE PLACID FOR VITAGRAPH

Vitagraph Director Harry Handworth has just returned from Lake Placid, New York, where he has been busy with two feature productions, "Anselo Lee" and "Gone to the Dogs."

The company assisting Director Handworth in these productions included Antonio Moreno, Naomi Childers, Helen Relyea, Donald Hall, Frankie Mann and Billie Billings.



"BOBBIE" THEW (in Fox Productions)



A PAIR OF "CUBS" AND A LION. Scenes from "The Treasure Box," Sept. 24, and "An Oriental Spasm," Oct. 1 (Cub Comedies), and "The Woman, the Lion, and the Man" (Centaur Features—Sept. 23)

"AN ORIENTAL SPASM" NOTABLE FOR MASSIVE SETS

Aside from its laugh-making powers, "An Oriental Spasm," one-reel comedy which is to be released October 1 on the Mutual program, is notable for its massive sets.

As the title implies the locale of the story is India, to which land Jerry, the character introduced and made famous by George Ovey, is carried for having in his possession a jewel stolen from the eye of an idol in the Hindoo temple. The Royal Kazabo sentences Jerry to become his slave, a position that involves work, which Jerry does not like. So Jerry endeavors to escape his servitude. He is on his way to success when he unsuspectingly enters the Royal Kazabo's harem. This is an especial attraction for Jerry, and he forgets all about the fact that he is an escaping slave until the guards recapture him. Then Jerry has to do his escaping all over again, but this trial is more successful than the first, and he finally lands back home.

Scenes are shown of Indian villages, the temple and the royal palace where the action takes place.

An exceptionally large cast, headed by George Ovey, and including Louis Fitzroy, Goldie Colwell, Janet Sully, Gordon MacGregor and Jefferson Osborne, appear in this picture, which is directed by Milton Fahrney.

REEDS FROM EVERGLADES FOR HUTS IN VITAGRAPH SET

Vitagraph Director Wally Van advanced a step in adding realism to motion pictures when he dispatched a hundred ton schooner to the Everglades of Florida for a shipload of reeds with which to build a village of thatched huts as a background for the majority of scenes in "The Sultan of Zoulon," a feature picture on which he is now at work.

The vessel under the command of Captain Ira Edwards docked at Miami, where they employed wagons and journeyed the fifteen miles inland for the necessary reeds. For good measure, Captain Edwards, brought back not only a shipload of the reels, but half dozen palm trees. As the trees were too long to go in the hold they were lashed to the deck and when the vessel reached Brooklyn on its return journey it was the center of attraction to a curious crowd who had never before seen a palm tree except in pictures.

LUBIN WAR PLAY, "THE PERIL," FILMED WITH NOTABLES AT NEWPORT

George W. Terwilliger, of the Lubin Company, has written a war play, entitled "The Peril," which he has almost completed at the Newport studio, and in which he utilized the Rhode Island city members of the "400," their palatial homes, and, incidentally, Secretary of the Navy Daniels, Admiral Fletcher, Governor Beeckman, Governor Walsh, Governor Whitman, Vice Admiral Mayo, Rear Admiral Fiske, Captain Hugh Willoughby, J. K. Sullivan, Captain J. K. Robison, Captain W. S. Sims, Lieutenant C. C. Davis, of the "Birmingham"; Captain J. H. Newton and Lieutenant S. S. Lewis, of the "Patterson"; Captain Fitch and Lieutenant Harlow, of the "Yankton"; Commander Watson, of the "Utah"; Captain Roger Welles, Lieutenant Commander Frank Taylor Evans, Lieutenant Ernest Durr, Lieutenant J. T. Everson, Lieutenant C. L. Foutz, of the Newport Training Station. The cast itself is headed by Ormi Hawley and Earl Metcalfe.

"The Peril" is the story of a foreign attack on America in 1918. A strange coincidence is the use of an aerial torpedo. Since Mr. Terwilliger invented this visionary weapon, an English inventor has evolved an actual torpedo of this type and it is said to have been used in warfare against Zeppelin airships.

"WHEN HUSBANDS GO TO WAR" IS MINA MIRTH-PRODUCER

"When Husbands Go to War," the MinA release of September 23, abounds in funny situations resulting from the decision of three rubes to go to the burlesque show in the city and the phony excuse to their wives —that they are going to enlist in the war.

This one-reeler will add one more to the list of MinA comedies with a plot. The company is endeavoring to strike a happy medium between slapsticks and polite comedies. "When Husbands Go to War" meets the desired end, it is said.

"TILLIE'S TOMATO SURPRISE" FOR RELEASE SEPTEMBER 27

Lubin of Philadelphia announces the release of Marie Dressler's five-act comedy "Tillie's Tomato Surprise" on September 27 through the V-L-S-E offices.

This new "Tillie" film was written by Acton Davies and staged by Howell Hansel. It required twelve weeks of hard work, an army of actors and actresses and thousands of dollars to film this riot of fun.



MARIE DRESSLER AND THE LUBIN MONKEY

In the company supporting Miss Dressler are Tom McNaughton, the co-star with Christie MacDonald in "The Spring Maid," and with José Collins in "Suzie"; Colin Campbell, the noted Scotch comedian; Sarah McVickar, Eleanor Fairbanks, Clara Lambert and James, the world famous Lubin monkey, who can talk the deaf and dumb language and eat peas with a knife.

AUTHORS FILM BUYS STATE RIGHTS TO FROHMAN PICTURE

The Authors Film Company has purchased the territorial rights for the states of New York and Pennsylvania for "Just Out of College," the Frohman Amusement Corporation's recent production.



A GROUP OF FEATURE FILM ILLUMINANTS

Some of the stage and screen favorites who will figure in the releases of the Equitable during the next three months—From left to right they are: Helen Ware, Charles J. Ross, Clara Whipple, Molly McIntyre, Muriel Ostriche, George Soule Spencer, Lily Cahill

EQUITABLE'S FIRST QUARTER RELEASE PLAN IS ANNOUNCED, BEGINNING WITH "TRILBY" SEPT. 20

THE first quarter of Equitable Motion Pictures Corporation begins next Monday with the release of its first production, "Trilby," and ends the latter part of December with the presentation of Cyril Scott in one of his former stage successes, now in course of construction at the Triumph Film studio, a subsidiary of the Equitable.

Following "Trilby," which will be seen September 20, Helen Ware will be offered in her most recent stage success, "The Price," which was supplied by George Broadhurst, author of "Bought and Paid For," "The Man of the Hour" and other legitimate successes.

Julius Steger in his own unique romance, "The Master of the House," in which he appeared for a long season, will follow "The Price." Thomas A. Wise will make his screen debut on the Equitable program in Paul Armstrong's race track story, "Blue Grass." "Blue Grass" has been directed by Thomas Seay and was staged in the exact locale of the original script.

Kathryn Osterman, last seen in a big World Film production, will see the light of screen day with Equitable in "The Bludgeon," another powerful story from the pen of Paul Armstrong. "The Bludgeon" will feature the Equitable program about November 1.

Following Miss Osterman will come the irrepressible Cyril Scott. Mr. Scott is now at work in a play the title of which has not been made public.

Katharine Kaelred will make her first appearance on any screen in a big, serious play of moment, when she is seen following Cyril Scott. Work will begin on it at once under the direction of Webster Cullison at the Fifty-second street Equitable studio.

Charles Cherry will be seen November 7 in a famous novel, now one of the best sellers and soon to start work under the guidance of Director John Ince. Charles Cherry will be supported by Clara Whipple and the Equitable stock company.

Florence Reed, last seen with the Famous Players and Metro in two big plays, will be seen on the Equitable program about November 30 in "The Cowardly Way," which is now in the last stages under the direction of Cullison.

Lily Cahill and Henry Kolker will, in all probability, appear jointly in one of the forthcoming Equitable plays early in December.

Margarita Fischer, the American "Beauty" company star, now a permanent Equitable player, will be seen under the direction of her former director, Harry Pollard. General Manager Felix F. Feist has been dickering with Harriet Ford for the screen rights to "Polygamy," "The Argyle Case," "A Strange Woman" and others, and if he is successful, Miss Fischer will be seen in "Polygamy." Robert Edeson will be seen in a visualization of "The City of Numbered Days." Lenore Ulrich is now at work at the Triumph studio in "The Better Woman," while Katharine Kaelred will be seen about December 15 in William J. Locke's "Idols."

William Courtleigh, George Soule Spencer, Clara Whipple and other noted stars will be featured in Equitable releases during the following quarter, beginning January 1, 1916.

MUTUAL WILL PRESENT "DAMAGED GOODS" WITH ORIGINAL CAST, ON OCTOBER 4

THE Mutual Film Corporation announces that it will release "Damaged Goods" in seven reels, presenting Richard Bennett, and all his cast of coworkers from the famous stage production, on October 4.

The release date for this picture was decided upon at a meeting of the executives of the Mutual at the New York office, attended also by Samuel S. Hutchinson of the American Film Manufacturing Company, New York. The production was filmed by this company and will soon be released under the "Flying A" brand.

"This is probably the greatest thing we have done in motion pictures," said Mr. Hutchinson.

"Our 'Damaged Goods' is also a rare testimonial to the ability of the motion picture to carry over such a remarkable plot and its involved sex lesson in a clean way. None of the things that had to be said in the speaking stage production, with the inevitable mincing of words, come in to affect the film.

"The film tells the whole story of 'Damaged Goods' in such a way that it can give offense to nobody, without a tinge of the repulsive and yet it remains the most astonishingly powerful story I have ever seen on the screen."

Perhaps the most telling statement of all has come from Mr. Bennett himself, who has declared himself completely satisfied with the film version of this wonderful play.

The story of Bennett's discovery of the play and his subsequent winning battle to produce it is a remarkable one.

One night now some years past he was at dinner along in one of the cafes frequented by the literati of New York when he chanced to overhear a conversation about an astonishing play written by Eugene Brieux, entitled "Les Avares."

Bennett, deeply interested, proceeded forthwith to get a copy of the drama. How deeply he was affected by the play is indicated by the determination with which he set out to produce it.

Applications for bookings are now being received by wire from all sections, where the exhibitors have heard the gossip of the forthcoming release, and are anxious to secure it.

LEWIS AND ETHEL GRAY TERRY TO STAR IN "BOUGHT"

Frederick Lewis, one of the best known leading men on the American stage, and Ethel Gray Terry, who has won an enviable reputation as an ingenue, are to be featured in "Bought," the feature which Director Barry O'Neill is making at the World Film Studio.

New Laws And Court Decisions

This department is designed to keep the industry informed on all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

PHILADELPHIA AUTHORITIES, OVERZEALOUS FOR COLORED BROTHER'S SAFETY, FAIL IN COURT ATTEMPT TO SUPPRESS "NATION"

ALTHOUGH the Pennsylvania State Board of Censors passed the "Birth of a Nation" as a proper picture to be shown in the State, it was not allowed a normal and peaceful career. Both in Pittsburgh and Philadelphia authorities tried to stop the production, and in both cases were overruled by the courts.

The photoplay was scheduled for its Philadelphia opening on Saturday, September 4. After all arrangements were made and the sale of tickets well under way, Director of Public Safety Porter ordered the production stopped, claiming he feared serious disturbances if the play was allowed to go on.

The director said he had received overwhelming protests from many negroes, amongst them one representing 20,000 colored Knights of Pythias, and he had also learned that many negroes had purchased tickets for the opening performance. The director further said that at the request of Chief Censor Breitinger he had viewed the picture at Atlantic City and in his opinion it was not a proper subject for Philadelphia with a larger negro population than any other Northern city. The picture had also been condemned, said the director, by representative negroes, including several ministers.

As soon as the director's intentions were formulated, Nixon & Zimmerman, of the Forrest theatre, where the film was to be shown, applied to the courts for an injunction preventing Director Porter from interfering with the performance of the picture. Joseph McCullen, representing the theatre management, in asking for the injunction, quoted the decision of Judge Reed of Pittsburgh, on Friday, in which he refused to grant an injunction against the same production on the ground that the Legislature had given a Board of Censors to the State with full authority in such cases and he thought this body, unless it could be shown to have acted fraudulently, should be entitled to respect and its decisions supported.

Judge Ferguson, of Court Number Four in Philadelphia, promptly granted a preliminary injunction preventing the authorities from interfering with the performance for five days. Judge Ferguson said after the five days were over, either party to the proceeding could go before any Judge of Court Number Four with a motion to have the injunction vacated or made permanent.

The judge further said that he had seen the production in question and found it very interesting. While there might be some colored people inclined to be captious and critical, their judgment should not be the rule, as the same thing could be said of other plays reflecting on other races and nationalities. He saw no reason to anticipate disturbances or riots, hence his granting of the injunction.

The play was then allowed to proceed, but still fearful of trouble, Director Porter ordered a large force of police to be present at the performance. Many private detectives were also scattered through the theatre and patrolmen were stationed on the outside. Either the danger was magnified by the zealous director, or the precautions intimidated the prospective trouble makers, for the first performance of the "Birth of a Nation" was given to a crowded and enthusiastic audience which included a few colored people, who, it is said, applauded the thrilling scenes the same as the whites.

All the daily papers gave long and favorable criticisms of the picture. In this connection Dr. Charlotte Abbey, a noted social worker of Philadelphia, said among other things: "I am sorry to find that an historical play such as this, should be the cause of inciting race prejudice. The play teaches a mighty lesson to both white and colored, and it seems strange that lessons so plainly taught by the writer should need to be pointed out. Surely the results of Afro-American training as shown in the 'Birth of a Nation' by views of colored students at Hampton and other institutions, and the thorough exposure of unscrupulous white politicians and fake reformers should be enough to do away with any feeling of resentment by the negro race against the play."

Director Porter has announced his candidacy for mayor in the forthcoming election. In the opinion of many, this fact contributed in no small measure to the director's concern about the protests of some of the colored voters.

OMAHA THEATRE IS FOUND NOT GUILTY OF BLOCKING PASSAGEWAYS DURING PERFORMANCES

SAYING that an Omaha, Neb., city ordinance prohibiting the obstruction of "passageways" in any theatre during a performance is all right in itself, but that it does not apply to the Empress, Omaha's largest motion picture theatre, Police Judge Charles E. Foster, of that city, recently dismissed a complaint brought by the city against the amusement house.

This settled a question that threatened to work untold hardship on motion picture exhibitors. If the judge's ruling had been the other way, the police would have prevented anyone entering a motion picture theatre while a performance was in progress. This would have interfered with all the houses showing continuously and would have included most of them.

Judge Foster's decision may be summed up as follows:

"The evidence was agreed upon, with the defendant contending that the theatre in question does not come within the ordinance. The testimony showed that there are three openings in the front of the theatre, the main or center opening being used for an entrance only, and the opening on either side for exits only. The aisles are so constructed that they lead directly to the exits, and not to the entrance, so that persons leaving the building will not come in contact with any who may be standing in the entrance. I visited the theatre in question and carefully looked over the entrance and exits and other parts of the building. I do not think this is a case to come within the ordinance.

"I want it understood that I am not holding the ordinance invalid, nor determining any other case than the one at bar. There might be other moving picture theatres in the city which would, upon investigation, come within the ordinance."

Police Commissioner Kugel, at whose instigation the action against the Empress is understood to have been taken, grew quite excited when advised of the decision of the police judge. He immediately announced that he would ask the city commission to appeal the case to the higher courts. "The Empress blocked their entrance during practically every show," he declared with considerable heat. "If Judge Foster does not call an entrance a passageway, I'd like to know just what he does call it."

BEAUTY CONTEST INVESTIGATED

Post office inspectors are investigating the recent "statewide" motion picture beauty contest of the "American Art Film Com-

pany" and the "Exposition Tours Company," both of which operated in Columbus, Ohio. Five girls were declared the winners, but when it came to train time it developed that the girls were expected to pay their traveling expenses, as the only item furnished was transportation.

Columbus inspectors are looking into the contest to ascertain whether there was any violation of the postal laws in the alluring advertisements of the wonderful trips to the coast that would fall to the winners of the beauty contest. The advertisements mentioned the fact that every expense would be paid; that there would be special chaperons, plenty of amusements, physicians to care for the ailing and all other conveniences that make a de luxe tour.

When the train left only one beauty was aboard, while two of the others complained to the post office inspectors.

DALLAS MAYOR APPOINTS BOARD OF CENSORSHIP APPEALS

Mayor Lindsley, of Dallas, Texas, appointed three women and four men, a board of seven as a board of appeals to pass on moving pictures that have been censored by the censor. The appeal board will consist of Mrs. F. M. Smith, president Mothers' Club; Mrs. George K. Meyer, president Dallas Art Association; Mrs. Mary K. Craig, teacher of women; Claude McCallum, attorney; N. Nigro, wholesale fruit dealer; John S. Aldehoff, fire insurance agent, and Harry L. Seay, former police commissioner.

They are the members of the board of appeals under the new ordinance which became effective about a month ago. This board has the power to condemn a moving picture film or theatrical production and forbid its being shown in Dallas. While the decision of the board is final, the board of appeals will only be called upon when there is a disagreement between the censor and the manager showing the picture, when either side can appeal to the board for decision.

TEXARKANA, TEX., HAS SUNDAY OPENING FOR FIRST TIME

For the first time in its history, Texarkana, Texas, had moving picture shows open and running on Sunday, September 5, all three of the picture playhouses located on the Texas side opening their doors at 1 P. M., and continuing until after 8 in the evening.

It is estimated that about three thousand people attended the performances, which were free, no tickets being sold and no collection taken at the door.

Consequently no arrests were made by the police.

Petitions are being circulated and several thousand signatures have been secured asking for the opening of picture theatres to the public on Sundays. The measure is being supported by organized labor, and is being strenuously fought by the church people, who are bitterly opposed to the opening of picture shows on Sunday. A great deal of interest is being manifested in the matter, and it seems yet uncertain as to whether Sunday pictures are to prove a "go" in Texarkana.

TILT OF KANSAS CENSORS OVER FRANK FILMS SHOWS LAW'S WEAKNESS

S. M. BREWSTER, attorney general of Kansas, has issued an order that no moving pictures of the Frank lynching in Georgia shall be shown in the State of Kansas.

Back of the expulsion order is a story of unprecedented action on the part of the State censors. Two news weeklies were submitted for censorship at Topeka and both contained pictures of the Frank lynching. While Miss Carrie Simpson, was using the shears on the weekly that she was inspecting, the Rev. Festus Foster, the other censor, in another picture house, was also reviewing a weekly and allowed it to go as it was. Miss Simpson appealed to S. N. Hawkes, assistant attorney general, who said that Frank pictures would not be allowed to be shown until W. D. Ross, superintendent of public instruction and official film censor for the State of Kansas, passed upon them. He is now in California and will not return for some time. This is the first time in the history of Kansas censorship that the attorney general has had to be a censor.

"So long as I have anything to say there will be no Frank pictures shown in the State," declared Miss Simpson. "I will cut out every reference I see made to the Frank hanging. I can see no merit in such pictures."

"The picture which I passed did not show a rope, corpse, funeral or anything of that sort," stated the Rev. Mr. Foster in defense of his action. "The picture simply showed the crowd at the lynching of Frank. I could see nothing objectionable in it."

That is the way films are censored in Kansas. One of the censors will pass it and the other will object to it, simply because, as she states, "I can see no merit in it." She is not appointed to see merit in pictures. She is appointed to cut out anything that might be indecent or vulgar, yet she turns down a good news weekly that is made up of the news of the world, simply because she could see no merit in it.

PITTSBURGH SCREEN CLUB PLANS FIGHT ON CENSORSHIP—POLICE AND STATE OFFICIALS CLASH

THE Pittsburgh Screen Club recently held its get-together meeting at the Fort Pitt Hotel in Pittsburgh and more than 250 persons attended. It was a rousing meeting from start to finish, and when it was completed the members of the organization were complimented on all sides for the able way in which everything was handled.

The Pittsburgh Screen Club was organized almost a year ago. Under new officers the club has renewed its activities and the meeting Sunday was one of the best that has ever been held by any of the motion picture men in this section.

Candidates both for city and county offices attended the meeting and banquet, and told just where they stood in regard to the motion picture business. It was the desire of the members of the club to get the candidates on record and they responded cheerfully. As a result of the statements made by the various candidates the motion picture men will use their screens to advocate the election of the men who they feel sure will stand by them in their fight against the State censorship, but especially against the censorship ruled over by the police of Pittsburgh and towns close to this city.

The police have put the ban on many pictures that were passed by the censors, and as a result many of the exhibitors have been put to no end of trouble and expense to advertise the pictures and then get other to take the place of the pictures which the police will not permit to run.

The Screen Club has been given a big boost by the banquet and meeting, and it is probable that many of the motion picture men in this section will hold another meeting in the near future and select a place for a home for the club.

PENNSYLVANIA RAILROAD PUTS PICTURES UNDER REGULATIONS COVERING EXPLOSIVES

MOTION picture films have been placed under regulation by the Pennsylvania Railroad for the transportation of "explosives and other dangerous articles" over its lines. Hereafter, passengers are prohibited from carrying films in cars any part of which is used for the accommodation of the traveling public. Station and train employees are instructed to see that this rule is enforced. Passengers found evading the regulation, says the notice posted by the Pennsylvania, will be fined for violation of the rules of the Interstate Commerce Commission relative to the transportation of explosives.

The notice also contains an elaboration of the recently announced regulation put in force by the Pennsylvania Railroad requiring films to be packed for shipment in specially prescribed receptacles designed for safety, and sets forth that films will be accepted for transportation in "baggage cars, baggage apartment or express cars," or by freight, subject to the published rules, when the receptacles are properly marked with labels, facsimiles of which are printed on the posted notice.

REQUIRED TO INSTALL FIRE ALARM BOXES

Under two new ordinances adopted within the past thirty days, every minor theatre in Detroit, Mich. (those seating 400 or less), is required to install a fire alarm box system, the cost of which to maintain is $25 per year. The purpose of this system is to insure the quickest possible response by the fire department in case of fire. Many of the exhibitors have been paying the annual fire alarm box fee, which is $50 per year, although no ordinance was in effect covering same.

In and Out of Los Angeles Studios

By J. C. Jessen

Special to Motion Picture News

Los Angeles, Sept. 13.

JESSE L. LASKY and Cecil B. de Mille of the Lasky Company, arrived home early this week from a stay of several weeks in the East, and announcement was immediately made regarding the future of the company with respect to new studio proposed, productions and general outlook. Perhaps the most important of these is the fact that the present studio will be retained and great improvements made including the addition of considerable ground, and the building of a laboratory modeled after those of the Eastman Company at Rochester, N. Y.

A most conspicuous feature of this new laboratory which will be of steel and concrete construction, approximately seventy-five by one hundred and fifty feet, and consisting of two floors, will be the fact that the dark rooms will be almost light as day. To accomplish this the walls and all fixtures will be white, and the employes will wear all white clothing. The lighting will be of the indirect system and filtered through glass of a soft orange color. It will be possible to read in the dark rooms and every attention will be given to making added conveniences.



ART. ACORD (Mustang-Mutual)

While on the trip Mr. de Mille visited practically all of the studios and laboratories in and about New York City, including that of the Eastman Company at Rochester, where he held several conferences with Prof. Mees, an authority on the subject of light in connection with matters photographic. It was from Prof. Mees that Mr. de Mille learned the cause of the abnormal sight of dark room workers to be looking directly at a light. After once looking at light it requires about fifteen minutes for the eye to again recover its normal condition. By an indirect lighting system the workers are not affected by the change of their vision and are thus better able to accomplish their work in an accurate manner.

The laboratory will be of sufficient capacity to accommodate the making of all Lasky prints, which will mean the laboratory will accommodate six hundred thousand feet of positive printing and finishing weekly. The laboratory will be located at the extreme eastern end of the present studio on a new plot of ground facing on Argyle street.

Lasky Not to Build New Studio

Prior to de Mille's departure it was the intention of the company to erect a new studio, but this they now find to be unnecessary, as the present plant was built as needed to meet the requirements of the company. "Nothing has ever been placed in our studio until we actually found a need for it," Mr. de Mille stated in speaking of conditions, "and I found that where studios were built from paper, and the needs later found, there was much unnecessary equipment, which would probably be the outcome if we built a new studio. After seeing all the principal ones of the East, I am very glad to get back and see this one. Originally the Lasky studio was a livery stable, but it has been transformed into a real studio that is efficient, and I believe it to be the most conveniently appointed of any that I have visited. I am very glad to get back home in the 'livery stable.'"



BLANCHE SWEET IN A SCENE FROM "THE SECRET SIN" (Lasky)

Plans and arrangements for the future completed by Mr. Lasky and Mr. de Mille while they were with Mr. Goldfish, will bring to the coast a number of former legitimate stage people who in some instances will be retained as permanent stars. Victor Moore has made a three year contract and first will be featured in a series in a part similar to that in "Chimmie Fadden," the first being "Chimmie Fadden Out West." Edna Goodrich has been contracted for one year to appear in Lasky productions, and arrived this week. Fannie Ward who was starred in "The Marriage of Kitty" will return accompanied by Jack Dean who will be her leading man. Charlotte Walker will arrive in the next two weeks for another engagement, her former productions being "Kindling" and "Out of the Darkness." Mae Murray, star of the "Ziegfield Follies" has placed her name to a long term contract and will appear in ingenue roles.



SYDNEY GRANT AND CHARLOTTE GREENWOOD IN "JANE," FORTHCOMING MOROSCO RELEASE

Perhaps the most important announcement is the fact that Harry Hatfield, legitimate stage producer, now engaged in staging "My Lady's Garter," has been engaged and after a tutorage of eight weeks under Mr. de Mille will become a director. Mr. Hatfield's most pronounced success was "At Bay" at the Thirty-Ninth street theatre. He also produced a number of Shubert and Brady productions.

Notable Showing of "Carmen"

While on the way to the coast Messrs. Lasky and de Mille attended the Paramount convention in Chicago and a very notable feature of the meeting was the showing of "Carmen" at Orchestra Hall on Michigan avenue, to exchangemen and users of Paramount pictures. Incidental musi

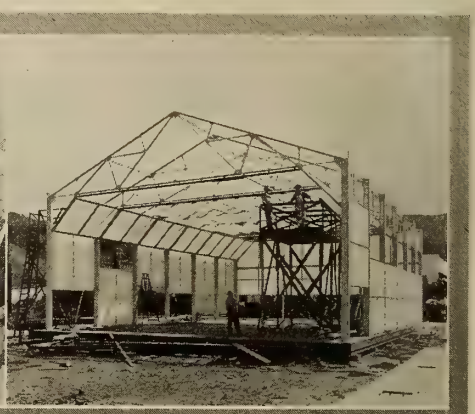
EVENTS OF THE WEEK IN AND AROUND UNIVERSAL CITY, AS CAUGHT BY THE CAMERA MAN



$10,000 MEDIAEVAL NAPLES STREET SCENE FOR PAVLOWA PICTURE



FIRST SCENE TO BE TAKEN ON NEW NESTOR STAGE



THE NEW NESTOR STAGE IN COURSE OF CONSTRUCTION

was arranged from "Carmen" and was played by a forty piece symphony orchestra during the projection, and at the conclusion of the showing there was a riot of applause. All present were so insistent for a speech from producer Cecil de Mille, that he heeded their request and made probably the first screen speech of this kind.

George Stanley has been given charge of a Vitagraph company and began production this week of a one reel comedy, "He Got Himself a Wife." Webster Campbell and Mary Anderson play leads in this, and it will serve as their introduction in subjects from the California studio.

Production Manager R. S. Sturgeon has made a change in his plans and will next produce "Through the Wall" a detective story from the pen of Cleveland Moffett, author of a number of novels and magazine short stories. This is being prepared for release on the V-L-S-E program as a Blue Ribbon feature.

Between the double duties of supervising the business department of the Vitagraph studio at Santa Monica, and looking after the details with regard to the erection of the new studio at Hollywood, Business Manager W. S. Smith is a decidedly busy man. Work on the new studio is progressing very satisfactorily and it is expected the company will be located there within the next two weeks. Plans have already been made for the christening of the new stage which it is expected will be a very elaborate affair.

Douglas Brunston of the scenario department of the Pathé who adopted the scenario of "Neal of the Navy" from the Osborne story of the same name, is at the Balboa studio spending several weeks watching the filming of the last few episodes of this serial.

Balboa Plays Organize Team

Players of the Balboa studio have organized a baseball team and issue challenges to photoplayers at all studios. The Balboa boys have adopted the name of the "Ruth Roland" players, and so far have won all of the several games they have played.

Within the next few days the prints of the eight reel subject "Fenella," or "The Dumb Girl of Portici," featuring Mlle. Anna Pavlowa and her Russian ballet will be ready at Universal City. All who have been in touch with this production predict that it will be the masterpiece of this studio. Scenes for this are all laid in Naples in the early part of the seventeenth century and deals with the political actions of the Spanish viceroys who are sent to rule Italy. Because of the excessive taxation finally placed upon the food stuff for the natives, internal strife results in the overthrow of the rulers. Mlle. Pavlowa appears as the bewitching daughter of the poorer class with whom the son of the duke becomes infatuated. Ultimately the people become riotous, and when the duke's son heads the forces to quell the disturbance he is personally attacked by the brother of Fenella when recognized as her betrayer. The girl appears on the scene and saves the life of the man attacked, by sacrificing herself. All settings used in this production were especially made for the scenes. Supporting Mlle. Pavlowa are Rupert Julian, Douglas Gerrard, Wadsworth Harris, Edna Maison, Betty Schade, William Wolbert, John Holt, Hart Hoxie and Laura Oakley.

"Lon of Lone Mountain" or "A Mountain Clod" is being made under the direction of Joseph DeGrasse for the Rex brand, and deals with the efforts of a school master who came to an out-of-the-way village. The men of the village misunderstand his intentions when they are misinformed by a jealous local lover of the girl the teacher protected on several occasions, and they start to drive the new comer away, but all are brought to a realization of their error. The cast includes Arthur Shirley, Lon Chaney, George Berrell and Marcia Moore.

King Back With Universal

Joseph King, formerly of the Universal and since with Selig is again with the Big U appearing as leading man in the newly organized Cleo Madison Company. The first production is "The Cowboy Girl" in which Miss Madison is featured as the girl who started out disguised as a man, to avenge the murder of her brother, and in the end is successful in this, following a big saloon and gambling place fight. The others in the cast are Hoote Gibson, Billie Gettenger and Charles Brinley. A dramatic story of unusual power combining political and newspaper life, is being under the title of "Chivalry." This consists of three reels, and is being made under the direction of William Worthington for the Universal. The cast includes Herbert Rawlinson, Jean Taylor, Alfred Allen, Barney Furey and Scott Leslie.

"John Osborne's Triumph" is a story of Wall street finances and of the quiet simple life, wherein a once successful broker loses his power and even then is followed by his old enemies who seek to possess the only treasure he retains, his daughter. Fate plays a hand in this when a bolt of lightning revives the elderly man from a helpless condition caused by paralysis and he prevents the carrying out of the plan. Those in the cast are Murdock McQuarrie, Arthur Moon, Edna Payne and Albert McQuarrie.

The Allan Curtis Joker Company is making the tenth of the "Lady Baffles" comedy series, "The Lost Roll," wherein "Detective Duck" is again successful in preventing a robbery. The Joker comedies of the past week by the Al. Christie Company are "Almost a Knock-Out" and "Double Crossing the Dean," and the Horace Davies Company has completed "When a Man's Fickle" and "A One-Cylinder Courtship." Albert Vosburgh, late with the Vitagraph at Santa Monica, has gone to the American at Santa Barbara, where he will play opposite Vivian Rich.

Grace Cunard Undergoes Operation

Work has been delayed the past few days on the Universal "Broken Coin" series because of the illness of Grace Cunard who was taken to a local hospital to undergo a major operation due to an injury received more than a year ago while playing in the "Lucille Love" series.

J. P. McGowan with Helen Holmes who first produced the "Hazards of Helen" series for the Kalem company at Glendale, are now begining the production of a three reel subject "Helen's Hazard," which will be of the nature of a melodrama.

The filming of "The Diamond from the Sky" by the American Company will be completed within the next month. This has been a long but interesting grind for the company, as the serial consists of thirty episodes each of two reels. Following this Director William Taylor will take up the production of larger subjects.

The Fine Art Films subject featuring Helen Ware will be entitled "Cross Currents" from an original scenario by Mary H. O'Connor. Supporting Miss Ware will be Courtenay Foote and Teddy Sampson and

the production is in charge of F. J. Grandin. This is a story of society and political life in Washington with Miss Ware impersonating the part of a wealthy and influential woman who takes a keen interest in politics, entertains lavishly, and is interested in philanthropic work for children, and thus the play answers some questions pertaining to child labor.



ROZSIKA DOLLY IN "THE LILY AND THE ROSE" (Griffith-Triangle)

Charles F. Lummis, author of several books and a historian, has been engaged to assist with the details of staging "The Penitents" which pertains to a religious society originating in Europe in the twelfth century and later very influential in Mexico in the sixteenth century. This play will portray the sacrifices made, a penalty inflicted by these religious fanatics. Orrin Johnson, who has just completed a long engagement with the NYMP where he played in three subjects will be starred in this production.

Lucille Brown a Policewoman

The "Jordan is a Hard Road" company which has been at Bear Lake Valley for the past two weeks arrived home this week after making most of the exterior scenes. Lucille Brown, in charge of Griffith studio employment department, has been appointed as a member of the police force of Los Angeles and her badge is number two hundred eleven. For some time she has been in charge of the extra players at the studio, and this added official capacity gives her more power to take care of the position.

William Furst, recently engaged by the Triangle Company as musical director of the New York Knickerbocker theatre, is in Los Angeles spending some time at the Fine Art Films, the Keystone and the NYMP studios getting acquainted with conditions that he may better take care of his duties at the theatre where the films from these studios are given their first showing. The cast which is to support DeWolf Hopper in the filming of "Don Quixote" has been announced at the Griffith studios as follows: Fay Tincher as Dulcinea; Max Davison, Sancho Panza; Julia Fay, Dorothea, and William Brown, innkeeper. The production is in charge of Edward Dillon.

Filming "Mansion of Despair"

The first subject for the Triangle program which will co-star Mae Marsh and Robert Harron, will be "The Trail of Blood," from a story by Granville Warwick. This portrays the life of a girl who after heroically saving a child chum from fire in an orphans' home, is adopted by wealthy parents. Later she meets the son of a newspaper man and a romance follows which is broken by an incident which threatens to wreck the life-happiness of the girl.

Work of filming a four reel adaptation from the story by Howard Irving Young, "The Mansion of Despair," was begun this week by Managing Director James Horne of the Kalem Glendale studio. Marin Sais, True Boardman and Tom Linghorn appear as principals of this cast. This will be Mr. Linghorn's first work since early in the spring when he was injured in a fall from a fifty foot bridge for the first episode of the "Mysteries of the Grand Hotel" series.

Number Forty-six of the "Hazards of Helen" series is now being made with Helen Gibson in the name part (name refers to Helen and not Hazards). One of the big punches for this will be the rescue of two children from a trestle when they are in danger of being killed by a fast approaching train.

In the making of "A Knight of Today"



GEORGE FAWCETT, THOMAS H. INCE, WILLIAM S. HART, FRANK KEENAN AND ORRIN JOHNSON AT INCEVILLE

from scenario by M. E. M. Gibson, Bud Duncan of the Kalem Comedy Company, featuring Ham and Bud, very nearly lost his life as the result of being weighted to the bottom of a lake in Hollenback Park. Bud wore a suit weighing more than a hundred pounds, and when he went down he stayed. The papier mache helmet he wore came to the top and then the players realized the predicament the comedian was in. The rescue was effected by William Beaudine.

Jack Pierce, assistant to Director William Worthington at Universal City, this week has been awarded the decision in an Eastern court which gave him the larger portion of an estate left by his parents. The portion to come to him is valued at $45,000. When Pierce learned of this, he made a bee-line for the publicity department and there told the glad tidings.

Volcanic Eruption in "Secret Valley"

"The Secret Valley" is a two reel spectacular subject that will be made in the very near future. One of the principal features of which will be the eruption of a volcano. The story deals with a recluse who, with his son, lived in secluded place in the mountains which had but one outlet. Following the death of the father, the son after many weary days finds the opening, but fails to make his exit owing to the way being barred by the eruption.

Hobart Bosworth and Company of players have gone to Bear Lake Valley to film exteriors for the five reel Hudson Bay story "Netawangan" in which Mr. Bosworth appears in the name part. A particular feature of this subject will be the sub-titles in the form of blank verse bordering on the style of Hiawatha. While the company was working near Bear Lake resort Saturday, a fire occurred at the hotel and the players all served as firemen with the exception of the cameraman who stayed with the crank, and secured some excellent views of the fire which will in all probability be used for the Universal or Animated Weekly.

The Kerrigan Company at Lake Tahoe Universal studio is now making the finishing scenes for "The Troubador of Aldarado" which features J. Warren Kerrigan. The production will be in three reels.

Dot Farley, who has been playing in Albuquerque comedies, is not to appear in subjects of this character produced by the National Film Corporation. She will play opposite Russ Powell, the three hundred and ten pound comedian who has been with the National since its organization. Prior to this engagement Miss Farley was with the Keystone and St. Louis companies.

Blanche Sweet on Vacation

Blanche Sweet, of the Lasky Company, is on a vacation which she is spending in the East, and will not be home for several weeks. Advice from Anita King, the Paramount-Lasky girl, touring across the continent, was to the effect that she had considerable tire trouble near Reno and was



VICTOR MOORE (Lasky)

delayed a number of hours. She expected to drive all of last Saturday night and thus catch up with the schedule laid out for her. Miss King has been making very excelent time over the rough roads of the mountains, and over good stretches she is said to consider a gait slower than forty miles per hour sinful idleness.

Adele Farrington has been loaned by the Universal Company to the American Film Manufacturing Company at Santa Barbara for appearance in one subject, and went to the Northern film centre this week for the engagement.

The chorus girls of the Society Bud Company, which appeared at the Orpheum theatre last week and this, which is a Jesse L. Lasky production, spent several mornings at the studio where they took part in scenes for the Lasky film version of "The Chorus Lady" which featured Cleo Ridgeley as Patricia O'Brien and Marjorie Daw as her sister Nora. Wallace Reid is Danny the detective, and Mrs. Lewis McCord is the landlady.

Emma Bunting will arrive at Universal City within the next few weeks to play in the name part of an adaptation from the story "The Sun Baby" by Jack Lait. In this a woman is caused to commit suicide because a newspaper, "The Sun," made an error in referring to her as a "hotel crook" instead of a "hotel cook." Before jumping into the East river the woman left her baby on the steps of the newspaper office. It was adopted by the managing editor, and after the girl grows up she becomes a very successful newspaper woman. She prevents the rival paper from incriminating her foster father. There is a pretty romance throughout, and the production will be made in five reels.

Reliance Making Western Subject

The Reliance Company is making "As in Days of Old," an early day Western picture portraying the coming of the pioneers to the West. The Indian massacre of the whites is revived in this instance, at the instigation of the heavy who desires to steal all the valuables and get possession of the deed to a mine. Two children are the sole survivors, and one charms the Indians with his beautiful voice, making possible the escape from their camp. Later the boy becomes a great opera singer, while the girl is adopted by a rich miner. They meet years later at a reception given by the heavy who had brought about the death of their parents, and the heavy is recognized and receives his just due. The production is being filmed by Francis Powers, with a big cast which features Maxfield Stanley, Mary Higby, Wilbur Higby, Edwin Harley and Francis McDonald.

Billie Burke has reached Inceville, and the heart fluttering caused by expectancy has ceased. She came to Los Angeles over the Santa Fe and was met at the station by Producer Thomas H. Ince and escorted to the studio. Plans for the first subject in which she is to be starred were completed prior to the arrival of the actress, even to the securing of a great quantity of props including Scottish furniture from New York, and the building of several sets including one representing a Scottish street scene. The first subject gives Miss Burke the part of an American girl of a hoyden nature who visits Scotland and takes part in a romance. One member of the supporting cast announced for this production is William H. Thompson, one of the best known men from the legitimate stage. The contract for Miss Burke's engagement specifies that she shall be under the personal direction of Mr. Ince.

So large has become the producing staff at the NYMP studio that it has been found necessary to have an assistant to Mr. Ince, and Dave Hartford, legitimate stage actor and producer, especially well known on the Pacific Coast, has been engaged for this position. One of the innovations of the week



VIVIAN RICH IN "THE BARREN GAIN," A CURRENT AMERICAN RELEASE ON THE MUTUAL PROGRAM

at Inceville is a dancing school where players and extra people will be taught to do the popular dances of today with grace and ease. There will be classes on Monday, Wednesday and Friday afternoons in the new glass studio following the completion of the people's work for the day. These classes will be under the tutorage of a professional.

Edwards Company to Grand Canyon

The company under the direction of Walter Edwards in which Mary Boland and Willard Mack will be starred left for the Grand Canyon where exterior scenes will be made for a coming production. A special car has been engaged for the company for this trip. The second Ince-Frank Keenan subject is to be a military drama in which the well known character actor supported by Enid Markey and Charles K. French will be starred. It has not been announced who will direct this picture, nor the title of it.

The Bessie Barriscale-Bruce McRae Triangle subject is being delayed in production owing to illness of the former who is suffering with neuralgia and has been at her Hollywood bungalow home for the past week. Her illness was made more acute because of her determination to aid her director in finishing scenes on a big set, against the advice of a physician.

The Glendale Company in the filming of the big gambling casino scenes used two hundred people in evening dress in the big set. This was projected under the supervision of Paul Hurst, and the draperies used represent six thousand dollars or more. A big punch will be added to this four reeler by the melodramatic scene which will be enacted at Hollenbeck Park where Thomas G. Lingham will drive an auto from the bridge which is seventy-five feet above the water.

General Manager Thomas Persons, who has been in Chicago for the past two weeks, has returned to his duties supervising the two Selig studios in Los Angeles.

"The Vengeance of Rannah"

"The Vengeance of Rannah" with many scenes laid in an East India military garrison, the principal character of which is a faithless wife, is being made under the direction of Tom Santchi with a cast including Marion Warner, Lafayette McKee and Leo Pearson. The story is by James Oliver Kirwood, and has numerous unique situations pertaining to the punishment of the wife and her lover.

The Robert Daly Selig Company is making "Unto Those Who Sin," a three reel Diamond S. special which will feature Fritzi Brunette as a heartless woman of the world who gives up everything to satisfy her lust for wealth and power. In this subject she will wear a dozen or more of the beautiful imported gowns, and will be supported by George Larkin and a strong cast.

An adaptation from the Richard Harding Davis short story of adventure, "The Buried Treasure of Cobre," is being filmed by Frank Beal and features Harry Mestayer. The scenes are laid in Central America with an American minister as the central feature. The picture will show his attempt to secure an extradition treaty.

Another Selig Diamond S. special being taken up this week is that being produced by George Nichols and entitled, "The Print of the Nails." This is a picturization of corrupt politics showing the numerous attempts of an unscrupulous gang to prevent an honest mayor in putting through legislation needed and governing a large city. Vivian Reid, Earl Fox, Edwin Wallock and Al. Filson appear in this together with Helen Wolcott, late of the Pallas-Morosco Stock Company.

Eighth "Bloom Center" Comedy

The fourth director is now working on the "Chronicles of Bloom Center" series of comedies, Burton King having resigned to accept a similar position with the new Kolb and Dill organization in San Francisco, and Sidney Smith who has been a comedian and with a Selig Company for a number of months has been placed in charge of the filming of these. The company is now making the eighth two-reel comedy.

"Stanley's Adventures in Africa" are to have a film version in the form of a series of two reel episodes which will be produced at the animal studio of the Bostock Jungle Film Company for the Mutual Program according to arrangements perfected this week by David Horsley. For this series Mr. Horsley has secured the services of Frank Dougherty, who has a nation wide reputation for his sensational Young and Old King Brady detective stories, who will write the scenarios.

Already production has been taken up on the filming of the first of these subjects, which has been given the title of "The Search for Livingston." This opens in the office of the "New York Herald" where arrangements are completed by James Gordon Bennett (played by G. W. Sherlock) and H. M. Stanley (Roy Watson) for the trip. In the Africa scenes Mr. Watson, Capt. Bonavita, Charles Gaye, Marie Manley, Mlle. Ottowa and Mona Darkfeather will appear in the principal parts.

JUST TO MAKE TALK

By LONGACRE

LOTS of happenings around Longacre Square in a single day. Fire gutted the building in West Twenty-sixth street containing the Famous Players studio, costing the Famous Players at least $500,000, and the Mutual Film Corporation caused the arrest of a former exchange manager on a charge of stealing 149,000 feet of film, including many Chaplins and Keystones, valued at more than $20,000.

It is deplorable that the motion picture industry, though considered a prosperous young giant, should always be the "goat" and the butt of undesired attentions.

Although it is believed that Saturday's fire started on the floors beneath the studio, it is too probable that the surveillance on all the metropolitan studios will be increased, and that they will either have to move outside the city limits or be subject to constant rectoring, a condition which will cause a whole lot of trouble.

The most fortunate thing about the fire, if any phase of it can be considered fortunate, is that it came on Saturday evening when the studio was practically empty. But consider the poor "extra people," whose three and five dollars a day is a Godsend, and who lost their effects in the blaze. Players like Mary Pickford, Marguerite Clarke, Jack Barrymore, Hazel Dawn and Pauline Frederick were heavy losers as they all had large wardrobes at the studio.

One director, James Durkin, had borrowed the entire outfit of costumes of "The Red Widow" from a friendly theatrical manager in Newark who refused to accept a cent of hire. The costumes were taken to the studio Saturday afternoon in special vans from Newark to be sorted. They arrived just in time to be burned.

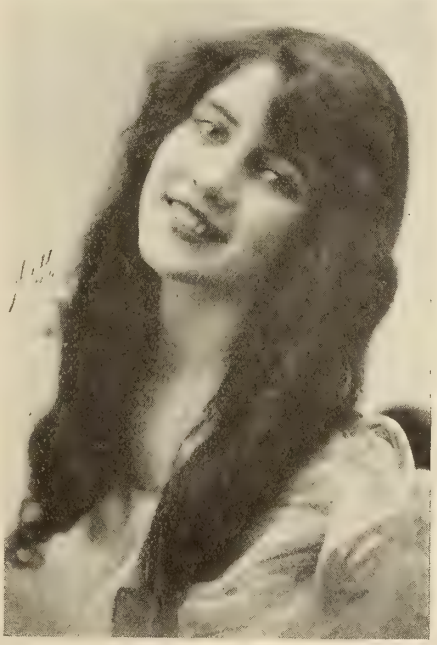
One thing this fire will do will be to prove the dauntless courage of the Famous Players Film Company, Adolph Zukor, Edwin S. Porter and Daniel Frohman. For the Famous Players will rise Phoenix-like on its new site 'way uptown, and neither this fire nor any series of fires can put it out of business. It's too big a company, and manned by too big men for that. Which is something to be thankful for after all.

An extension is being built to the Lubin Philadelphia studio in anticipation of the arrival of Joseph W. Farnham, who takes several chairs over there on September 20. Joe will hold an executive position, and will also have charge of the advertising and publicity. (Free tip for ad solicitors.)

Edgar Lewis, the director, starts work the same day. Joe and Edgar can hunt up Tony Kelly and Jack Pratt, and start a Metropolitan club on the banks of the Schuykill far away.

Like Minerva who sprang full-fledged from the brow of Zeus, the Motion Picture Board of Trade of America has sprung into being from the progressive minds of the film industry.

The Motion Picture Board of Trade of America is a banding together of the component firms of the industry to fight hostile legislation (meaning censorship), conduct



MARIE LA MANNA

publicity campaigns in those states in which hostile legislation may arise, and to hold expositions and fairs. The charter list will soon be forwarded to Albany for incorporation.

The committee which drew up the working plans consisted of: Arthur James, of Metro; Walter W. Irwin, of V-L-S-E; John R. Freuler, of Mutual; S. M. Field, of Mutual; W. R. Sheehan, of Fox; J. W. Binder, of the censor board; L. J. Selznick, of World Film; J. Stuart Blackton, of Vitagraph; Carl H. Pierce, of Morosco; Nicholas Power; George K. Spoor, of Essanay; F. W. Singhi, of Lubin, S. L. Rothapfel, William A. Johnston, of Motion Picture News, and W. Stephen Bush, of "Moving Picture World."

Cyril Maude, the English actor, arrived in this country recently, bringing with him plans for the theatrical season, and some new color motion pictures for which he is the agent. These films are colored by super-imposing three layers of colored gelatine, red, blue and yellow. They can be shown on any projection machine, and are the result of seven years' work. Mr. Maude will try to exploit the process in this country.

The beauties are coming. The Ziegfeld Films Corporation has been formed.

Julian Reed, Edison character man, was married recently to Mrs. Mary Darcy Goodwin, of Washington, D. C.

Metro Pictures Corporation will soon issue a magazine regularly.

Harry Crandall, Jr., pitcher for the Pathé semi-pro. baseball team, has been signed by the Federal league, turning down a chance to go with the Boston Braves to accept the offer.

A company of Edison players, including Viola Dana, Robert Conness, Jessie Stevens, Pat O'Malley and Charles Suttin, is at Berlin, N. Y., taking pictures under the direction of John Collins.

It is a notable commentary on the present day production situation when W. H. Clune, who owns Clune's Broadway and leases Clune's Auditorium in Los Angeles, one of the biggest exhibitors in the country, decides to make pictures himself to be sure of getting the right sort. He has taken over the old Famous Players studio in Los Angeles, and secured Donald Crisp as director and Lloyd Brown as general manager. "Ramona" will be the first picture.

Mr. Clune is a real, big man, and he feels that he is going to get pictures which are good enough to suit him, if he has to make them himself.

Saw "Trilby" recently at the Forty-fourth Street theatre; a wonderful production, wonderfully presented. Maurice L. Tourneur, who directed the production, and S. L. Rothapfel, who directed the presentation, have each done their share toward giving the public a screen version of one of the most famous plays of the century in a way which makes the superiority of the speaking stage over the screen seem ridiculously small even in the speaking stage's particular precinct, pure drama.

To Clara Kimball Young, Wilton Lackaye, Paul McAllister, Chester Barnett and other members of the cast, and to Dr. Hugo Reisenfeld, the orchestra leader, goes considerable of the credit. They were the adaptable clay in the hands of the masters,

Miss Young's work being the best she has ever done.

But "Trilby" is a wonderful dramatic production, pure drama, with a continuous thread of story practically unbroken by cut-backs or close-ups, and with its dramatic value displayed to the utmost. It sets a high water mark which will be undisturbed for some time to come. Griffith or Tourneur are the two men most likely to surpass it.

A. H. Byrd, of Wyandoak, has opened the Celebrity studio at 28 West Thirty-eighth street, to take still pictures of stars and players. Byrd knows photography and the motion picture business. As an opener he has landed contracts to photograph all the stars of three big companies. Proofs of the pictures already taken are very artistic.

Horace Gordon Plimpton, Jr., has gone and got married, and in so doing has taken unto himself one of the prettiest of the pretty, as can be seen by the picture of Marie La Manna, the lady in question.

Mr. Plimpton is the son of Horace G. Plimpton, former general manager of Edison negative production. He was busy learning the business from the camera end up when he first saw Miss La Manna, that was. The marriage took place at the Church of the Ascension, Father Tye officiating.

Miss La Manna is only nineteen, and of French-Irish extraction, with Irish blue eye and French vivacity. She has been playing in the Viola Dana features.

"Dick" Edmondson, proprietor of the American Film Releases, of 118 Shaftesbury avenue, London, who has been convalescing on the Cornish coast after an illness of five months, will pay America a visit early in October. The result of this visit will probably lead to negotiations for the handling of the productions of one of the foremost American programs in Europe.

His indisposition did not deter his firm's activity in exploiting and purchasing American productions, through his representative, Albert B. Ladick, his recent acquisitions being "Reaping the Whirlwind," by Balboa Amusement Producing Co., and "The Littlest Rebel," purchased from the trustee in bankruptcy for the Photo Plays Production, Inc.

The Vitagraph Benevolent Association, which includes in its membership the complete personnel of the Vitagraph Company at Flatbush, will hold a dance at McLoughlin's Bayside Casino, Sheepshead Bay, on Wednesday night, October 27, in aid of the hospital and sick fund. Every person connected with this famous picture producing company, from the heads down to the office boy, will compete in making this the gala event of the early winter season. On that night the Casino will house individually and collectively the biggest assemblage of Vitagraphers ever seen together for an occasion of this kind. Already extensive preparations are under way to make of it a regal success. A. Victor Smith, the Vitagraph studio manager, will be master of ceremonies.



GEORGE BICKEL IN "HELLO, BILL"
A KLEINE-EDISON FEATURE

General Passenger Agent Fred Sniffen of the Delaware-Hudson Steamship Company, the proud owner of the Mandalay, is becoming hopelessly enamoured of the glittering satellites of the screen. He staged another little get-together affair on the Mandalay Wednesday evening, September 8, to which Vitagraph, Universal and World Film stars were invited.

The Vitagraph contingent was by all odds the most prominent, although John Hines capered about displaying a broad World Film grin. Representing the Flatbush studio were Dorothy Kelly, Hughie Mack, Donald MacBride, Ned Finley, Mae Halpin and Joseph M. Halpin, Alice Lake, Zeena Keefe, Marion Henry, Edward Elkas, Frank Bunny, Logan Paul, Dick Leslie and George Cooper. Little Lois Alexander from Universal gave an exhibition dance.

Dancing contests were resorted to, just to pass away the time. Hughie Mack and Dorothy Kelly were awarded first prizes for popularity, Ned Finley and Mae Halpin receiving second prizes and running close. Dainty Dorothy scored again when she captured first prize for skill.

Maurice Tourneur, producer of "Trilby," is engaged in the preparation of a book to would-be directors entitled "The Movies as They Should Not Be," in which he points out the commoner mistakes and overdone characters and situations.

Tom Torriss, who has been making feature pictures for the film company which bears his name at Yonkers, N. Y., has purchased a large plot of ground in Mount Vernon, N. Y., and will begin the building of a large motion picture manufacturing plant in the near future.

William Beaudine, heavy of Ham & Bud Kalem Company, is the father of a daughter, Helen Louise, born early last week. Mrs. Beaudine was formerly Prody Fleischer, who was with the Biograph for a long period as leading woman.

William N. ("Bill") Bailey, recently a member of the Imp-Universal stock company, and who played important roles with Essanay for several years, has just joined the Rolfe Photoplays, Inc., forces, and will henceforth devote his talents to Metro pictures. Mr. Bailey is now assistant director to John W. Noble, who has staged many notable screen productions, and who recently finished the direction of "The Bridge, or the Bigger Man," by Rupert Hughes, an early release on the Metro program. In addition to his work as aid to Director Noble, Mr. Bradley will act in Rolfe-Metro productions. He is earnest and able in his screen work, and has a goodly following among movie fans.

Mr. Bailey is twenty-eight years, and began acting before the camera about five years ago. For three years he was with the Essanay stock company, and afterward was associated with Charles K. Harris, Fox, Peerless, Universal and other companies.

CHANGES OF THE WEEK

W. H. Clifford, scenario writer late with Tom Ince, joins Famous Players, succeeding Russell E. Smith, who goes to Equitable.

Marshall Farnum, director late of Fox forces, and Judson Langill, his assistant, are now with Equitable.

Stanner E. V. Taylor, whose wife is Marion Leonard, is back directing. His latest is "The Purple Night," with Florence Rockwell for Knickerbocker Star Features.

David L. Don, comedy star, goes to Lubin from the stage.

Jack Pickford, brother of Mary, has signed with Selig.

Spencer Gervaise Sladden, rotund publicity man, will assume charge of the Fox office in Dallas, Tex.

Truly Shattuck, a Broadway actress who disappeared mysteriously some time ago, has been located working in "The Iron Strain," a coming Ince-Triangle production.

Ashley Miller has been re-engaged to direct the film productions which Arnold Daly is making in addition to his theatrical work.

Jack Breslin, for many years manager of the Crescent theatre, Syracuse, and late of the Temple theatre in the same city, has resigned to accept a position as general manager of the Continental Film Company of Germantown, Pa. He was presented with a loving cup before leaving.

Sam Bernard is getting his courage up preparatory to joining the Keystone-Triangle forces on the Pacific Coast. Raymond Hitchcock is back in New York, but Weber and Fields are still at the studio.

YOUNGSTERS ARRIVE AT SELIG JUNGLE ZOO

The following youngsters have arrived at the Selig Jungle-Zoo during the past two months: Ten leopards, twelve lions, two tigers, one fallow deer, two laamas and an axis deer. Race suicide is an unknown quantity in the Selig Jungle-Zoo.



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General Manager of PATHE

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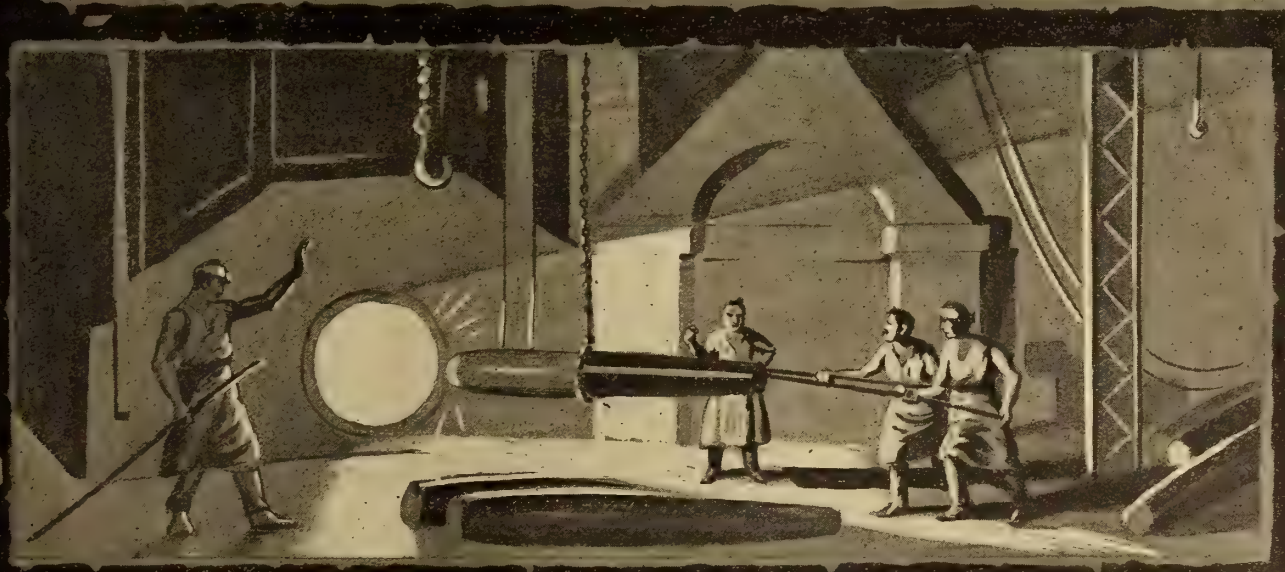
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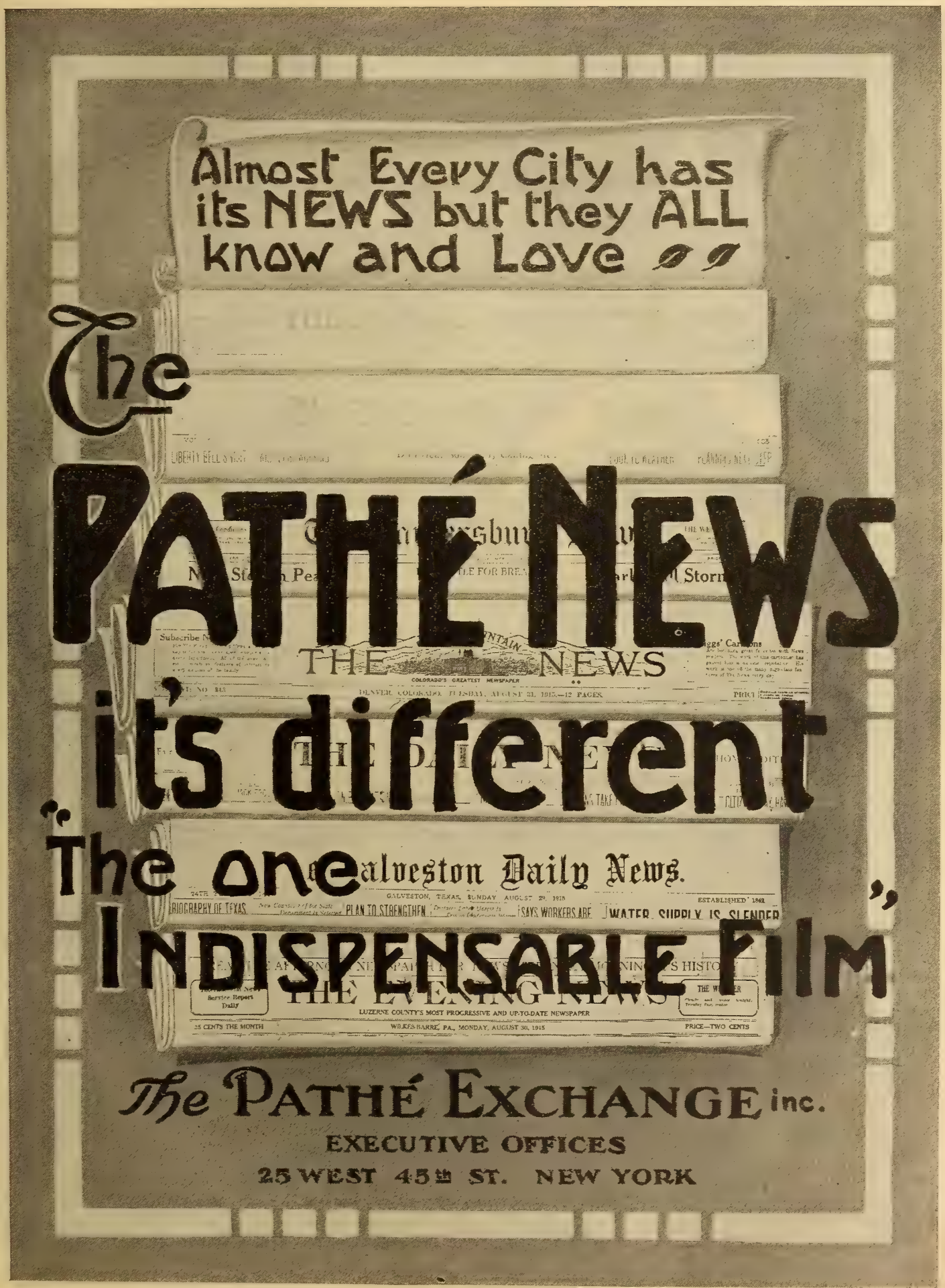
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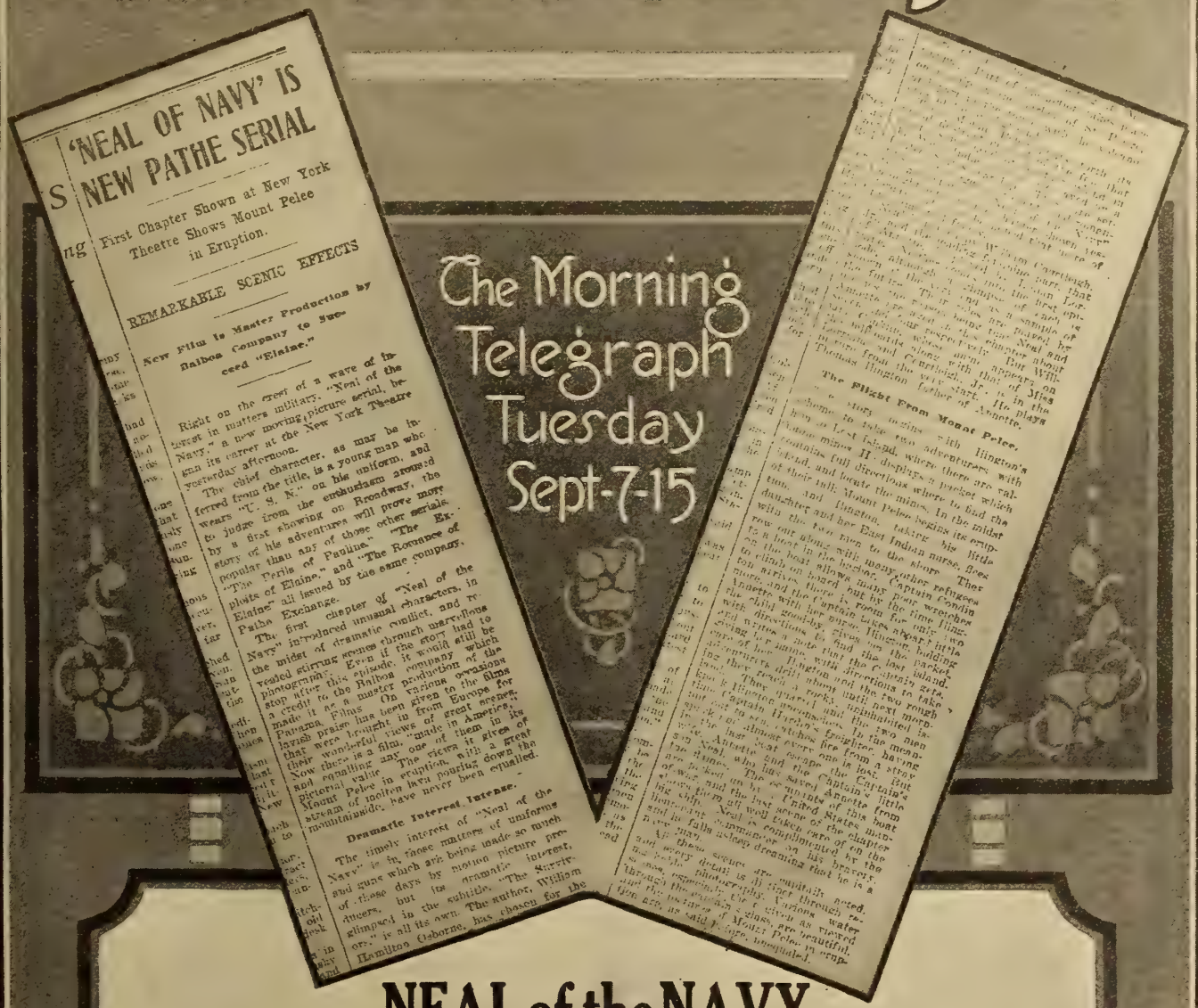


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AN AFFAIR OF THREE NATIONS

IN FIVE PARTS

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Executive Office

25 West Forty-fifth Street

New York, N. Y.

The Feature Film Corporation is incorporated under the Laws of Delaware with a capital stock of $1,000,000, of $10 per share par value, divided into 50,000 shares of 7% cumulative preferred and 50,000 common.

The director and producer of photo plays for the Feature Film Corporation is Mr. Edouard Jose, one of the best known directors in moving pictures, and is considered by Pathé Exchange as pre-eminent in the production of feature films, he having produced the "Resurrection", the "Beloved Vagabond", was a co-director in producing "A Fool There Was", has just completed the productions "Simon the Jester", "The Closing Net", and is now producing "Nedra".

Mr. Louis Gasnier, general manager of Pathé Exchange is advisory director of the Feature Film Corporation, and is the man who built up and maintained the high standard for which the Pathé pictures are famous. It will be his endeavor to keep the productions of the Feature Film Corporation up to that standard.

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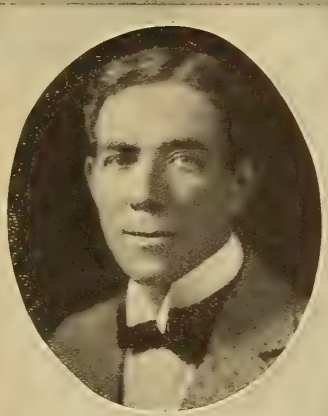
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Why Pathe Exchange selected Motion Picture News to carry the very interesting, artistic and striking announcement covering the preceding *nineteen* pages. The reason is circulation—the *genuine* circulation that comes only to "the publication that is read"—the *real,* business-bringing circulation that alone can produce such remarkable results as these:

SCHROEDER ART FLOWER MFG. CO.
6023 Superior Ave., N. E.
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"My business was actually established by exclusive advertising in the Motion Picture News."
Gustave Schroeder.

ARTCRAFT SCREEN CO.
903 Majestic Bldg.
Detroit, Mich.

"The volume of inquiries and orders from our advertising in Motion Picture News has placed us on the business map."

AMUSEMENT SUPPLY CO.
Cambridge Bldg.
Chicago, Ill.

"Our recent advertising campaign in Motion Picture News has brought inquiries which have resulted in sales of entire equipment for theatres in every part of the United States."
Percy Plummer, General Manager.

NINETY-THREE pages of advertising in this issue of Motion Picture News. THERE'S A REASON!

MOTION PICTURE NEWS

220 WEST 42d STREET NEW YORK CITY

BURTON D. ALLEN, SELIG CAMERAMAN, DEAD

Special to Motion Picture News

Los Angeles, Sept. 13.

Burton D. Allen, cameraman for the Selig Company, died suddenly last week from an operation. He was a member of the Static Club, and the members, almost to a man, attended the funeral held Wednesday.

The pall-bearers consisted of prominent members of the Selig organization, including Thomas Persons, the manager of the Selig Western Organization, and during the morning of the funeral all work of production ceased at the studio that all cameramen and others who desired might attend.

"Pop" Lubin Gets His Innings at San Diego Fair

Exposition at the "Gate Way of the Panama Canal" Sets Saturday, September 25 as "Lubin Day," in Honor of the Founder of the Company

THE San Diego Exposition has set aside Saturday, September 25, as Lubin Day, in honor of Siegmund Lubin, head of the great Lubin Manufacturing Company, pioneer producers of photoplays. Not only the city of San Diego and its officials, but the governor of the state will be there to welcome him and to extend the freedom of the city.

Mr. Lubin left Philadelphia on Wednesday, September 15, and will arrive in San Diego on Friday 24. The same evening the new Lubin studio at Coronado will be officially opened and dedicated by the mayor of San Diego and the city officials.

The next day, Saturday, Mr. Lubin will be escorted to the exposition by President Davidson and the members of his staff. Captain Rifenberick, military aide to the president of the exposition, will be Mr. Lubin's escort during his stay in San Diego.

On Mr. Lubin's arrival at the exposition grounds there will be a military parade in his honor and he will review the troops. Then will come a luncheon and Mr. Lubin will be escorted through the exposition grounds. Later in the afternoon Mr. Lubin will be the guest of honor at a dinner given by the exposition officials.



SIEGMUND LUBIN

Mr. Lubin, although born in Berlin, Germany, is essentially a Philadelphian, having lived in the city of Brotherly Love more than forty years. He arrived in that city with little money but plenty of courage and at once started a little optician store on Eighth street which still bears his name. More than twenty years ago he began to experiment with animated photography and soon Mr. Lubin's pictures became known throughout the length and breadth of the civilized world.

Besides the great plant and studios at Twentieth street and Indiana avenue the company bearing Mr. Lubin's name has studios at Sixteenth street and Glenwood avenue, a five hundred acre estate at Betzwood, Pa., and studios at Jacksonville, Fla.; Phoenix, Ariz.; Atlantic City, N. J.; Coronado, Cal.; Los Angeles, and Newport, R. I. Eleven directors and a host of assistant directors and cameramen and more than two hundred actors and actresses work incessantly. They produce at least two acts of photoplay a day, as well as three to five feature films a month.

Prison Inmate Wins Universal's $50 Title Contest

Picture Shown to Convicts at Sing Sing on Lincoln's Birthday Is Called "Folly's Crucible" by Winner from Thousands of Contestants All Over the World

THOMAS MOTT OSBORNE, Warden of Sing Sing Prison, presented last Sunday Oscar Cartaya, an inmate of the prison, with a check for $50 for suggesting the best title for the "Photoplay Without a Name," which was produced by the Universal Film Manufacturing Company several months ago.

This contest had been most successful and created a great deal of interest all over the civilized world. The Universal received about 20,000 suggestions for titles from all parts of America, Europe, South Africa, and even such a far country as Australia. They came from persons in all walks of life and included bank presidents, cashiers, corporation heads, as well as those in the humble walks of life.



(Above) OSCAR CARTAYA AND WARDEN OSBORNE; (Below) GENERAL MANAGER BRANDT OF UNIVERSAL HANDING CARTAYA THE CHECK

The scenario was written by Stuart Paton and was a stirring dramatic story, in two reels, of an ex-convict's attempt to regain his position in society, with Hobart Henley and Dorothy Phillips playing the leads.

A committee, composed of Paul Gulick, publicity manager of the Universal; Eleanor Fried, and Adele Elsowitz, were kept busy for weeks considering the thousands of titles submitted, and it is interesting to note the large number of people who chose the same title. For example, there were 4,000 persons who chose "It's Never Too Late to Mend"; 2,100 people sent in the title "The Curse of Drink"; 1,500 sent in the title "The Hand of Fate."

The letter received from Oscar Cartaya was as follows:

354 Hunter St., Ossining, N. Y.
Feb. 13, 1915.

Universal Film Company,
1600 Broadway, New York City.

Gentlemen: The following is submitted in competition for the prize of fifty dollars offered for the best suggestion for a name to be given to the picture which was shown at Sing Sing Prison on Lincoln's Birthday, February 12, 1915, and for which the above amount is to be awarded to the person suggesting the title which you consider to be the most acceptable:

"Folly's Crucible"—This is the story of a brilliant, popular and wealthy surgeon who yielded to the habits of drinking, gambling and fast company. His skill and good heart composed the gold, and his sinful habits the dross. Through the fire of poverty, dissipation and imprisonment the precious metal is not destroyed, but purified, and thus refined he starts afresh in new lands.

Yours truly,
Sing Sing No. 65295,
Oscar Cartaya.

The check for the fifty dollars was signed by Carl Laemmle, president of the Universal, and P. A. Powers, treasurer of the company. Joe Brandt, the general manager of the company, took it to Sing Sing and turned it over to the Warden. The Warden then handed it to the prisoner.

CHICAGOANS BUY LOS ANGELES SUBURBAN THEATRE

The Victoria theatre on West Pico street, Los Angeles, owned by S. Stern, has been sold to Hetherington and Wise, who came to the Coast from Chicago where they have conducted theatres, and took possession of this house last week.

AT SAN DIEGO AND ABOUT THERE

By Allen H. Wright

A real Admiral of the United States Navy, in full uniform, was an actor in a scene of a photoplay being filmed at the Lubin studio at Coronado. It was Admiral Thomas Benton Howard, of the U. S. S. "Colorado." The scene was to have been put on in the Admiral's quarters on the cruiser, but it was found that the light would not do, and so arrangements were made for its enactment at the studio, and Admiral Howard consented to participate there. Included in the audience during the filming of the scene were Mrs. Howard, Mrs. Uriel Sebree, wife of Rear Admiral Sebree, retired; Mrs. Morton, daughter of Admiral and Mrs. Howard, and wife of Commander Morton, U. S. A.; Mrs. A. S. Cowan, wife of Capt. Cowan, of the U. S. Aero Corps; Lieut. and Mrs. Israel Kidd, U. S. N.

Miss Helen Eddy has closed her engagement with the Lubin company and returned to her home in Pasadena. L. C. Shumway, who was to have left the Lubin company last week, has arranged to continue his connection with it. Edward Sloman, formerly of New York, and lately with the Universal and National people as director, has taken a position in the same capacity with the Lubin company.

A private view of a motion picture film made by the Lubin company was given by Manager Wilfred Melville at the New Mexico state building at the San Diego Exposition. Cavalry from the camp near the exposition and marines from the barracks on the exposition grounds participated in the filming of the picture. Most of the guests present to see the presentation were officers of the army and marine corps and their ladies.

Virginia Hudson and Stagg Write for Thanhouser

Metropolitan Newspaper Woman Who Began Career Under Col. Watterson, "Covered" Three Presidential Inaugurations, and the Latter Is Contributor to Munsey and Street and Smith Publications

EDWIN THANHOUSER announces additions to his staff in the persons of Virginia Tyler Hudson and Clinton H. Stagg.



VIRGINIA TYLER HUDSON

Miss Hudson is from Kentucky, a graduate of Wesleyan College. She served with such distinction on the Louisville Courier-Journal under Col. Watterson that that famous editor advised her to go up to the big cities, where he took special interest to see that she was properly placed. In Chicago she worked with the McCutcheons, George Ade, Eugene Field and others.

In New York and Boston here services were so signal on the great dailies that she became known as "the only newspaper woman who is a newspaper man." She studied the political field and campaigned with Roosevelt and Wilson and covered three inaugurations. Then she became press agent; in this capacity she handled the great Brady production "Life," and also did the work on some Shubert plays.

Clinton H. Stagg is one of the few reasons why Jerseyites are proud of their State. Although a native of New Jersey, he has made his mark, and those who know him well say that no handicap could stop "Clint" Stagg. He seems to have developed a remarkable aptness for mystery stories, and the millions who read "Munsey's," "People's," "Popular," "Adventure," "Saturday Evening Post" and numerous other periodicals have been thrilled by his tales, written during the past five years.



CLINTON H. STAGG

His unique record is the sale of a million words a year to his publishers. One of his greatest works is the serial "Thornby Colton, Blind Detective," which gave the fiction world a new type of detective.

Atlas, Detroit Studio, to Release on Associated

Company, in Los Angeles After November, Maintains Stock Organization Headed by Roy Walling, and Formerly Released Its Pictures Under Brand Names of Other Concerns

LLOYD HAMMOND, of the Atlas Motion Picture Company, of Detroit, Mich., after two weeks' careful investigation, of the New York market, arrived at the conclusion that the best proposition of the field was offered by the Associated Film Sales Corporation, and has closed a contract with that corporation by which he will furnish one comedy a week.

The Atlas Motion Picture Company is incorporated under the laws of Michigan, with studios situated on Gratiot avenue between Rohms and Crane streets, Detroit, with down town offices in the Legitt Building. A stock company of exceptional ability is maintained featuring Roy Walling, stock star for the past five years.

The Atlas Motion Picture Company has supplied some of the largest and best programs with films, and its output has been disposed of entirely in this way. Its work has been known under the brand name of others who have attained glory on Atlas artistry and perfection.

The Atlas employs two directors, George Earle and Glen Lyons. Its executive staff consists of Charles Roos, president and general manager; Percy R. Upton, secretary and treasurer; Frank Schaeffer, vice-president and laboratory superintendent. Detroit offers very many natural and wonderful commercial advantages for making beautiful pictures, as the city is one of the finest on the American continent.

During the latter part of November the Atlas Motion Picture Company will, however, take up winter quarters in Los Angeles.

SELIG TO RE-ISSUE "CAPTAIN KATE" AND "LOST IN JUNGLE"

So popular were the Selig productions of "Captain Kate" and "Lost in the Jungle" and in response to many requests that they be revived, the Selig Company has decided to re-issue them.

George O. Nicholls is the director in charge and the cast will include Vivian Reed, Joe King and Thomas Bates. Lloyd B. Carleton is producing "Lost in the Jungle" with Bessie Eyton, Edward J. Peil and Edwin Wallock in the cast.

"BURIED TREASURE OF COBRE" ON THE STOCKS AT SELIG STUDIO

At the Selig Edendale studios, Producer Frank Beal has begun work on a three reel adaptation of Richard Harding Davis' short story, "The Buried Treasure of Cobre." The scenes are laid in Amapala, a Central American Republic, and the plot centers around the efforts of a young United States minister to secure the extradition treaty between his country and the President of Amapala.

REPLICA OF GREEK PALACE FOR "HOUSE OF A THOUSAND SCANDALS"

The interior of one of the most historic of Grecian palaces was copied in "The House of a Thousand Scandals," a Mutual Masterpicture produced by the American Film Company. To obtain the desired effects, special lighting and mechanical experts were added to the regular expert staff of the studio.

The costume of everyone in the great ensemble scenes was passed upon by the light experts before the wearer was permitted to enter the scene. As a result, there is a wonderful blending of femininity, garmentry and the elaborate decorative designs outlined against the severe Grecian architecture.

This expensive attention to detail does not prevent the wonderful scene from being demolished in an explosion, a pile of wreckage marking, as the picture's climax, the spot where once it stood.

Board of Trade Holds First Meeting in New York

Twenty-five Names Already Affixed to the Charter of the Organization—Over $3,500 in Initiation Fees and Annual Dues Paid in—Blackton Probably President

THE Motion Picture Board of Trade of America held its first meeting at the Hotel McAlpin, New York City, on September 9.

More than twenty-five names were affixed to the charter of the organization and approximately $3,500 in initiation fees and annual dues was paid in.

The meeting was presided over by the chairman of the organization, J. W. Binder. Commodore J. Stuart Blackton, who has the backing of the organization committee, has consented to become president of the permanent organization.

The directors who will be elected at the next meeting on Thursday, September 16, will meet for organization and to elect a president and five vice-presidents, a secretary and a treasurer, and to appoint a finance committee, a membership committee, on Saturday morning.

The temporary headquarters of the Board of Trade will be in room 704, 18-20 East Forty-first street. Telephones are being connected and furniture installed in the offices.

The charter will be re-opened for additional signatures at the meeting Thursday afternoon, from 1 until 2:30.

A complete account of this important meeting held tomorrow will be published in the October 2 issue of MOTION PICTURE NEWS.

The charter members are: John R. Freuler, 71 West Twenty-third street, New York; Samuel M. Field, 71 West Twenty-third street, New York; J. W. Binder, 70 Fifth avenue, New York; Walter W. Irwin, 1600 Broadway, New York; Winfield R. Sheehan, 130 West Forty-sixth street, New York; Arthur James, 1465 Broadway, New York; Ferdinand W. Singhi, Lubin Manufacturing Company, Philadelphia, Pa.; Paul Gulick, 1600 Broadway, New York, and Carl H. Pierce, 220 West Forty-second street, New York, of the Organization Committee,

Other members are: Albert E. Smith, Locust avenue, Brooklyn, N. Y.; J. Stuart Blackton, Locust avenue, Brooklyn, N. Y.; S. L. Rothapfel, Broadway and Forty-second street, New York; William A. Johnston, 220 West Forty-second street, New York; Max Stearn, Majestic theatre, Columbus, Ohio; John Wylie, 17 Madison avenue, New York; W. Stephen Bush, 17 Madison avenue, New York; Julian M. Solomon, Jr., 220 West Forty-second street, New York; John F. Chalmers, 17 Madison avenue, New York; Joseph E. Graef, 317 East Thirty-fourth street, New York; H. B. Cannock, 317 East Thirty-fourth street, New York; L. W. Atwater, 317 East Thirty-fourth street, New York; J. M. Lakin, 847 West End avenue, New York; Thomas Wiley, 67 West Twenty-third street, New York; Fred Hawley, 80 Fifth avenue, New York; Siegmund Lubin Manufacturing Company, Philadelphia, Pa.; Ed. J. Mock, 1253 Monadnock Building, Chicago, Ill., and J. E. Brulatour, 5 West Thirty-second street, New York.

The name of the proposed corporation is to be The Motion Picture Board of Trade of America, Inc.

The particular objects for which the corporation is to be created are stated to be as follows:

To foster trade and commerce among its members and to promote the business interests of such members; to reform trade abuses on behalf of its members; to secure freedom from unjust and unlawful exactions; to diffuse among its members, accurate and reliable information as to the standing and character of those engaged in any or all branches of said industry and to supply other information concerning said industry; to settle differences between its members and promote a more enlarged and friendly intercourse between them and to do and perform all such acts as may tend to promote the welfare of the industry at large.

Eastern and Southern Territory Sold for "Guarding Old Glory" in Less than Three Weeks

W. H. RUDOLPH, the Eastern representative for F. O. Neilsen, who has conducted the advertising and selling campaign in the East for "Guarding Old Glory," Mr. Nielsen's big Peace and Preparedness picture, reports the entire Eastern and Southern territory all disposed of, with the exception of New England, Western Pennsylvania and West Virginia. This territory has all been sold within less than three weeks, from the time of the first announcement that the picture would be released on a state rights basis.

The most remarkable thing of all, however, was the quick response of exhibitors all over the country, who wired in for immediate bookings, and in nearly every instance in which a state right was sold Mr. Rudolph was able to turn over to the buyer nearly fifty per cent. of the amount of the sale price in bookings.

Reese and Samios of Westminster, Maryland, purchased the rights for Maryland, Delaware, Virginia and the District of Columbia, and J. T. Howell, of Dover, N. J., bought Eastern Pennsylvania and Southern New Jersey,

Negotiations are well under way for the disposal of Oklahoma, Kansas, Arkansas, Missouri, Nebraska, Iowa, Wisconsin, Illinois and Indiana, and from all indications they will be closed in the next day or two; leaving only a small portion of the United States still open. Namely: The New England States, Western Pennsylvania, West Virginia, Minnesota, North and South Dakota, Colorado, Utah, Wyoming, Louisiana, Texas and New Mexico. These states, it is expected, will be closed soon.

Mr. Nielsen is disposing of his Kimball and Stevens theatres in Chicago this week, having already sold the Parkway. This will allow him to concentrate and give his entire time and attention to his film interests, which have grown to such proportions in the last year that he has twice been forced to increase his floor space in the Schiller Building, and is still cramped for room.

"Just Out of College" opens at the Fine Arts theatre, September 25, for an indefinite run.

From all indications this subject will have a large and successful run throughout the five states controlled by Mr. Nielsen, inasmuch as requests for bookings are pouring into the office daily from the largest and best houses.

PIONEER FEATURE ENLARGES ITS QUARTERS

Since making its initial bow in the film business six months ago, the Pioneer Feature Film Corporation, with offices at 126-130 West Forty-sixth street, New York City, has met with such rapid success that the offices were no longer adequate to their increasing business. Therefore, Nathan Hirsh, the president and executive head of the corporation, found it imperative to enlarge the offices and make extensive alterations, which enables him to do business on a larger scale.

Besides having the exclusive rights for greater New York and northern New Jersey to the product of the Great Northern Film Company, Mr. Hirsh has recently acquired the rights to "All for a Girl," featuring Renee Kelly, the Broadway star who appeared in "Daddy Long Legs" and "The Garden of Paradise." Mr. Hirsh is constantly adding to his list of features, and will shortly have an announcement to make, which will be of utmost interest to the exhibitors in his territory.

"THE FLASHLIGHT," SELIG, FEATURES BESIE EYTON

James Oliver Curwood has written a thrilling drama, "The Flashlight," which will soon be released by the Selig company. Scenes are laid in East India and Bessie Eyton will play the part of a young English girl.

A thrilling battle from howdahs on the backs of a number of elephants and an escape by means of a slender rope from a high tower are only two of the many sensational incidents in the plot.

Stars in All Knickerbocker's Features for Programs

The Company's Contribution to the General Service Includes Alice Brady, Ralph Stuart, Forbes Robertson, Mary Nash, Florence Rockwell—"Dragon's Claw" for Release on 19th

THREE months have now passed since the launching of Knickerbocker Star Features, the materialization of the idea of putting real stars in regular service. Many were the pessimists who prophesied a short life for this project; many were the skeptics who declared the impossible was being attempted. But in three months Knickerbocker Star Features have met with a success that assures them permanency and profit, according to a representative of the company.

"Everywhere I went," says that official, who has just returned from an extensive trip, "I found praise for our features. Of course the venture demanded an enormous outlay with but a limited return and, to succeed, we needed strong support. It took a very little while, however, for the exhibitors to see the advantages of booking our brand of features and Knickerbocker Star Features are now in demand."

A glance over the releases to date shows that the company has followed strictly the policies originally laid down. Some well known star has appeared in every subject the company has released. Such favorites as Ralph Stuart, the "Strongheart" star; Alice Brady; J. Forbes Roberston, of "Hamlet" fame; Mary Nash, leading lady of "The Lure" and "The Sinners"; Lenore Ulrich, late star in "The Bird of Paradise"; Florence Rockwell, leading lady in the all-star cast of "Fine Feathers," are a few of the Knickerbocker stars.

At the helm of the directing staff is Stanner E. V. Taylor. Taylor was originally scenario writer for the Biograph company, writing for Director D. W. Griffith. From the Biograph Taylor went to the Reliance as author-director and directed such stars as Arthur Johnson, James Kirkwood, Henry B. Walthall and Marion Leonard. For the last year Taylor has been directing independent feature productions, but is now working exclusively for Knickerbocker Star Features.

Taylor has just finished writing a three reel photodrama entitled "The Dragon's Claw." Preparations are now under way for its immediate production so that it may be released on September 29.

Featured in this production are Walter Hampden and Marion Leonard and the feature promises to even eclipse the Knickerbocker standard.

Walter Hampden is an old Broadway favorite and gained no little prominence from coast to coast as Manson in "The Servant in the House," a role which he created. Clyde Fitch's "The City" is another of Hampden's late successes. His appearance on the screen will be welcomed with anticipation and interest by all who remember his splendid work in these productions.



MARION LEONARD ALICE BRADY FLORENCE ROCKWELL

Marion Leonard's popularity as a screen star has been long established. Starting, some years ago, with the Biograph company, Miss Leonard now makes her reappearance on the General Film program in this Knickerbocker feature.

Miss Leonard left the Biograph to star in Reliance features. Later she was starred in Rex productions.

The policy of the Knickerbocker Star Feature is to release a star feature every other Wednesday on the regular program of the General Film Company.

BARSKY JOINS ASSOCIATED

The Associated's latest catch is Irving J. Barsky as publicity man. He is a man of varied experience who started at the bottom with Miles Bros. on Fourteenth street as a reel boy and has worked his way through with different concerns to his present position.

After leaving Miles Bros. he went to Canada with the Allens, later became one of the managers of the Canadian Film Company, and he also owned his own exchange and theatre in Western Canada. A couple of years ago Mr. Barsky came back to New York, and since then has made a host of friends in the business.

Since his return he has been manager of the Pee-El-Bee Films; as manager of the New York Gotham Film Exchange laboratory, and sales manager for the Gotham Film Co., and he is president of the Barsky Photo Play Co.

The Associated is rapidly perfecting a strong aggressive organization.

LASKY TO PRESENT LOU-TELLEGEN IN "EXPLORER" SEPT. 20

Lou-Tellegen, the international star and former leading man for Mme. Sarah Bernhardt, will make his photodramatic debut as a Paramount star of the Lasky Feature Play Company on September 20 in a most elaborate picturization of William Somerset-Maugham's play, "The Explorer."

This play in stage form has been presented with marked success in England, on the continent, in Canada and the United States. It is a piece that admirably suits Lou-Tellegen, who for the past two years has become a star of the English speaking stage. Lou-Tellegen created a sensation in the two trans-continental tours of Mme. Bernhardt when he played all the leading masculine roles in her productions, being at that time only twenty years old. He is now twenty-eight.



LOU-TELLEGEN IN "THE EXPLORER"
(Lasky—September 20)

James Neil, Dorothy Davenport, H. B. Carpenter, Tom Forman and others appear with Lou-Tellegen.

JACK PICKFORD JOINS SELIG POLYSCOPE COMPANY

Jack Pickford has joined the Selig Polyscope Company, and was in Chicago, Ill., recently en route to the Pacific Coast, where he will be engaged with the Selig Pacific Coast companies.

Although only nineteen years of age, Jack Pickford has been engaged as a motion picture actor for the past seven years. He started in the work when he was in knee breeches. He has played important roles with the stock companies of Biograph, Pathé, Reliance and Famous Players. Among the famous productions in which he has appeared can be named: "Wild Flower," "The Love Route," "The Pretty Sister of Jose," "Girl of Yesterday," etc.

"I am delighted to have the opportunity of appearing in Selig Polyscope Company productions," asserted Pickford while in Chicago. "The artistic aims of Mr. Selig are so well known, the artistic environments of the Selig Company so well understood and appreciated by motion picture actors, that there is a sense of personal gratification in being permitted to affiliate with the Selig Company."

TRIANGLE REVISES TITLES FOR KNICKERBOCKER RELEASES

The Triangle Film Corporation announces a revision in the titles for its Knickerbocker releases for the second and third weeks. The two releases for the second week will be "Her Painted Hero," with Hale Hamilton, Charlie Murray, Polly Moran and Slim Somerville; and "A Favorite Fool," with Eddie Foy, Seven Little Foys, Polly Moran, Mae Busch and Charles Arling. In the third week there will be "Fatty and Mabel Adrift," with Mabel Normand, Roscoe Arbuckle, and company; and "His Father's Footsteps," with Ford Sterling, May Emery and Guy Woodword Davenport. All of these are two-reel pictures.

As now announced, the first six Fine Arts pictures will be "The Lamb," "The Martyrs of the Alamo," "Old Heidelberg," "The Sable Lorcha," "The Lily and the Rose," and "Jordan Is a Hard Road." The first six Ince Features will be "The Iron Strain," "The Coward," "Matrimony," "The Golden Claw," "The Conqueror," and "The Winged Idol."

INCE COMPLETES "THE COUNTS" FOR VITAGRAPH

Ralph W. Ince has just completed a one-part comedy for the Vitagraph Company, entitled "The Counts." Anita Stewart and Earle Williams will be seen in the principal parts.

This will be the first short picture in which these favorite Vitagraph players have appeared in some time. They will be supported by Hughie Mack, Donald MacBride, Albert Roccardi and William Dangman.

State Rights Battle with Programs Lost, Says Cobe

Buyer of Territorial Concessions Finds Competition with Feature Program Service Ruinous, Is Opinion of Former Alliance President—"Very High-Grade Pictures" Not Affected

ANDREW J. COBE, former president of the Alliance Films Corporation, an observer of film conditions, whose views of the trend of the industry, particularly the distributing end, are always interesting because Mr. Cobe's experience and broad vision, recently returned from the Pacific Coast and a tour of the Western states, made with the idea of gathering enough data to appraise the conditions of the picture market with some degree of accuracy.

Mr. Cobe has summed up his views for the readers of MOTION PICTURE NEWS, and they appear as follows:

"Rarely a day goes by that the morning papers do not announce the incorporation of a new film producing company. These announcements bring forth from the man familiar with present conditions in the picture industry the query, 'What is to become of the production of these new concerns after they are made?'

"The would-be producer or new producer when this matter is suggested to him says, 'state rights,' without knowing exactly what it means. There are few who will deny the fact that in the beginning of the manufacture of features, the state rights exchange did a good deal toward exploiting them and preparing the way for the better grade of picture productions; but to all correct observers the state rights principle has become a thing of the past.

"The reasons are very evident. The day of playing a big feature one day only is passing. The exhibitors are more and more unwilling to book a single feature.

"Theatres are also demanding that exchangemen furnish them with a list of their productions so that they may know for one or two months in advance the titles and nature of the attractions which they are to show upon their screen.

"With the possible exception of very high-grade pictures which command a large rental price the state rights man has found that his traveling expenses have made large and alarming inroads into the profits on films, and in many instances where five or six-thousand dollars have been paid for territorial rights, severe losses have ensued.

"He has also come into direct opposition to the feature program and in the battle for business both he and the program exchange have cut rental prices to such an extent that, it will, if continued, ultimately mean ruin not only to the exchange, but to the manufacturing as well.

"Because of the dwindling profits, the state rights exchange cannot afford to pay for new releases a price which will allow the manufacturer even a small profit, and the producer is facing the possibility of not being able to find a market for his output.

"It is impossible for an exchange to exist to-day upon such pictures as can be picked up in the open market. That is to say: while one picture may be very fine and a big money-getter, all the rest will be of the common sort and some even so bad that the exchanges will find that the theatre managers will refuse to play them.

"Another great source of loss is the over production of pictures. Under existing conditions a feature is made today, on the market tomorrow, played a month, then shelved and forgotten, when if it were not crowded out by newer releases it could be out still earning money. If a theatre plays a picture three days to crowded houses, then finds that its patrons still want to see it, the management ought to book it again for three days.

There is no reason why a good picture ought not to be played over and over again. Why not?

"That is what is done in the legitimate theatrical business, where the real money is made on "long runs." Under this test, pictures that do not possess merit and appeal would be discarded while those productions that are worthy would be given the opportunity to enjoy as much success as they deserve.

"A careful study of picture conditions today reveals the fact that in a short while the number of exchanges throughout the country will be materially lessened, the state rights proposition will be dead and those exchanges that may have survived will handle exclusively program releases.

"Promotion Manager" To Direct V-L-S-E Publicity

E. L. Masters, Newspaper Man with Extensive Advertising Experience, Formerly with R. H. Macy and Hearst, Now Directing Big Four Ad Service

AN important change in its publicity department is announced by the V-L-S-E. Charles J. Giegerich, who organized the department, and has been with the company since its opening last April, has severed his connection with the V-L-S-E to become interested in the operation of Weber's theatre, Broadway and Twenty-ninth street, New York, and will do special work for the "Morning Telegraph."

Mr. Giegerich is succeeded by E. Lanning Masters who assumes the position of director of advertising and publicity. Mr. Masters brings to the Big Four a well-rounded newspaper experience, plus an extensive advertising and merchandising training.

A graduate from the editorial rooms of some of the country's most representative papers, including the Philadelphia "Evening Telegraph," Los Angeles "Examiner," New York "World," and others, Mr. Masters entered the advertising field several years ago as promotion manager for the New York "Times."

His work there attracted the attention of R. H. Macy and Company, and he was made advertising manager of that establishment. Later he joined the Blackman-Ross Company, one of the most highly regarded advertising agencies in the field. For the past two years Mr. Masters has been promotion manager of the International Magazine Company, publishers of "Hearst's Magazine," "Cosmopolitan," "Good Housekeeping," and "Harper's Bazaar."

His affiliation with the V-L-S-E is in line with that organization's efforts to render the exhibitor maximum co-operation in every phase of his activities.

GREEK SIMPLICITY FOR GARB OF 40 ARTIST MODELS IN AMERICAN PLAY

Forty artists' models appear in the four-part Mutual Masterpicture, "The House of a Thousand Scandals," produced by the American Film Company. In this story, which centers around the activities of a Greek cult, these girls wear the flowing garb of the ancient Greeks—the same being the reason why artists' models were elected to do the wearing.

The result is one of the most beautiful scenes the screen has given the public. The wondrously musical dances of the Greeks, the graceful and delightful movements, all are shown in this picture making an intensely artistic setting for the dramatic action carried through the story in effective style, by Harold Lockwood and May Allison.

MYRTLE GONZALEZ GOES FROM VITAGRAPH TO UNIVERSAL

Special to Motion Picture News

Los Angeles, Sept. 13.

Myrtle Gonzalez, for the past two years leading woman at the Vitagraph studio at Santa Monica, has been engaged by the Universal and will be featured first in a three-reel production entitled "The Pinnacle." Miss Gonzalez is a Los Angeles girl whose ability was recognized by Managing Director R. S. Sturgeon of the Vitagraph, and she played leads in a number of his productions, the most recent being "The Chalice of Courage."

Miss Gonzalez's debut on the Universal program will be in a production from a scenario written by F. McGrew Willis, and produced under the direction of Richard Stanton, late of the NYMP organization, who will play lead as well.

This photoplay portrays the effect of a woman in inspiring the man she loves to work for success which he accomplishes with the result that he neglects to properly conduct his home life.

METRO OFFICIALS MAKE RECORD AUTOMOBILE TRIP

A trip to Delaware Water Gap and back all in the same afternoon is something of a feat, even in these days of rapid locomotion, but breaking records is the specialty of Metro folk, and B. A. Rolfe, of Rolfe Photoplays, Inc.; Maxwell Karger, his general manager, and Arthur James are no exception to this rule.



B. A. ROLFE, MAXWELL KARGER AND ARTHUR JAMES AT DELAWARE WATER GAP

It happened that Messrs. Rolfe and Karger wanted to confer on some important matters with Mary Miles Minter and Director William F. Nigh, who were just then making the exteriors for "The Stork's Nest," a forthcoming Columbia-Metro production, in the Pocono Mountain district. It was imperative that certain questions should be decided by the director and star that afternoon, and as they were just then far from their hotel, amid wild mountain scenery, the long-distance telephone was not available. But the Karger car was at the studio door and the Delaware Water Gap is only a hundred miles or so from West Sixty-first street, so the matter was easily arranged.

It was shortly after lunch that the trio (James went along for company) climbed into the car and they were all back on Broadway in time for dinner. In the meantime they had gone to the hotel at the Gap where "The Stork's Nest" company were stopping, from there to the location where the cast were at work, and back again to New York, all in the space of one short afternoon.

RAY PRODUCES FIRST FEDERAL SPECIAL

Al Ray, the young director-general of Federal Film has just completed the first of the new Federal Special Productions, which will be released on the Associated program. The title of the picture is "The Waiter Who Waited," written by Mr. Ray.

He secured an all star comedy cast for this picture, headed by Gertrude Bambrick, who played lead in "The Billionaire," and other Biograph features, and who is the wife of Marshall Neilan, and Harry La Pearl, who was the first to play leading roles in the MinA comedies, and formerly producing clown at the New York Hippodrome.

The other members of the cast include Margaret Burke, Wil Rex, Dick Cowan, and Dab Howard, the vaudeville favorite.

DOUGLAS SIBOLE NOW A MEMBER OF LIBERTY FORCES

Douglas Sibole, a well known Philadelphia actor, who has been associated with the Lubin Manufacturing Company for a considerable period, is now a member of the Liberty Motion Picture Company's forces.

Mr. Sibole is playing heavies in the Liberty productions, having taken one of the strongest parts in the recent filmized version of "An American Gentleman," in which William Bonelli starred.

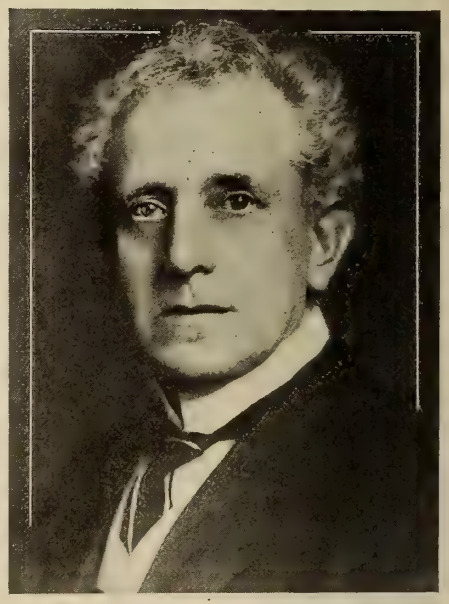


DOUGLAS SIBOLE

Mr. Sibole also appears in another Liberty five reeler, called "For $5,000 a Year." He is now taking an important part in the Mary Mannering success, "The struggle," which the Liberty has on at present.

WANGEMANN, ACTOR DENIZEN IN CONTINENTAL CITIES, JOINS LUBIN

Richard Wangemann, who plays character parts in Lubin photoplays, is celebrating the ninth anniversary of his advent with Lubin of Philadelphia. Mr. Wangemann was born abroad, and began his stage career shortly after receiving an honorable discharge from the German army. During his career on the speaking stage Mr. Wangemann played in various cities in Switzerland, Austria, Russia, Italy and even in northern Africa.



RICHARD WANGEMANN

In 1888 he was stage director and manager of the principal theatre in Bremen and subsequently played with great success in various German and Austrian cities. Then he went to Cincinnati to the German Opera House, where he remained three years, going subsequently to Cleveland. Then he went to the German theatre in Philadelphia, from which he was graduated to the photoplays at Lubin's.

MARIE WAYNE, NOW WITH PATHE, WELL KNOWN IN VAUDEVILLE

Marie Wayne, who is supporting Richard Carle in Pathé's Gold Rooster play "Mary's Lamb," is new to pictures, but well known in vaudeville as one of the team Deeley and Wayne. Donald Mackenzie, who is producing the picture, saw her in her act and liked her so well that he felt sure she would make good in pictures, and so gave her her chance.

Miss Wayne was born in Tokio, Japan, of American parents, her father being in the United States Government service there and her grandfather a Methodist bishop in foreign service. She ran away from home when seventeen years old to go upon the stage, and secured an engagement in vaudeville with Lasky's "Pianophiends." An engagement with the Shuberts at the Winter Garden followed, and then she went into vaudeville again as a member of the team Deeley and Wayne. Miss Wayne has a charming personality which should appear to good advantage on the screen.

STAMFORD THEATRE "REPEATS" WITH SUCCESS

The Colonial theatre, Stamford, Conn., is one of the most enthusiastic converts to the V-L-S-E's platform of repeat runs.

This house recently showed "The Rosary" for three successive days. More people were turned away on the third day than on the first and second days. It is also stated by the management that there were more new faces in the audience on the third day than ever before in the history of the house.

Through its representatives, the V-L-S-E continues to hammer on the advantage of capitalizing on the good impression a feature has made by showing it several times.

Edna Mayo Divorces Stage for New Love, the Screen

Essanay Leading Woman, Who Starred in Such "Legitimate" Successes as "Help Wanted," "Excuse Me," and "Madame X," Finds Lasting Affection Aroused by Newer Entertainment

"HOW anyone can go back to the speaking stage after playing in motion pictures I cannot understand," declared Edna Mayo, leading woman with Essanay, who met with considerable success before the footlights before her advent in pictures, having played leads in "Help Wanted," "Excuse Me," "Madam X'" and other well known plays.

"The terrible and deadly monotony of playing the same piece night after night, week in and week out, almost drives one to madness at times. You rehearse for weeks and then you get the finished production. You have your first night and how you long to leave the play as it is. But no, it is gone and you have to go on doing the same thing over and over again.

"It sometimes gets on your nerves so that you hate the production. You want to run away and hide where you never can go through or see the play again.



EDNA MAYO

"The actor has none of the satisfaction of the artist who can hurl his brushes away after he has finished his picture and yet has the completed piece to live.

"In photoplays you feel when you have finished a play that you have accomplished something. It is there on the screen for all time, just as the painter's canvas, and you don't have to drill yourself to go through it all again. Instead, you turn to fresh fields and create a new character or piece. It is always something new. It refreshes one and never leaves the nerves tired and jaded from constant repetition.

"Neither is there a lack of inspiration because of the absence of an audience, as most persons think. You play to the director. He is the inspiration; he is the audience. His approval is the same as the applause of the audience.

"Also you have the satisfaction afterwards of seeing spectators enjoy your finished production on the screen. It gives one the same pleasure that I imagine a painter gets in having his picture appreciated and admired."

Although only twenty-two years of age Miss Mayo has had six years' experience on the stage and in photoplay work. She was graduated from a girls' school in Philadelphia when only sixteen, and her beauty and talent at once obtained her a place on the stage.

Adventure Begins to Haunt Trail of Paramount Girl

Anita King, Unable to Fascinate Mad Coyote Into Instant Submission, Fights Three Hours with the Varmint Before It Allows Itself to Be Killed

Salt Lake City, Sept. 4.

HAVING worked for eleven hours to free her car from the mud, successfully fought off a mad coyote and been rescued by two prospectors hearing her rifle shots, Anita King, the "Paramount Girl," after breaking the record between Los Angeles and San Francisco on the first lap of her coast to coast trip alone by automobile has safely crossed the great salt desert in which two men recently lost their lives and arrived here in safety.

News of the destruction of the Famous Players Film Company's studio in New York has just reached this city and she wired to this producer of Paramount pictures her expressions of sympathy and regret. Her departure from San Francisco was a great success it being Paramount Day at the fair. Driving onto the stage of the Imperial theatre in her coast to coast car and costume she was greeted enthusiastically by a packed house there to wish her Godspeed.

Mayor Rolfe's message to John Purroy Mitchel was handed to her. Amid the laughter and cheers of the multitude she set out on the second and most dangerous lap of her journey. She arrived here exhausted after a terrible trip. After a complete rest she gave the following description of her journey over the wastes:

"After leaving San Francisco," she said, "I stopped at Sacramento and the second day passed over the Sierra mountains stopping at Truckee. The third day I arrived at Reno where I was wonderfully received by the mayor and a large party. I took many pictures at Reno with the camera which is my only companion on my transcontinental trip.

"The mayor presented me with a key to Reno. I appeared at the Grand theatre. The house was packed and everybody was very enthusiastic. Leaving Reno on what is known as the Lovelock road, which is impassable in wet weather, ten miles from Lincoln highway, I got stuck in the mud.

"There had been a big cloudburst but I did not know it and I worked from 9 o'clock in the morning until 8 that night shoveling mud. I got the car out, drove fifty feet and was stuck again. It was impossible for me to go on and I had no food with me as I expected to make Fallon in four hours.

"I was exhausted, so I got blankets out to lie down. About midnight a mad coyote attacked me and after a terrible struggle I finally killed him and knew nothing more until I was picked up by prospectors who heard the shots of my gun. This was 3:30 a. m., so I must have fought with the coyote for three hours. The prospectors took me eighteen miles to a station house and gave me food.

"When I fully recovered I went back and got my car and followed the prospectors to Lovelocks. Then I continued on my journey."

Miss King was met by a large party which toured out from Salt Lake to greet her and escorted her to the American theatre where she appeared last night. The house was filled to the doors and everyone was very enthusiastic.



MARY FULLER AS SHE APPEARS IN "UNDER SOUTHERN SKIES" (Universal)

SPERO TO OPEN BOSTON BRANCH

J. A. Spero, representing the Greater New York Film Rental Company, is to open a branch exchange in Boston, handling the General and other programs. He is also to buy the Associated Program.

OVEY MISTAKES BOMB FOR TREASURE IN COMING CUB COMEDY

For the Cub Comedy release of Friday, September 24, on the Mutual program, David Horsley offers "The Treasure Box," a one-reel farce.

Jerry, played by George Ovey, has visions of sudden wealth upon picking up a cash box, discarded by two blackmailers with the arrival of the police, and makes away with the prize. Little did he know that instead of an array of watches, which because of the ticking he had reason to believe was his coup, he carried a box containing an infernal machine set to explode at 6 o'clock that evening and intended to destroy Col. Biff, who refused the blackmailers' demands for $1,000 in cash.

With his box under his arm, Jerry sets out on a mission of pleasure which in time becomes so boisterous that Jerry is taken to the police station, arriving there just as the two blackmailers are brought in. They catch sight of the box, look at the clock which shows but a few seconds of six, yell in terror and attempt to flee, but before they can escape the bomb goes off and the room's occupants are thrown in all directions. Jerry is last seen hanging suspended from the gas jet.

In the cast besides George Ovey are Louis Fitzroy, Gordon MacGregor, Jefferson Osborne, Ray Lincoln, Goldie Colwell and Janet Sully.

MRS. YOUNG SAILS TO VISIT HOME IN NORWAY

Mrs. Martha Hamilton Young, whose maiden name is Roegnerut, and who is an actress of many talents, after a stay in New York to study theatrical conditions in the United States has just sailed on the S. S. "Bergensfjord" back to Christiania to visit her mother, who is also prominent in theatrical circles in Norway.

Mrs. Young has so far only occasionally devoted her talents to the motion pictures, but it is her intention to return to the United States shortly and to take up active motion picture work, as has lately been done by many of the stars of the stage.

Mrs. Young is a distinct blond type, peculiar to her nativity, and is a young woman of many noted athletic accomplishments which should make her services of value in the motion picture field. She is a long distance swimmer, a splendid horsewoman. She is now the woman ski champion of the world, and has also held the world's tennis championship.

Massive Tropical Scene Is Constructed for "The Island of Surprise"



THE TROPICAL SCENE BUILT FOR "THE ISLAND OF SURPRISE" AND A TYPICAL SOUTH SEA ISLAND SCENE IN "THE SULTAN OF ZULON" (Vitagraph)

DIRECTOR CHARLES CHAPMAN, of the Vitagraph Company, has just completed one of the largest and most beautiful tropical scenes ever staged by the Vitagraph Company. This scene, which represents a cave with three compartments and a rocky approach, looks like a transplanted section from one of the South Sea Islands. It was built for the picturization of Cyrus Townsend Brady's "The Island of Surprise," on which Director Paul Scardon is now at work, assisted by Eleanor Woodruff, Julia Swayne Gordon, Zena Keefe, William Courtenay, Charles Kent and Anders Randolf.

Mr. Chapman and a corps of thirty workmen, including carpenters and expert workers in burlap and plaster of paris modeling, were engaged for four weeks on the construction of this mammoth set, which is forty feet high, one hundred feet wide and three hundred feet long. The burlap and plaster of paris was used in the construction of the sides and entrance of the cave and to reproduce huge rocks that weigh several tons apiece. Tropical plants, clinging vines, grass, shrubbery trees that mask in the opening of the cave and lend atmosphere to the scene were brought from nearby woods and florists. Special boats were hired that made many trips after sea plants, while automobile trucks were continually running to and from the beach transporting sea-weed, sand and other material necessary to give the scene the realism demanded. In the construction of the rocky approach to the cave, huge boulders had to be built to rest on a superstructure strong enough to stage a battle between the three island castaways in the Brady story and a band of two hundred cannibals that were intent on their capture. In the construction of these boulders alone a hundred and seventy-five barrels of plaster of paris were used.

The entire scene was first modeled in clay, then cast in plaster of paris, put up in pieces and joined together on a wooden frame. It took two tons of clay to fashion the original model.

ROLFE INGENUE HAS LONG LINE OF DRAMATIC FORBEARS

Helen Pollock, daughter of Mr. and Mrs. Channing Pollock (Anna Marble), who recently made her debut as a motion picture actress with the Rolfe-Metro forces, comes from a long line of theatrical ancestry.

Miss Pollock's grandfather, Edward Marble, was for many years leading support with "Lotta," and was the author of many



HELEN POLLOCK

farces and musical comedies, including "Tuxedo," in which he was associated with Thatcher, Primrose and West. Her great granduncle was William Warren, the famous comedian, and star of the Boston Museum. Her great grandfather was Danforth Marble, also a well known Yankee comedy star of a half century ago. The late Joseph Jefferson was another relative on her maternal side.

With such a number of dramatic forbears, it is small wonder that Miss Pollock should have succumbed to hereditary influence and a natural love of the theatre. Her latest picture was "When a Woman Loves," written by Charles T. Horan, and produced my Rolfe Photoplays, Inc., for the Metro program, in which she appeared as the leading ingenue. The directors of the Metro are unanimous in predicting a bright future for this ambitious young woman.

VITAGRAPH ARTIST PAINTS VIVID CHARACTER PICTURE OF ELKAS

In the Vitagraph production of "The Lesson of the Narrow Street," the character portrayed by Edward Elkas, Sheldon, King of Wall Street, so impressed Anders Randolf, artist and Vitagraph player, who has won fame as a painter of portraits, he requested a sitting. Mr. Randolf's enthusiasm increased as the painting progressed, until his whole heart and soul was wrapped up in the work, which, when completed, vividly typified what Wall Street will do to a man. Mr. Randolf prizes the picture as the best work of a career, that includes portraits of stage stars and prominent players of the Vitagraph Company, and he will show it at the Academy, during the Fall or Winter.

A SERIES OF AMUSING SCENES FROM "MY VALET," ONE OF THE TRIANGLE'S FIRST THREE RELEASES



Raymond Hitchcock is the master and Mack Sennett the man in this Triangle picture to be first shown at the Knickerbocker Theatre, New York, September 23. Hitchcock has "wished" on him a fiancee he has never met, so he changes clothes with his servant Sennett. 1. Mabel Normand to Mack Sennett: "You are a funny looking gentleman!" 2. Mabel Normand looking at Hitchcock: "What a peculiar servant!" 3. Mabel Normand to Hitchcock: "Where did you get that awful waistcoat?" 4. Master and man back in their own characters.

EXCEPTIONAL PHOTOGRAPHY IN GAUMONT RELEASE

Richard Garrick, directing the three-reel Rialto Star Feature, "The House With Nobody In It," has introduced some splendid double and triple exposure in the photographing of this subject.

The close-up photograph of Miss Troutman, who takes the lead, was made from in back of her while she looked in a mirror. The other photograph, symbolic of a dream, necessitated double exposure on the



IVY TROUTMAN

"still" plate, and triple exposure to obtain the same effect on the moving picture film.

This subject is released September 22 on the regular Mutual Program.

VITAGRAPH'S "GREEN STOCKINGS" SUPERVISED BY SMITH

Vitagraph Director Wilfrid North staged a battle scene in the forthcoming production of "Green Stockings" that employed besides the Vitagraph players in the enactment of the principal characters, one hundred and fifty negroes and two hundred and seventy-five extras made up as English soldiers.

Mr. North took his small army to the confines of Bayside, Long Island, where a battle raged for over half an hour.

While "Green Stockings" is essentially a comedy, it contains several scenes that for dramatic action and intense situations vies with big feature productions produced as straight dramas.

Albert E. Smith, one of the heads of the Vitagraph Company, has taken more than usual interest in the picture and has followed its development from the picturization of the original play manuscript, giving every detail of construction and production his personal attention and supervision.

"Green Stockings," Margaret Anglin's starring vehicle for three years, when finished by the Vitagraph Company as a screen story, will be in five parts and released as a Blue Ribbon feature through the V-L-S-E.

A special cast of Vitagraph players has been selected to enact the leading characters in A. E. W. Mason's comedy, that includes such well-known players as Stanley Dark, who was Miss Anglin's leading man during the comedy's run on the road, Lillian Walker, Louise Beaudet, Arline Pretty, Lillian Burns, Charles Brown, John T. Kelly, Denton Vane and Charles Wellesley.

BALBOA TAKES SCENES AT SAN DIEGO FOR "NEAL"

One of the big features on the official program of Moving Picture Day at the San Diego Exposition was the staging of a scene in "Neal of the Navy," by Balboa, in the presence of all the fair visitors. Director Harry Harvey arranged to be at the exposition with his company and made use of the 2,500 U. S. marines quartered there, as well as the battleships in the harbor. Lillian Lorraine, William Courtleigh, Jr., William Conklin, E. J. Brady, Lucy Blake and all the other well-known Balboans participated.

LIFE OF WILD BILL AND CALAMITY JANE TOLD ON SCREEN

A Western historical film in eight reels, reproducing the life of Wild Bill (J. B. Hicock) and Calamity Jane (Jane Cassidy), will shortly be released by The Black Hills Feature Film Company, Inc., recently organized at Chadron, Neb.

The production, which depicts the events leading up to the death of these noted Western characters, was staged on the prairies and in the Black Hills near Chadron, the approximate scene of Wild Bill's exploits. Several troops of cavalry and a hundred Sioux Indians from the Pine Ridge Reservation, S. D., were used in the play.

Calamity Jane is impersonated by Freda Hartzell Romine, an excellent horsewoman and rifle shot, while Wild Bill is played by Al Johnson, a well-known character in the West. Catherine Hartzell, who was personaly acquainted with Jane Cassidy and William Hicock, wrote the scenario.

The Hartman Brothers Film Manufacturers of Omaha will film all productions of the Black Hills Company. An up-to-date studio and laboratory will be established in the heart of the Black Hills where natural scenery is available.

SELIG STUDIOS MOURN DEATH OF CHANG

The personnel of the Selig Polyscope Company is in mourning. "Chang" is dead. Chang was a gigantic ourang outang, beloved by the Selig workers from Chicago to the Pacific coast. Chang's last appearance on any stage was in the title role "The Ourang Outang," recently released as a Selig pictureplay.

Then he quaffed the contents of a bucket of paint and despite the fact that high-priced specialists were engaged he soon passed away. Chang was considered one of the most valuable animals in captivity.

He came directly from Borneo a few months ago and was the center of attraction and the pet of all those who visited the Selig Jungle-Zoo at Los Angeles.

HARRY FISHER TO PLAY JUVENILE LEADS FOR MOROSCO

Harry Fisher, well known juvenile lead, has been engaged by the Oliver Morosco Photoplay Company, and is now at work at the Los Angeles studios in support of Blanche Ring in a screen version of her greatest stage success, "The Yankee Girl."

Mr. Fisher, although young in years, has had wide experience on both the theatrical and screen stage. His first success was scored with Corse Payton's stock company in Brooklyn, and he subsequently owned a stock house in Duluth in partnership with Gus Forbes. With the Spooners he played at their houses in Jersey, Brooklyn, and finally at the Metropolis on Forty-third street. In motion pictures he has appeared with great success for many well known producing companies, including Lasky in support of Abeles, Breese, Ross and others.

In "The Yankee Girl" he is given a big field in which to demonstrate his ability in the role of Willie Fitzmaurice. Work on this production is rapidly progressing.

EUGENIE FORDE IS STRONG AS HAGAR IN "DIAMOND"

Eugenie Forde, the Hagar of "The Diamond from the Sky," will soon be seen again in the North American's $20,000 prize photoplay. The intricacies of the plot demanded that Miss Forde be rendered mentally irresponsible (in the picture) and the hard-hearted author has only permitted her recently to recover.

That Miss Forde's work in the earlier chapters of this great photoplay has endeared her to the vast audiences throughout the country is evidenced by the inquiries being made as to when she will return in the story.

In the role of Hagar, Miss Forde gave a dramatic strength to the picture and a character presentation absolutely unique in photoplay productions.

Miss Forde accomplishes all she sets out to do in "The Diamond from the Sky," and that is considerable, for, in the earlier stages of the story, the drama is woven around the bereft gypsy character which she portrays.

MUST MAKE EXTRA PRINTS FOR "ROSARY" DEMAND

"The Rosary," the seven-reel Selig Red Seal play released through V-L-S-E, is proving so popular that the Selig Polyscope Company has been forced to make many extra prints of the production.

Manager Irwin of the central V-L-S-E office had calls for extra prints from certain branch managers and wired other branches to see if they could spare enough to fill the want. The reply in every case was that the branch was itself short of "Rosary" prints and could make use of several more.

Mr. Irwin then took the matter up with the Selig Polyscope Company and this firm at once set its factory at work.

All over the country "The Rosary" is proving one of the biggest successes in recent years. Because of its beautiful theme and the artistic manner in which it is developed it appeals to all classes.

TO THE EXHIBITORS OF THE EAST

Pittsburgh, Sept. 13.

To take up the matter of organization with exhibitors in the East, I expect to make a tour of that section of the country beginning September 15 or 20. I should like to meet as many exhibitors as possible, and, in order to make this campaign effective, I ask exhibitors to arrange meetings in your home towns, notifying National Headquarters of your plans. Then I can arrange to meet you.

No business needs organization so badly as the business of exhibiting motion pictures. We exhibitors must defend our rights as business men. We cannot expect others to protect our business for us. Do not disregard this appeal, for it may be your turn to be attacked tomorrow.

As president of the Motion Picture Exhibitors' League I appeal to you to organize. Arrange your meetings, and don't fail to notify Headquarters. If there is any way in which I can help, call upon me.

FRED HERRINGTON, President,
M. P. E. L. of A.,
201 Apollo Bldg.,
Pittsburgh, Pa.

ETHEL CORCORAN IS NEW LEADING WOMAN UNDER VAN DEUSEN FOR VITAGRAPH

Ethel Corcoran, daughter of Captain Corcoran, of the Sheepshead Bay, New York, fire company, has been selected as leading lady by the Vitagraph Company, to head a company under the direction of Courtlandt J. Van Deusen.

The first picture in which Miss Corcoran will be seen playing the lead will be a one-part comedy entitled "Benjamin Hunter, Book Agent." William Dangman, a new member of the Vitagraph Stock Company, will play opposite Miss Corcoran.

LIBERTY FILM ENLARGES STUDIO AT SAN MATEO

Special to Motion Picture News

Los Angeles, Sept. 13.

A number of improvements are being made at the studio of the Liberty Film Company at San Mateo, including the enlargement of the stage to double the present capacity, the building of additional dressing rooms, a new laboratory, and a concrete vault for film storage. Sadie Lindbloom is president and manager of this company which will release on the Associated program.

MARY ANDERSON'S FIRST VITAGRAPH SUBJECT, "CAL MARVIN'S WIFE"

Mary Anderson, who recently joined the Western Vitagraph Company at Santa Monica, Cal., to play leads, is now working on her first picture, "Cal Marvin's Wife," an original story by Lulu Case Russell, being produced under the direction of Ulysses Davis.

Miss Anderson is creating the title role and has in her support William Duncan, Anne Schaefer, Otto Lederer and Carlton Weatherby.

BURKE SEES SUCCESS AHEAD FOR ASSOCIATED PROGRAM

D. L. Burke, of Los Angeles, Cal., owner and producer of the Deer Brand pictures, and vice-president of the Associated Film Manufacturers, Inc., strolled into the Associated Film Sales Corporation headquarters last week straight from the coast. After acquainting himself with the details of progress made by the new association at its headquarters in the World's Tower Build, Mr. Burke said:

"From the stock of unanswered letters I note on Mr. Bard's desk, inquiring for our products, I am convinced that the public is not only grasping for new things in films, but it is anxious to ally itself with new and better economic policies on the commercial side of the moving picture business; and from the contracts signed up by exchange men for both program and feature, I think the Associated will be a success from the very beginning.

"Our general manager, Arthur Bard, has done remarkably well in the short time he has been here. Our producers are all old timers in the picture game, and men who have made a success of business life, and I see no reason why they cannot put the moving picture business on a higher plane."

GAUMONT SECURES BRADLEY BARKER AS JUVENILE LEAD

Bradley Barker, who has achieved success in important roles in big productions with various prominent companies, has been secured by the Gaumont Company, as juvenile lead. Barker makes his first appearance as a Mutual player in "The House With Nobody In It," second of the three-reel Rialto Star Features produced by Gaumont for release in the regular program.

Mr. Barker's stage career covers nine years of successful work, most of which was spent in stock companies. Mr. Barker is by no means new to motion picture work, having at various times appeared in Lubin, Alco, Reliance, Universal, Peerless, Fox and Famous Players productions. He has appeared in support of such stars as Mary Fuller, Olga Petrova and several others equally prominent. His last engagement, previous to joining the Gaumont studios, was with the Fox Features Company.

NATIONAL FILM BUILDS REPLICA OF LEPER COLONY

Special to Motion Picture News

Los Angeles, Sept. 13.

The National Film Corporation has caused the erection of a very elaborate set at Balboa Beach, fifty miles southwest of Los Angeles. This is a replica of the leper colony buildings at Molokai on Oahu Island, in the Philippines. This will be used in the coming production, "The Leper." The principal members of the cast will be Norma Talmadge, Lamar Johnstone, and Bruce Mitchell.

The past week has been taken up in securing three scenes of the California Limited, near San Bernardino. The camera, in the making of these, stood so close to the track that it was necessary for two men to hold it to prevent the suction from drawing it under the train.

JULIA DEAN IN THE LATEST UNIVERSAL BROADWAY FEATURE, "JUDGE NOT; OR, THE WOMAN OF MONA DIGGINGS"



ACTING IN SELF-DEFENSE RECOLLECTIONS HELD FOR MURDER

"JUDGE NOT; OR, THE WOMAN OF MONA DIGGINGS"

(Broadway Universal Feature—Six Reels)

REVIEWED BY PETER MILNE

PETER B. KYNE'S story upon which this feature of Universal's is based makes a production of unusual strength. The central figure is familiar to every screen in the country, but beyond a doubt the very reason for this intimate acquaintance is because of the sympathetic characteristics embodied in her personality. The principal person is the woman with a past. But Mr. Kyne has developed his theme in such an effective style, and has flavored it with so many situations of originality, that the picture stands head and shoulders above the large number of productions that persistently dwell on this subject.

Julia Dean gives a striking performance as Molly, the woman in the case. Miss Dean is one of those who seem to have grasped the technique of picture work readily. The amount of expression which she instils into her difficult role creates the most exacting attention at all times. Miss Dean's Molly is a character that will long be remembered.

The original story was arranged for the screen by Harvey Gates and Robert Leonard and produced by Mr. Leonard. Their construction of the scenario is entirely adequate. The scenes have been so arranged as to create the highest tension, while none of the theme's originality has been discarded during the course of its transference to the screen.

Harry Carey playing opposite Miss Dean gives a concise interpretation of an attractive part, while Harry Carter as the heavy registers his usual good work. Marc Robbins and Olive Fuller Golden appear to good advantage.

The story relates how Molly is tricked into becoming the mistress of a western gambler by a mock marriage. In the course of time a young man separated from his father drifts into town. Molly encourages him and when the gambler has relieved him of all his money she furnishes him with funds and sends him on his way. The denouement arrives when five years later, the young man now a lawyer meets Molly, who has assumed another name. She tells him her husband is dead, believing he perished in a fire. But he had miraculously escaped. He follows Molly and enters her house. She kills him. Her lover defends her in court and she is acquitted and then she tells him all of her true relationship with the gambler, but the lawyer forgives everything.

The photography is very good and it might be mentioned that the bar room brawl and the subsequent destruction of the entire town by fire are two most sensational scenes.

"SIMON THE JESTER"

(Pathe Gold Rooster—Five Reels)

REVIEWED BY HARVEY F. THEW

A DIFFICULT task has been bravely approached, and as a whole, successfully handled in this third picture of the Gold Rooster Series. There is something fugitive about the plots of William J. Locke's novels, which makes it no easy matter to picturize them, and one is forced to the opinion that the scenario is not the best that might have been made from this story, all of which has added to the thorns in the path of Director Edward Jose, and one or two little slips are to be pardoned.

One of these slips is the scene in the gambling house. It carries the atmosphere of having been "staged" for the camera. Instead of the habitues being discovered when the scene is first flashed on the screen, they are seen wending their way into the rooms, and seating themselves at vacant tables, as a party, and as though they were merely coming in to be photographed—which, in fact, they were. Had these characters been "discovered" in the midst of active play, the realism of the scene, an important one, would have been intensified.

Surprises and uninterrupted flow of action make the film one of compelling interest, and no opportunity is allowed for the attention to wander. Edwin Arden's work is, of course, finished, and his breezy dignity, as Simon de Gex, screens admirably. He is capably supported by Irene Warfield and Alma Tell, while L. Gerry, as the insane dwarf, is so handled as to lessen the aversion such a character is apt to create.

Simon de Gex, member of parliament, is told by the doctor that he has six months to live. He immediately begins to get rid of his fortune, and so impresses Elenore, his fiancee, with the idea that he is insane that the engagement is broken. In aiding Lola, the Cat Queen of the Hippodrome, who has been deserted by



"YOU HAVE SIX MONTHS TO LIVE"

her husband, he falls in love with her. The husband is later killed by the dwarf, who is also infatuated with Lola. Simon sends his friend, Dale, who has also been enamored of the Cat Queen, with a message to his former fiancee, in France, and Dale ends by falling in love with Elenore.

Simon is taken suddenly ill in a park. He is discovered by Lola, and removed to a hospital, where a remarkable operation restores him to health. Lola, who has stood by him through his illness, flees when Dale calls on Simon and tells him Lola is below his level. He pursues her, and finds her in the theatre, but as he is pleading with her to return to him, the dwarf crawls into the room and fires at the girl. In attempting to escape, he falls to death from a window.

Lola is blinded by the shot, but Simon devotes himself to her, and a second wonderful operation gives her back her sight.

"OUT OF DARKNESS"

(Lasky-Paramount—Five Reels)

REVIEWED BY PETER MILNE

WITH "Out of Darkness" Hector Turnbull steps into the ranks of feature photoplay authors. His theme rests on the familiar yet appealing struggle between capital and labor, but the conventionality of "Out of Darkness" gets no further than this point, for the plot has been almost totally disguised by original and clever development. The hypercritical may take exception to this broad statement on account of the utilization of the introduction of the shock, the subsequent loss of memory, and then another shock followed by the return of the mind. This sounds familiar, and so it is, but in this case it is as necessary to the progress of the story as is the film itself.

Mr. Turnbull evidently shaped his play with an eye to the especial attainments of Charlotte Walker, for the role of Helen Scott offers her opportunities manifold in which to exercise her slow and repressed yet significant histrionic ability. The conclusion of the play is somewhat obvious almost as soon as the body of the story has started, yet the realistic atmosphere and the many scenes containing the cheering heart interest action, the sort that makes everyone practically weep for joy, by far offset this minor defect.

The story pictures the miserable lives of the workers in a Southern cannery, where the thirty-cent wage and the thirteen-hour day prevail. Helen Scott, the owner of the cannery, refuses to listen to the pleas for improvements set forward by the manager. But one day Helen out sailing, is becalmed. Her little boat is rammed by a freighter, and from the shock she loses her mind. The boat's first port is the cannery town, and there Helen is landed, totally incognito.



THE VIGIL

There she is taken in by a kindly family, but she is merely one of the toilers. With her abused manager she falls in love, and saves his life by rescuing him from the office in the cannery where the strikers bound him and left him to burn to death. But the shock of the fire causes the return of memory and then—but why relate the rest? All that is necessary to know is that the romance which consumes the last reel is truly delightful.

Miss Walker's support is praiseworthy. Thomas Meighan makes a manly figure of the manager. Margery Daw scores a decided hit by her winsome and girlish manners, in the role of Jennie Sands, the little daughter of the poor Southern couple. Loyla O'Connor as her mother handles a touching role in a sympathetic fashion, while Tom Forman and Hal Clements appear in minor roles.

In a picture that provides such attractive entertainment as "Out of Darkness" it is to be regretted that one quite glaring inconsistency appears, namely, that Helen's male companion, with her when the boat was struck, is never actually accounted for. The natural conclusion is that he perished, but why not show it?

"THE FIXER"

(George Kleine—Five Reels)

REVIEWED BY PETER MILNE

MANY are familiar with the comedy style of George Bickel and Harry Watson, and although ancient and familiar that style still has a following—the old stage low comedy, winks that contort the entire visage, sly gesticulations at the audience and a seeming solid belief in their fun-making ability. Though unpolished according either to the rules of light comedy or slapstick, it is in a certain way productive of laughter.



BILL BIDS HIS WIFE A FOND FAREWELL

Besides the tenor of the entire picture corresponds almost to the last letter with the peculiar characteristc of the comedians. The story contains that much abused personality, the country constable, a familiar figure with a huge star and lengthily goateed. And that tuft of hay dangling from the chin is wiggled and pulled from time to time in the regular old burlesque fashion.

The stage play "Hello Bill," by Willis M. Goodhue, upon which "The Fixer" is founded is as reminiscent of other days as the featured players, Bickel and Watson. Its situations were conceived with no thought of their screen possibilities, yet the number of laughs embodied in them is of a creditable size, providing of course, that the style in which they are interpreted is approved of and enjoyed by the spectator.

As to detail the offering is consistently realistic save for one scene, supposed to take place at a late hour, in which a chicken is seen to be wandering across the road, while several figures move in the background, obviously oblivious to the fact that it is long past bed time.

The plot is quite involved and benefits little by a detailed synopsis. Suffice it is to say that The Fixer (George Bickel) succeeds in getting his friend, just married to a widow, into more comprising situations than the man would have encountered if left to his own resources. The married one (Harry Watson) is continually attempting to evade the uncomfortable presence of the constable and before he is through he travels all over America from Rye to Mexico.

The support furnished the leads is correspondingly good. John Nicholson is the constable, Ruby Hoffman plays Mrs. Dare, the trusting wife, while others are Ben L. Taggart, Alma Hanlon and Alfred Kepler. The photographic work is entirely commendable while the few settings that appear are very good.

"BRED IN THE BONE"

(Reliance-Mutual Masterpicture—Four Reels)

REVIEWED BY HARVEY F. THEW

THE story of this production is second-rate, but it has been elaborately staged, and is excellently acted, and the result well repays the labor of Paul Powell, the director. Moreover, the demure Dorothy Gish is the feature, and she is not only a pleasing figure, but her work is about the best she has yet done. Several tense situations she handles with real art.

That which is bred in the bone is the call of the stage. A little girl is abandoned by her parents, strolling actors, and is adopted by a childless Quaker couple. As she grows into girlhood she shocks her foster parents and her Quaker sweetheart by her leaning toward things theatrical, and when a musical show comes to town, Mercy is discovered drinking it in rapturously through an open window, and one of the actors takes her along.

She achieves success in New York, and the actor who brought her here, now her devoted slave, puts in most of his time proposing to her—and being refused. By a terrific stretch of co-



MERCY GETS HER START

incidence, her mother is hired as Mercy's maid, although neither suspects the relationship. Mercy is also pursued by the manager who first gave her her chance, and in protecting the girl from these dangers, the mother-maid is shot. On her deathbed she learns that the actress is her daughter, and keeping the secret, she writes to the Quaker sweetheart to hurry to New York and rescue Mercy. He arrives just as the actor has shot and killed the manager, as the latter is attacking the girl in her apartment.

In the exceptionally capable cast are to be found William Hinckley, George A. Beranger, Margie Wilson, Alberta Lee, Richard Cummings, Seena Owen, W. E. Lawrence and Al. Filson.

"THE PLOUGHSHARE"

(Edison-General—Four Reels)

REVIEWED BY HARVEY F. THEW

SEVERAL strong scenes help in some measure to focus the interest of a rambling and unreal story. These scenes are needed, and certain of them show signs of having been lugged in by the director, desperately struggling to save something out of the



THE WIFE'S AWAKENING

wreck. Sudden bursts of passion, provoked as spontaneously as the flash of gunpowder, create situations without the necessary dramatic building-up to make them sincere.

There are, however, evidences of laborious and painstaking work on the part of the director, John H. Collins, and he has acquitted himself, as a whole, admirably. The story, placed in the antebellum South, calls for elaborate settings and a large cast, and Mr. Collins has extracted the most possible from his script.

The old master dies, and an heir takes his place. With his brutal half-brother, William takes possession of the plantation and later is elected Governor. His half-brother deserts a girl he has wronged and pays court to a girl, Helena, who is loved by the Governor. On his death-bed, Helena's father asks that she wed the Governor and the ceremony is performed at the bedside. Later the brother kills the brother of the first girl and she commits suicide. An innocent man is convicted of the murder, but the real criminal is led to confess. Helena aids him to escape to South America. Accused of conspiring in the escape the Governor is compelled to resign and later is indicted as accessory. Helena saves him by confessing her part in the escape and the Governor is freed of suspicion. The half-brother is drowned while canoeing in South America.

The work of Gertrude McCoy as Helena, and Robert Conness and Richard Peer as the Governor and his brother stands out, and there is also excellent work by Margaret Prussing and Bessie Learn. Others in the cast are William West, Augustus Phillips, Frank A. Lyon, Bigelow Cooper, Helen Strickland, Philip Quin and Bob Walker. The story is by Mary Imlay Taylor.

"AFFINITIES"

(Essanay—Two Reels)

REVIEWED BY T. S. MEAD

THE plot of this comedy, written by Mary Roberts Rhinehart, hinges upon the formation of an Affinity Club among the younger set of society. Frank Mitchell and Jack Thomas each ask the wife of the other to go on an "affinity picnic." The party to which Frank and Jack's wife, Alice, belong go to one island, while Jack and Frank's wife, Mary, go to another island in the same lake. Jack and Mary are left behind when the rest of the picnickers depart to catch the last train, so Jack is forced to swim to the other island to secure a boat and later steals an automobile which



BACK TO THEIR REAL HUSBANDS

is the only conveyance procurable. It happens that both the boat and machine belong to Frank, who in turn has considerable difficulty in getting Alice home. In the early hours of the morning Jack and Alice are arrested, but Mary escapes and climbs in the window of her house. She is met by her husband who had arrived only a short time before and is trying to frame up an excuse for losing his car. Meantime Alice comes home and not finding Jack, decides to go over to Mary's house and arrives just as Mary is begging her husband's forgiveness. The police come in with Jack, entirely exposing the double plot and both couples decide that they had better call things even.

The cast of this picture includes Richard C. Travers, Lillian Drew, Betty Scott and E. H. Calvert. It was directed by the latter.

There are several bits of amusing comedy, but hardly enough action or plot to warrant a two-reel production.

"THE CASE OF BECKY"

(Lasky-Paramount—Five Reels)

REVIEWED BY PETER MILNE

TO many "The Case of Becky" will prove exceptionally interesting because of its psychological theme and its clever treatment. But "The Case of Becky" does little more than highly interest. It refuses to thrill, entrance or absorb. It is as the Lasky company informs us before the start of the picture—a play based on proven theories. To be sure, the theories have been united by a well-constructed plot that at all times receives attention, but the theories, or the psychological facts, dominate the entire production.

David Belasco presented "The Case of Becky" on the stage with a great degree of success. Edward Locke is the author. It was prepared for screen use by Margaret Turnbull, who



DR. ARNOLD ROBS BALZAMO OF HIS HYPNOTIC POWER

has made a clear and concise version of it. In the course of the story's relation there are introduced not a few really laughable scenes. It is Blanche Sweet as Becky who creates the comedy during the time in which her evil personality rules.

Miss Sweet first appears as the subject of a hypnotist, Balzamo, a willing and pleasant girl. But when her thoughts are ugly, her whole demeanor changes plainly revealing her inner soul. In this mood she runs away from the hypnotist, but soon after she becomes her good self again. Finally, after several experiences in the employ of others, where her evil self has been so pronounced that she has been discharged for lack of courtesy, she is employed as the companion to a spinster.

The good lady's brother is a physician in charge of a sanitarium. To subdue restless and violent patients he employs the services of a young hypnotist. Becky or Dorothy makes their acquaintance, and in time the young assistant completely vanquishes the bad Becky.

Then the hypnotist tracks the girl to the sanitarium and demands that he be allowed to take her away. Being refused, he brings into use his power of mental suggestion, but the mind of the young doctor is the stronger. He forces from his subject a confession of having stolen the head physician's wife and child many years ago and that Dorothy is really Dr. Emerson's daughter. Balzamo retires, vanquished, and Dr. Emerson is made happy over the thought of the marriage of his daughter and assistant.

Miss Sweet's widely different characterizations of the dual personality of Dorothy and Becky are done in a polished style. Theodore Roberts is exceedingly good as old Balzamo. Carlyle Blackwell is the young doctor, while James Neill plays the head physician.

The entertainment which "The Case of Becky" offers is quite original, and it seems to the writer that a Paramount audience, such as the patrons of the Strand theatre, should appreciate it, even though in breadth of appeal it fails to rank with other Lasky releases.

"PLAYING DEAD"

(V-L-S-E-Vitagraph—Five Reels)

REVIEWED BY PETER MILNE

THIS Vitagraph Blue Ribbon Feature is founded on the novel bearing the same name by Richard Harding Davis. Mr. Davis has had many of his former works visualized recently and we are unable to recollect any that could not be called deserving features. "Playing Dead" is no exception to the rule. It is a drama with no slight smattering of farcical action.

Besides as a box office attraction the picture is of immense value and deservedly so, for Mr. and Mrs. Sidney Drew are in the featured parts. And so to delve into the value of the comical situations of the story is little more than useless, for every exhibitor in the country ought to know if he already does not, that the Drews are comedians par excellence.

However, they have already proven themselves versatile in that they are just as capable to handle effectively a dramatic situation. They demonstrated this in "Between the Two of Them." And in "Playing Dead" they further demonstrate it. We consider Mr. Drew as funny as the funniest slapstick artist if not funnier, but if any of that species of comedians were to appear in a drama, we would laugh at him, remembering past performances. With Mr. Drew such is not the case. When entering a dramatic scene, he completely sheds his comedy manners. The same is applicable to Mrs. Drew.

"Playing Dead" is blessed in some instances with sarcastic subtitles that are bound to excite laughter while all of them have been intelligently chosen and placed. Credit for this should go to Mrs. Drew, who adapted the picture for screen production.

Doubtless the magnificent settings of "Mortmain" and other recent Blue Ribbon Features will be remembered. If so merely to say that the settings of this picture rival them in artistry and attractiveness is sufficient. The work of the camera men is also to be commended.



ALL IS PEACEFUL BEFORE THE APPEARANCE OF MADDOX

As for the story little justice can be done it here. James Blagwin has lived in married happiness for three years, when his wife comes under the influence of a variety of social scavenger calling himself a feminist and socialist. He expounds her some of his lofty ideals, which are merely lies, and finally she is desirous of leaving her husband for him.

Blagwin has, however, seen it all, and so great is his love for his wife that he wants her to do what she will. But he rebels at getting a divorce, so he suddenly disappears and everyone believes him dead. And not until then does his wife realize her love for him, and finally events so shape themselves that the two are reunited.

Donald Hall appears as Maddox, the feminist, while others are Harry English, Isador Marcil and Alice Lake.

FOX IS AWARDED FIRST PRIZE FOR PICTURES AT SAN DIEGO FAIR

THE Fox Film Corporation, New York City, has been awarded the first prize for features at the Panama Exposition in San Diego, by the committee in charge of the motion picture section of the fair.

"EVIDENCE"

(World Film—Five Reels)

REVIEWED BY PETER MILNE

HEREWITH is a melodramatic society number loaded to the edges with performances of the ultra-emotional sort. Its locale is rural England and the desired atmosphere has been successfully attained in most instances. Although the greater part of the action results from a series of incidents that seem quite strained, the picture will more than likely find a large following among those who delight in stories of extreme social intrigue.

As the picture advances, when it has left behind that melodramatic series of incidents already mentioned, in other words after the estrangement of the husband and wife, the action is convincing and most pleasing. In brief the rest of the films are employed in demonstrating the efforts of one Lushington,



LUSHINGTON ACTS AS PEACEMAKER

a life long friend of the separated couple, who is hopelessly in love with the lady in the case, to bring the two together again. He finally accomplishes his noble purpose by proving the innocence of Lady Una.

Edwin August appears in the winning part of Lushington, while Lillian Tucker, playing Lady Una, troops melodramatically with varying sucess as to conveying the sincerity of her part. Richard Buhler is the easily influenced husband and he also effects the emotional style, Florence Hackett appears in the genial role of Lady Una's mother.

A deep dyed villain by the name of Pollock, is responsible for all the trouble. He loves Lady Una and loathes her husband, so he compromises the woman before the man and causes a separation. All of Lushington's efforts to effect a reconciliation are of no avail, until at last he procures Pollock's deathbed confession.

We had heard much from the far-famed Winter Garden chorus which was to appear in the picture. The debut of these charming maidens was effected during the course of the relating of a fairy tale. The fairy tale was very prettily told and equally well worked into the story, but the Winter Garden girls were rather inconspicuous. But at any rate "Evidence" will be accepted in all good faith by those who like the society story.

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110 West 40th Street - New York City

"THE IVORY SNUFF BOX"

(World Film—Five Reels)

REVIEWED BY PETER MILNE

WE have long wondered why some enterprising producer did not screen Arnold Kummer's thrilling and brilliant detective story, "The Ivory Snuff Box." Perhaps trouble was encountered in securing the motion picture rights, but here at last it is presented, and presented in a manner of which the World Film Corporation may justly be proud. It is full to the last scene of exciting, mysterious, rapid and logical action. In fact, "The Ivory Snuff Box" is a feature that any exhibitor may contract for with absolute confidence concerning its power to entertain and to make money.

Merely to mention the name of Director Maurice Tourneur should be guarantee sufficient of the picture's excellent quality,



DUVALL TRICKED BY THE RUSE OF THE CONSPIRATORS

for Mr. Tourneur has never yet produced a "bloomer," if the use of the vernacular may be excused. His light effects, chiefly the back lighting that he has so successfully employed in this production, are nothing short of a revelation, while his studio settings never for one moment betray their artifice. In fact we see no opening for the slightest condemning criticism regarding the mechanical and artistic effects introduced throughout the five reels.

The story has lent itself to the screen with a remarkable degree of adaptability. It is one of those yarns, deplorably few in number, that plunge right into the midst of a baffling and thrilling situation immediately after the meagre introduction, and then go rapidly on their way introducing episode after episode of the most intensely thrilling variety. The conclusion is not surmised until the very last moment, the fate of the detective and his wife continually hangs in the balance. In other words, the story is full to brimming over with suspense.

Holbrook Blinn gives a clever and consistent performance as Richard Duvall, the detective, while Grace Ellicot, playing his wife and his assistant in pursuit of the criminals, is a most satisfying opposite. Norman Trevor, as the leading heavy, Dr. Hartman, carries his role in a polished style, while the supporting cast, including Robert Cummings as the Prefect of Police, does commendable work.

The story relates the adventures of an American detective in the employ of the French police. An ivory snuff box containing a most important secret code, belonging to the Ambassador to England, is stolen. How Duvall and his wife finally succeed in ruining the conspirators' hopes of procuring the secret code form a series of situations of the most thrilling and startling variety.

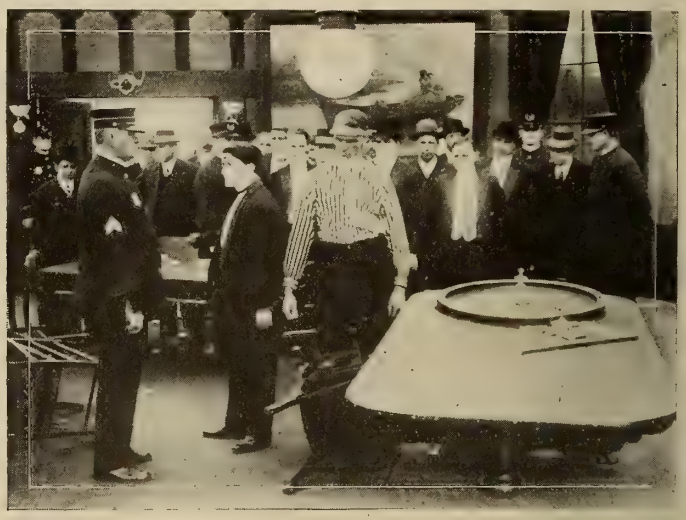
"HER ATONEMENT"

(Associated-Grand Prix Feature—Five Reels)

REVIEWED BY WILLIAM C. ESTY, 2ND

THE Associated Film Sales Corporation has selected for its first feature release a Deer Brand melodrama with a moral. This drama is intended to show that there is some good in the worst of humanity. During the action of the piece, the laws of probability are somewhat stretched, and the regenerations are a bit sudden, but these things can be overlooked in the tenseness of the situations and the necessarily rapid development of the plot.

John De Forrest, owner of a gambling joint, employs Lil, a beautiful siren, to lure wealthy patrons to his establishment. One of her victims, Jack Bryce, after losing his fortune, leaves



THE RAID ON THE GAMBLING DEN

Phillis, his fiancee, and goes West. De Forrest tells the girl that Bryce has eloped with Lil, and finally prevails on her to marry him. Lil goes to the same town that Bryce has fled to, and meeting him in a dance hall, tells him of De Forrest's perfidity. She also causes the police to raid her former employer's gambling place. De Forrest flees, and Phillis also goes to the town where Jack and Lil have settled. There Jack recognizes her, and after he shows her a newspaper notice of De Forrest's death, she marries him.

A year later, De Forrest wanders into the town and sees Jack and Phillis with their new-born baby. He threatens to blackmail them, but Lil, who has become a charity worker, kills him. By preserving the happiness of the couple, she atones for her former wickedness.

Jack Bryce plays the weak-willed hero with considerable success; Lillian Williams, as Lil, shows occasional flashes of emotional power, while Phylis Gray makes an adequate heroine. Al Garcia, in the role of the gentleman gambler, deserves credit for his very commendable acting.

"THE CRY OF THE FIRST BORN"

(Laemmle-Universal—Three Reels)

REVIEWED BY PETER MILNE

THIS picture will long be remembered by all who see it because of its appeal. It is from a story by Olga Printzlau Clark and contains a most sympathetic theme that has been developed in a style that well befits its human interest nature.

A young Englishman goes to an island in the South Seas on business. He falls in love with a pretty native girl and after a time marries her. Subsequently he is called away to his home to take charge of his inherited estate. An enemy on the island writes to him and informs him that his wife has forgotten all about him, when in reality she is eagerly looking forward to his return.

Heartbroken, the man at last marries a girl of his own race. Later he takes her to the distant island and there learns that the poor girl died from the persecution of his enemy. He makes a complete confession to his wife, and they both go in search of the young boy—the child of the dead woman and the Englishman—believing that he should come into his birthright; but he, failing in his oath to avenge his mother's death, has killed himself.

The atmosphere of the production is adequately realistic, the photography very good, and the settings appropriate. Norman MacDonald took care of the directing. Wilfred Rogers plays the Englishman, while Yona Landowska appears as the Hawaiian.

"THE BLOOD SEEDLING"

(Selig—Three Reels)

REVIEWED BY T. S. MEAD

THIS picture, which is based on the short story of the same name by the late John Hay, has a distinguishing merit that a good many other screen productions do not have —it tells a genuinely dramatic story.

Allen Golyer, a well-to-do young farmer, in love with Susie, is cast aside by her when Bertie Leon, traveling salesman for a ribbon firm, happens along and wins the heart of the unsophisticated country girl. Allen is heart-broken. Just at this time he plants a sapling, presented to him by Colonel Blood, calling it "The Blood Seedling," in honor of the donor. Leon leaves the village and is heard of no more. Susie, finally convinced that Leon is fickle, marries Allen, and for twenty years they live happily together.



GERSHOM REVEALS ALLEN'S SECRET

On a neighboring farm Gershom Cheney achieves more than local reputation as a soothsayer. On the twentieth anniversary of the planting of "The Blood Seedling," Allen and his wife visit the Cheney home, where Gershom, in a trance, holding Allen's hand, writes: "A spade, a man you hated, a grave beneath an apple tree." Golyer breaks down and confesses that he killed Leon, burying him in the hole he had dug for "The Blood Seedling." Allen then rushes to "The Blood Seedling," while Gershom, again in a trance, writes hurriedly. When those present have read the paper, they rush to the Golyer farm to find Allen dead by his own hand. Thomas Santschi, who is also director, realizes all the possibilities of the part.

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"AN UNWILLING THIEF"

(Edison-General—Three Reels)

REVIEWED BY HARVEY F. THEW

COLLEY CIBBER discovered that the theatre-going public had a taste all its own, and so the present reviewer would prefer to pass this picture along for the verdict of that public for which it is intended. There is so little to commend that the task of dissecting it presents no attraction.



THE DEATHBED CONFESSION

In the first place, the company has little opportunity to do anything. The story, credited to Mary Imlay Taylor, is hackneyed, and its lack of action is reinforced by trivial scenes which could easily have been edited out. It is the kind of a story which a free-lance writer would have been unable to sell, except by the rarest stroke of luck. A baby girl is kidnapped from her wealthy parents by a band of thieves, who plan to hold her for ransom. The shock kills her invalid mother, and the father institutes a thorough search, offering heavy rewards. Detectives trace the kidnappers, and there is a pursuit in which a police officer is shot, but the criminals escape, and without making any demand for the ransom, take the girl to Europe.

Fifteen years elapse, and the girl is being brought up as a thief. The band returns to this country, where the woman of the party, dying, tells the girl of her origin, but dies before she can tell her father's name. The girl escapes from the men who are directing her thieving energies, and goes to work as a kitchen maid. There she is found by a young lawyer friend of her father, and identification is established by a scar on her wrist. For his fee in reuniting the father and daughter, the lawyer asks nothing except the hand of the girl, whom he has known about twenty-four hours.

As Bab, the daughter, Loel Steuart is technically correct and pleasing to look at, but there is little feeling or artistry in her handling of the several situations. There is a big cast, and everybody does his or her best with what they have to work on. Herbert Prior, Marie Sasse, Harry Eytinge, Lillian Devere, Robert Harvey, George Romaine, Marjorie Ellison, Yale Benner, Lawrence White and James J. Gerson appear. The picture was directed by Langdon West.

"THE PURPLE NIGHT"

(Knickerbocker Star Feature—Three Reels)

REVIEWED BY PETER MILNE

IN this comedy-drama the beholder is introduced to Carol, an artist perched high in the ranks of society. She is terribly bored with the conventional existence that her position yields her. She seeks diversion, so, after a most boring tea, she takes a walk to cool her heated temper. In the park she is robbed, and one of the gang holds her while the other two escape. In her captor she sees what she believes to be a real man. She admires his strength and fearlessness, and so she invites him to come and pose for her.

The chance acquaintance ripens into a weird friendship. Carol accompanies her new-found companion, Billy, to all his vile haunts and sees vividly the wretched lives of the gangster, drug-fiend, street walker and murderer. In her innocence she glories in it. At last she begs to be allowed to witness a hold-up, so Billy and a few of his friends go to the park in search of prey. But before they are through they are forced to commit murder, and Carol thinks this is a little too much.

She forsakes her underworld companions and goes back to her old life. She meets a young inventor of high explosives and learns to love him. And then he tells her that if he ever catches the woman that was with the gang who killed his father, she will pay dearly for her associates' crime.

Then at last Carol realizes her foolish course. The inventor leaves her alone in his room for a minute, and before he returns a spy enters to steal a formula, and Carol, to save her lover's honor, and perhaps thinking it the easiest way out of the whole affair, touches a switch that blows the whole house, herself and the spy to ruins.

This story is unusual to be sure, but in some ways its unusualness is not pleasant. A society girl thinking it fun to associate with a gangster is rather an insincere proposition.

Florence Rockwell plays Carol. Miss Rockwell has the habit of gazing upwards when she desires to drive home any particular point. Noah Beery is Billy, Lionel Adams, a manly inventor, and Richard Carlyle the persistent suitor. Stanner E. V. Taylor directed.

"THE BARREN GAIN"

(American—Two Reels)

REVIEWED BY T. S. MEAD

PHILIP CAMERON, an author, through years of hard struggle has attained literary fame, but his close application to work has erected a barrier between him and his beautiful, pleasure-loving wife, Lois. Their child, Helen, a lovely girl of five, is about the only tie between them. At this crucial moment when Philip is longing for someone to share his dreams and ambitions, he receives



HUSBAND AND WIFE ARE REUNITED

a letter from an old friend asking him to look after his daughter, Meta, and develop whatever literary talent she has. He finds much pleasure in working with Meta and their similar tastes throw them almost constantly together. Their mutual attraction ripens into love, but for the sake of Helen they do not give in to their feelings. In the meantime the gulf between Philip and his wife is being widened by James Barr, who is persistently making love to Lois. Meta overhears Barr and Lois planning to elope and sacrificing her own love decides to stop this. Dr. Bainbridge, who as a frequent visitor to the Cameron home, has fallen in love with Meta, is taken into her confidence, and he administers a sleeping powder to Helen. Both Lois and Philip are summoned and told that Helen is seriously ill. Meta's ruse is successful.

The cast which enacts this familiar theme includes Walter Spencer, Vivian Rich, Jack Richardson, Louise Lester, Nan Christy and Charles Bartlett.

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"Love and Installments." (Federal. Week of Sept. 13.)—Smaltz and Fish, although roommates, are bitter rivals for the hand of Mabel. To make an impression, they both buy suits on the installment plan, and appear at a party given by Mabel. Fish knows that his friend is behind in his payments, and therefore telephones the tailor to take Smaltz's clothes away from him. But Smaltz overhears this, and surreptitiously exchanges installment cards with him. When the collector arrives he relieves Fish of his garments, and the denuded victim is forced to wrap a curtain around himself and flee out of the window.

One of the party believes the curtain-attired Fish to be a burglar, so a general chase ensues. Fish dives into the river, and Smaltz, losing his balance, also falls in. Al Ray and Will Rex play the principal roles.

"Fast and Furious." (Ramona. Two reels. Week of Sept. 13.)—Somewhat reminiscent of Chaplin's "The Champion" is this pugilistic comedy featuring Rube Miller. The world's heavyweight champion is made much of when he visits Boneville—even Rube's sweetheart is smitten by the fistic wonder. To humble the fighter, and to regain his girl's affections, Rube obtains a match with the champ., and while in training performs some superhuman feats of strength.

His unconventional methods in the ring, however, cause him to be called the loser on a foul. To retaliate, he turns a fire hose on the referee, seconds and fight fans, and amid the general discomfiture, takes his admiring girl back to his arms. Supporting Rube Miller are Alice Edwardes, Jack Clifford and Charles Newton.

"Curing Bill." (Banner. Week of Sept. 13.)—Bill is strong for eats and sleep, and his 300 pounds or more of avoirdupois prove that those things are good for him. But his unfeeling wife thinks that he should do some work occasionally—something that is throughly distasteful to Bill's nature. To escape her ire he feigns sickness, but when a doctor suggests operating he is galvanized into frantic action. From this time on he foreswears overdoses of Morpheus and pancakes. William Stringer is the corpulent husband, and Myrtle Pippin plays the role of the exacting wife.

"For His Wife's Sake." (Navajo. Two reels. Week of Sept. 13.)—The new cowboy on the Bar X ranch is considered a poor sport and a "tight-wad" by the other men because he saves his money and doesn't mix in the pay-day sprees. They do not know that he is saving every cent to pay for an operation on his invalid wife, whom he left in the East. When this fact is discovered everybody chips in and the necessary money is sent to the wife without the husband's knowledge.

He, in desperation, holds up a stage coach to get money, but discovering a letter in the mail bag, addressed to him, acknowledging the receipt of the doctor's fee, leaves the booty. The operation is successful, and the recovered wife joins her now popular husband. William Parsons, Charles K. French and Lucille Younge create the important roles.

"His Masterpiece." (Liberty. Two reels. Week of Sept. 13.)—Marvin, a playwright, has just finished his masterpiece, the production of which will enable him to marry Estelle, the girl he loves. Higgins, a supposed friend, reads the play, and to gain fame as a writer, as well as to win Estelle, hires thugs to shanghai Marvin. This crime is committed, and the author is reported as drowned. Estelle soon forgets him and gives her affections to Higgins, the much lauded author of the stolen play.

Marvin manages to escape from the vessel by swimming, and returning home discovers the shallowness of Estelle's love. He proves his right to his masterpiece, and marries Mary, the daughter of his landlady, who has loved him in silence. By chance, Higgins is shanghaied by the same foot-pads that he had paid to kidnap Marvin. True Boardman and Emory Johnson play the parts of Marvin and Higgins.

"The Price She Paid." (Santa Barbara. Two reels. Week of Sept. 13.)—When the employer discovers that his trusted clerk has forged his name, he promises to overlook the crime if the man's wife makes a settlement that compromises her honor. The husband tries to shoot the tempter, but is overpowered. The woman, desiring to save her husband from the penitentiary, drugs him, and goes to the man's house to pay the price. She finds him dead—shot down by a thief—and being discovered there, is found guilty of murder and is sentenced for life. The husband reads in his wife's absence her yielding to the other man, and so leaves for the West.

A lapse of ten years finds the woman pardoned and working as a nurse. The first case she attends is that of the real murderer. He writes a confession of his guilt. In the adjoining room the runaway husband is recognized by his wife and the situation is explained. John Prescott plays the husband, and Fritzie Brunette is the wife.

"A Shattered Romance." (Deer. Two reels. Week of Sept. 13.)—Lillian Wiggins, a society girl, becomes infatuated with Jack Bryce, an artist. While painting her portrait, he proposes and is accepted. Soon after the betrothal Lillian comes upon a little girl fighting with an eagle. The child explains that the bird has carried off her little brother. When Lillian takes the girl home she discovers that Bryce is the child's father. Lillian accuses Bryce of being married, and he, overcome with remorse, asks his wife's forgiveness.

The scenes showing the eagle making away with the baby and fighting with the girl are novel and exciting. Lillian Williams, Jack Bryce and Phylis Gray play the leads.

GENERAL FILM PROGRAM

"Behind the Mask." (Biograph. One reel. Mon., Sept. 20.)—This is a rather clever drama of mistaken identities. Mrs. Rathborne's maid, a crook in disguise, ascertains what costumes the daughter and her lover will wear at the masked ball. She then duplicates them for herself and an accomplice. By making love to the Rajah of Ramptura, she steals his famous ruby. Miss Rathborne's lover, who has seen the maid in the Rajah's arms, chances to be at the meeting place, and she gives him the ruby. Miss Rathborne, in the meantime, has seen the intoxicated accomplice, and believing him to be her fiance, is heartbroken; while her lover, deeming her false, is astounded to learn that she is also a thief. The tangle is finally unravelled and the crooks are captured.

Isabel Rea, Herbert Barrington, Edward Cecil, Claire McDowell, and Hector V. Sarno comprise the cast.

"And by These Deeds." (Biograph. Two reels. Tues., Sept. 21.)—Bill Hudges, a clever second-story worker, is packing his tools preparatory to "doing a job," when he hears a child crying downstairs. Investigating, he discovers that it is the Widow Callahan's crippled daughter. Bill's heart is touched, and he promises the child all the toys she wants. To make his promise good, he breaks into the Fifth avenue mansion of the millionaire, Stanley Biggins. While he is helping himself to some toys for the Callahan children, little Miss Biggins comes on the scene, and insists on going back with him to see the Callahans.

In mortal fear of the police, Bill complies, and they all have the time of their lives. Next morning, the burglar telephones the police that the child is safe, and following the clue, the detectives cause his arrest. Miss Biggins, however, makes her father square it with the police.

The cast consists of Ivan Christy, Zoe Bech, Laura La Varnie, Joseph McDermott, and Mary Malatesta. The directing is by Wray Physioc.

"A Kentucky Episode." (Biograph. One reel. Thurs., Sept. 23.)—Tom Theron kills the judge who sentenced his father to prison. Jack Benson, sweetheart of the judge's daughter, is a witness of the crime. The Theron gang warns him to leave the town, and in the next township he meets the judge's widow and daughter. The girl upbraids him for cowardice when she discovers his knowledge of the crime. Her information comes through a note sent by the Therons to Jack, telling him to move on. Stung by the girl's scorn, Benson returns and attacks the Therons. Badly wounded, he is about to be overwhelmed, when help, summoned by the girl, arrives.

Charles Perley, Jack Mulhall and Augusta Anderson form the cast.

"An Unseen Enemy." (Biograph. Fri., Sept. 24.)—A reissue of a picture made about three years ago, which has several features of especial interest. In the first place, it is a good film, and it is the first picture in which Lillian and Dorothy Gish appeared. It also shows the hand of Griffith in the direction. The story will be recalled as that of a brother and two young sisters, who place a small amount of money in the safe at home. In the brother's absence, the servant summons a crook friend, and the two cow the sisters with a revolver while they blow open the safe. The brother, warned by telephone, commandeers an automobile, which dashes to the house, running onto a moving drawbridge, and brushing aside the safety gates. Assisting the Gish girls is Elmer Booth, who was killed in an automobile accident last summer, Robert Harron, Harry Carey and Walter Miller.

"The Girl Who Didn't Forget." (Biograph. One reel. Sat., Sept. 25.)—The village grocery clerk is anxious to marry the girl he loves, but she declares that he must first achieve independence. She goes to the city and becomes a dramatic star. Her lover has also gone to the city, and becomes the trusted employee of a large firm. Through a mistake they lose track of each other, until he recognizes her in the theatre. He ventures behind the screens, and she greets him affectionately. This arouses the jealousy of his employer's son, who has lavished gifts on her, and when a shortage in the firm's accounts is discovered, he accuses his new rival. But the girl establishes her lover's innocence of the charge, and proves the other stole the money to buy her costly presents.

Helen Bray takes the part of the girl, Jack Mulhall is her lover, and Alan Hale is her suitor.

"Cartoons in a Seminary." (Edison. Wed., Sept. 22.)—One of those ridiculous comedies made solely to be laughed at, and entirely successful, as it will divert any audience. The locale is simply a means of introducing a series of Raoul Barre's animated cartoons. A young man climbs over the walls of a girls' seminary to call on his sweetheart, and is compelled to hide in a rainbarrel, leaving his book of cartoons behind. The preceptress finds and thoroughly enjoys the animated drawings.

"Her Happiness." (Edison. Three reels. Fri., Sept. 24.) Reviewed in the issue of September 18.

"A Mansion of Tragedy." (Essanay. Three reels. Mon., Sept. 13.)—A species of the modern love tangle—with variations. Mrs. Kelsey, made wealthy through the death of her husband, brings up her daughter, Nell, and her adopted daughter, Hester, in luxury. Price Oswald drops into the plot, more or less out of the sky, wins Hester's love, only to cast her aside when he finds out she is not the heiress. Mrs. Gelsey succeeds in getting the Prince married to Nell, and Hester married to Baldwin, a friend of the family. The Prince, however, keeps up his love-making to Hester, and is discovered by Baldwin, whereupon a struggle ensues in which an accidentally discharged revolver kills the Prince.

"Dreamy Dud, Cowbody." (Essanay. One reel. Wed., Sept. 15.)—Five hundred feet of scenic is included in this installment of living cartoons by Wallace A. Carlson. "Dreamy Dud" becomes a cowboy attired in a regulation "Broncho Billy" outfit. Hig dog "Wag" is transformed into a blooded steed, and Dreamy, racing over hill and dale, sees a fair maiden about to be tomahawked by an Indian. Dreamy performs the rescue act, but the Indian refuses to stay killed, and is just shaking the life out of Dreamy when the latter is told by his mother that it is time to get up.

"Broncho Billy and the Lumber King." (Essanay. One reel. Wed., Sept. 15.)—G. M. Anderson and Marguerite Clayton are the principals in this Western melodrama, which does not differ greatly from the usual "Broncho Billy" thriller. This time Billy, a ranger, saves the girl from the cruelty of her father, leader of the lumber thieves. When Billy departs, the father follows him and, catching him unawares, forces him to go to the thieves' rendezvous. The thieves are about to shoot the ranger when the sheriff, summoned by the girl, rushes up with his aides and rescues him. Billy and the girl pledge their love.

"Mustaches and Bombs." (Essanay. One reel. Thurs., Sept. 16.)—There are plenty of chases in this farce, which is built on the following slender plot: Hubby, terrified by a supposed Black Hand placard in front of his house, remembers having seen some mustached men wandering about that morning. Every person with a package frightens him. A man with a mustache hands him a round object; Hubby hurls it back, and the race is on. A policeman breaks the object over Hubby's head. It is a cabbage. Hubby goes home only to find his wife ill, with a mustached doctor in attendance. Just as he is binding and gagging the stranger, a group of persons returns, asks for the placard, telling Hubby they are motion picture actors. Bud Jamison, Marjorie Reiger and Jack Pollard play the leads.

"The Scapegoat." (Essanay. Three reels. Sat., Sept. 18.)—This is a typical melodrama of the underworld drawing-room variety, built for thrills. Virginia Dalmar, actress, weds Victor Thompson, banker, over the protest of Ezra, Victor's brother. Dick, Virginia's scapegoat brother, appeals to his sister for aid after a shooting affray in which he is the principal. Virginia meets Dick in a cafe, and just as she is leaving, Ezra happens in, and insists upon accompanying her home. Dick arrives just as Ezra attempts to kiss Virginia. A fight ensues and Ezra is killed. Virginia, on trial for the murder, is about to be found guilty, when Dick, fatally injured in a fight with a gambling opponent, is dragged into the courtroom, where he makes a dying confession. Bryant Washburn, Edna Mayo, Hugh E. Thompson and Mark J. Ellison make the most of the plot.

"The Circular Path." (Essanay. Three reels. Mon., Sept. 20.)—Will probably be reviewed in the issue of October 2.

"The Call of the Sea." (Essanay. Three reels. Tues., Sept. 21.)—This drama presents a hackneyed theme, atoned for by excellent photography in the shape of views of the sea. It was taken by Joseph Byron Totten on the Atlantic Coast. The girl weds a fisherman against her wealthy father's wishes, and is disowned. She becomes ill, and the father, relenting, sends his yacht after a noted surgeon who alone can save the girl's life. The yacht is lost for a time in a storm, but finally reaches port, and the girl's life is saved.

"The Fable of the Through Train." (Essanay. One Reel. Wed., Sept. 22.)—A George Ade comedy with this moral: When Wealth walks in at the Door, the Press Agent comes in through the Window. Two high school girls, Lib (Anna May Walthall) and Angie (Anizette Moore) wed Otis (Willie Belmont) and Wilbur (Eugene Acker) respectively. Otis makes a success financially; Wilbur does not. Thereupon it is up to Lib to console Angie. She does. And a well-preserved bachelor who happens along aids the scheme.

"Snakeville's Hen Medic." (Essanay. One reel. Thurs., Sept. 23.)—This slapstick will appeal to picture-goers who are not yet wearied of seeing victims locked in an office and smoked out by the old device of covering up the chimney. Of course, the constable arrives, and pokes his rifle through the window, only to have the shell extracted by one of the victims, who places it in the stove. The place is promptly blown up, whereupon the gentleman on the roof falls into a watering-trough, which serves as the scene of his arrest, and the victims climb out from under the wreckage.

"The Call of the Dance." (Kalem. Four reels. Mon., Sept. 20.)—Reviewed in the issue of Sept. 11.

"Double-Crossing Marmaduke." (Kalem. One reel. Tues., Sept. 21.)—In this startling comedy, Bud Duncan appears without his old side-partner, Ham. In protecting a wealthy young woman (Ethel Teare) he becomes involved with a bold, bad gang, but he outwits them. The gang steals the girl's jewel case, but after great tribulation Bud recovers it, to find it empty. The girl then shows him the rings had never left her fingers. Others in the cast are L. Trembly, Dave Morris and Margaret Keyes.

"The Wolf's Prey." (Kalem. Two reels. Wed., Sept. 22.)—This episode of the Mysteries of the Grand Hotel is ingenious but rambling, with a lot of wasted footage. Ollie Kirkby, as the giddy wife of a traveling man, is left alone in the hotel, and forms the acquaintance of Langdon, who occupies an adjoining room. A letter to her husband is intercepted by Langdon, who, using it as a blackmailing weapon, rifles her room and steals a necklace. She defies him, and notifies the hotel detective, but the necklace cannot be found. By clever strategy, the woman detective discovers the hiding place, and the necklace. In the cast are William H. West, Frank Jonasson and Marin Sais.

"A Daughter's Sacrifice." (Kalem. One reel. Fri., Sept. 24.)—Alice Joyce, in this re-issue, portrays the daughter of a drunkard, who in order to save her father, sacrifices her love for a young farmer and weds the landlord. Her husband plans to elope with another girl, but in the meantime discovers his wife gazing longingly at a photograph of her real love, and in a rage attacks her. The young farmer is close at hand, and interposes, and a shot, intended by the brutal husband for the intruder, strikes the husband and kills him. Others in the cast are Tom Moore, George Middleton, Stuart Holmes and Hazel Heason.

"A Matter of Seconds." (Kalem. One reel. Sept. 25.)—Helen Holmes does several feats of daring in this episode of the Hazards of Helen. A new fireman, who has made himself objectionable, and has been thrashed and discharged, attacks the engineer of a freight train, throws him out of his cab, and leaves the train to run wild. Notified by a lineman, Helen gallops alongside the train on horseback. With a lasso she catches a projecting beam on a lumber car, swings herself aboard, and making her way to the cab, stops the runaway. Helen Holmes is assisted by Robyn Adair and E. Z. Roberts.

"The Eternal Feminine." (Selig. Two reels. Mon., Sept. 20.)—A story of politics and a strong man's love, this drama is well acted and will be welcomed by theatre patrons who love a good plot and vivid characterization. John Strong and Charles Phillips are rivals for the hand of Helen. Strong is an anti-suffragist candidate for governor, and Phillips is a social butterfly. Helen, though herself a suffragist, is attracted to Strong when she hears him deliver a speech. He is elected. Helen, at a reception given by a wealthy widow who secretly loves Strong, rejects Strong's proposal of marriage, but after a moonlight reverie which takes her back to the Stone Age and shows her a romance of Strong-arm, Queen Helen, the weakling and the widow, she reconsiders and accepts Governor-Elect Strong. The wealthy widow and Phillips exchange a glance of understanding, and softly steal away. Vivian Reed, Al Filson, Joe King, Earle Fox and Viola Albert are the cast.

"The Range Girl and the Cowboy." (Selig. One reel. Tues., Sept. 21.)—Tom Mix wrote and produced this Western drama, in which Buck, the foreman, loses his job because of his unwelcome attentions to Vicky, daughter of the ranch owner. Tom gets the position, and Buck, resolved to get even with his former employer, starts to "rustle" the latter's cattle. Vicky discovers Buck and the other outlaws at their nefarious work, is made prisoner by them and later rescued by Tom after an exciting revolver duel. Vicky and Tom pledge their love. The cast, headed by Tom Mix and Victoria Forde, make the most of this theme.

"The Auction Sale of Rundown Ranch." (Selig One reel. Sat., Sept. 25.)—Goldpate, prospecting for oil on the worthless land of Bill Herrick, spies oil scattered on the ground, and offers $5,000 for the property. He finds out too late that the oil was spilled from a broken demijohn. Goldpate starts for town to stop payment on the check, but Tom Hickey, the ranch foreman, forestalls him and gets the check cashed. Whereupon Herrick gives Tom and Vicky, Herrick's daughter, a thousand dollars each with which to start housekeeping. This comedy-drama was produced by Tom Mix, who also heads the cast.

"Willie Stayed Single." (Vitagraph. Mon., Sept. 20.)—A good comedy showing the adventures of a tramp who marries a widow for the sake of getting something to eat. But in one of his meals he gets soft soap instead of soup and so makes a hasty exit. This was made by the Western Vitagraph company and in the leading roles are George Stanley and Gretchen Lederer.

"Dorothy." (Vitagraph. Two reels. Tues., Sept. 21.)—A heart-interest drama with Maurice Costello and Leah Baird heading the cast. Dorothy's father has been robbed of an invention by her lover's father, who has become rich on his ill-gotten gains. Dorothy discovers this and denounces her father's betrayer. He dies of a stroke of apoplexy and Tom, the lover, pays his father's debt.

"Getting Rid of Aunt Kate." (Vitagraph. Wed., Sept. 22.)—Aunt Kate arrives and creates an uproar in what was before a peaceful home. Even Jones himself is unable to snatch a moment's rest, to say nothing of the domestic torture inflicted on his two daughters and their sweethearts, but at last they get rid of her by marrying her off to poor deluded Old Bill. Kate Price is in this laugh-maker, supported by Mary Anderson, Jewel Hunt, Harry Fisher, Frank Kingsley and Frank Bunny.

"The Lesson of Narrow Street." (Vitagraph. Thurs., Sept. 23.)—This is a most interesting and clever drama written by Catherine Carr. A young artist invests his funds in a bucket shop. Coming away from the office he meets Sheldon, known as the King of Wall Street. Sheldon is dressed in shabby clothes and the artist requests that he pose for a painting, "What Wall Street Does to a Man." Sheldon takes a liking to the artist and when his meagre pile is swept away he reimburses him, makes known to him his real identity and makes him promise never to dabble in the market again. S. Rankin Drew and Edward Elkas play the leads in this drama.

"Back to the Primitive." (Vitagraph. Fri., Sept. 24.)—What better stamp for a comedy than the name of Sidney Drew? Here he and Mrs. Drew appear in an uproarious picture by Agnes C. Johnston. They have recently married, and he believes in the "back to nature" theory; so back they go. But she dislikes it to such an extent that she soon cures her husband of his idea in a delightfully funny way. This is a real comedy like the other Drew pictures.

"From Out the Big Snows." (Vitagraph. Three reels. Sat., Sept. 26.)—Reviewed at length in issue of Aug. 21.

MUTUAL PROGRAM

"The Twins of the G. L. Ranch." (Thanhouser. Sun., Sept. 19.)—This is an excellent vehicle for the work of the Fairbanks twins, for which purpose it was created. The two girls are exceedingly pretty, and their work has a dash and go which is well adapted to the western type of drama. In this picture they are seen in breakneck horseback rides, and races through the underbrush to save their crippled father's money from two bandits. The scenic effects add greatly to the beauty of the picture.

"The Doll House Mystery." (Reliance. Two reels. Sun., Sept. 19.)—A little girl's prank casts suspicion on an innocent man, who narrowly escapes death at the hands of a posse. A rich man's daughter takes a pile of bonds from the library table, and she and a boy playmate, the son of an ex-convict, use them to paper her doll's house. The girl gives some of the bonds to the boy, who carries them home. A detective, engaged when the owner misses the bonds, traces the boy home, and the ex-convict, although innocent, seizes the boy and flees. After a dramatic fight, he takes refuge in an abandoned house, which is surrounded, and firing begins, when the little girl reveals the whereabouts of the bonds. Her father hurries to the abandoned house just in time to save the besieged man's life. In the cast are Charles Gorman, Georgie Stone, Carmen de Rue, Jack Hull, Margaret Marsh and Ben Lewis.

"Simon's Swimming Soul Mate." (Falstaff. Mon., Sept. 20.)—Susie's only course to the altar lies in gluing father to a chair and eloping with Simon. The couple flee by motorcycle and carriage, and reach the office of the justice of the peace only to find that he has gone fishing. There is no time to lose, so they plunge into the surf and start for his boat, followed by life guards. The guards catch up with them as they are clinging to the boat, and are pressed into service as witnesses. The cast includes Carey Hastings and Riley Chamberlain.

"The Dead Man's Keys." (Thanhouser. Two reels. Tues., Sept. 21.)—This is another murder mystery, revolving around the old thumb-print, and that newer device, used in "Within the Law," a Maxim silencer on a pistol—which does not exist. A financier is found dead in his office, and a young clerk accused. He is freed from suspicion only in the court room, where thumb-prints on the wax impression of a key convict the chief clerk. Bert Delaney, Ernest Howard and Riley Chamberlain head the cast.

"Everyheart." (Beauty. Tues., Sept. 21.)—In this modern adaptation of the old morality play, common personal characteristics such as kindness, anger, jealousy, etc., are made personified abstractions. In the beginning Everyheart comes from the realm of Spirit. Upon entering the world, he gradually learns the ways of the world, and falling in love with Woman, they are married. Later he becomes neglectful, and grows unkind. This nearly causes Woman's death, but she is saved by the treatment of Kindness, and their vanished Happiness returns.

Webster Campbell is Everyheart, and Neva Gerber plays the Woman. Others in the cast are William Carroll and John Sheehan. Archer MacMackin is responsible for the directing.

"The Pool Sharks." Gaumont. Sun., Sept. 19.)—Not shown for review.

"The Lilliputian's Courtship." (Novelty. Mon., Sept. 20.)—Not shown for review.

"Con, the Car Conductor." (Falstaff. Thurs., Sept. 23.)—Not shown for review.

"Busy Izzie." (Gaumont. Fri., Sept. 24.)—Not shown for review.

"A Disciple of Nietzsche." (Thanhouser. Three reels. Sat., Sept. 25.—Not shown for review.

"Kidnapped at the Church." (Mutual. Sun., Sept. 26.)—Not shown for review.

"The Miracle." (Thanhouser. Sun., Sept. 26.)—Not shown for review.

"Never Again." (Kay-Bee. Wed., Sept. 22.)—We have in this a rather tense and active comedy. A society girl, invited to a week end in a Catskill camp, misses her train, and arrives later, to find the station deserted. She walks to the camp, where everybody has retired, and in trying to get in, is mistaken for a burglar, and fired at. She escapes and flees back to the station, arriving there coincidently with a bear who is pursued by hunters. Climbing to the station roof, she vows never again to leave the city. Leona Hutton, Harry Keenan, Jack Hamilton and Virginia Philly are in the cast.

"It Was Like This." (American. Sat., Sept. 24.)—Adams is hoping for a son on the same night that "Spider" Barlow plans to rob the Adams' house. "Spider" climbs in, but is cornered by the maid. Adams comes in and explains the need for quiet, and leaves the maid on guard with a gun. The burglar takes the gun away from her, gags her, and rifles the house. When the doctor comes the crook admits him, and removing the maid's gag long enough to kiss her several times, he departs in the doctor's limousine with the doctor's coat and bag.

Edward Coxen and Winnifred Greenwood are excellent in their interpretations of the leading roles. They are supported by George Field, Lizette Thorne and Robert Klein.

"Cats, Cash and a Cook Book." (Beauty. Thurs., Sept. 25.)—Through his wife's extravagance, Jeremiah Brown, a broker, needs $5,000 to tide him over a crisis. He asks his Aunt Clarinda for the money, but she has just endowed a home for stray cats. She promises to visit him and bring a jewel of great price. This gem turns out to be a cook book. Hearing of the jewel, a burglar tries to find it, but Aunt Clarinda captures him and gets the $5,000 reward, which she gives to her nephew.

John Stepling, Bessie Banks, Nan Christy and Dick Rosson all contribute to the fun of the comedy.

"Merely Players." (Reliance. Two reels. Sun., Sept. 26.)—A rambling plot which arrives nowhere in particular, and gets there late, is the feature of this comedy. A stranded theatrical troupe decides to stage a "fake" holdup of its leading lady, for the sake of publicity. The holdup is spoiled by a village swain, who adores Miss Limelight, and is not in the publicity secret. The village editor refuses to print the story, as agreed, unless the actress completes her rescue by marrying the swain. This she does, and immediately after is wired that a booking has been obtained for her in a New York theatre. She brings her husband along, and he is engaged for another part, that of protecting the heroine from the advances of the villain. As the villain is the man who obtained the booking for the actress, the husband has some real protecting to do. The cast includes "Billie" West, Charles West, Frank Bennett, Howard Gaye, Harry Moody and Wilbur Higby.

"The Treasure Box." (Cub. Fri., Sept. 24.)—Jerry again has an active afternoon, beginning with the discovery of a roll of bills and a reward of a quarter from the grateful owner. He tries to spend the quarter in a restaurant, but it is stolen, and he has to make a run for it. Hiding under a cafe table, he hears the plans of two blackmailers. The blackmailers, routed by the police, throw their infernal machine under the table, and Jerry seizes it. Later he is taken home by Colonel Biff, and put to work. The machine explodes, clearing the stage effectually. When the dust settles Jerry is seen hanging from a chandelier. Assisting George Ovey in the cast are Louis Fitzroy, Janet Sully, Goldie Colwell, Gordon MacGregor, Jefferson Osborne and Ray Lincoln.

"The Woman, the Lion and the Man." (Centaur. Two reels. Thurs., Sept. 23.)—Extended review of this picture will appear in the issue of Oct. 2.

PATHE EXCHANGE INC.

"Neal of the Navy," No. 4. (Panama-Pathé.)—In this episode, entitled "The Tattered Parchment," we have Annette (Lillian Lorraine) rescued from her burning home and in the power of Hernandez and his fellow conspirators. A detachment of U. S. Marines appears and rescues Annette, chasing Hernandez to the roof of the Lonesome Cove Inn. By one of the most thrilling and sensational jumps ever reproduced by the camera, he escapes, and makes his way to the shore, where he and his companions get away in a motor boat. William Courtleigh, Jr., as Neal, Ed. Brady and Henry Stanley are also in the cast.

"Toilers of the Sea." (Pathé. Three reels.)—This is a dramatic story of love in a fishing village, which not only triumphed, but healed old sores, and ended a feud of years' standing. It has the charm of the salt air tang, and the characters are real, and the story logical. The cast, composed of Gordon Sackville, Dorothy Davenport, Fred Whitman, Philo McCollough and Joyce Moore, is capable and convincing.

Mildred Bruce is in love with George Scott, but the two families are at swords points, and the wedding is forbidden. Bruce desires that his daughter shall marry Capt. Dennison, and the latter conspires to make young Scott appear a thief. He is arrested, but released on bail, and, with his mother, kidnaps and marries Mildred. They return for forgiveness, but the elder Bruce will not relent, until he meets Scott, his ancient enemy, on the beach, where the old feud is patched up.

"Jocko the Lovesick Monk." (Pathé. Split Reel.)—This is a ludicrous cartoon comedy. The Pathé people announce that they even laughed at it themselves, and they had two excellent reasons: it is really funny, and looks like a money-getter. It is by J. R. Bray, and on the same reel is Part Seven of "An Intimate Study of Birds," showing carrier pigeons in flight, and in races.

"Pathé News," No. 72. (Pathé.)—New second level tracks built over Ninth Avenue "L" railroad, New York; relaying the famous steps to the Capitol at Washington; world's bicycle championship races at Newark; steamship rammed and partially sunk at Seattle pier; features of horse show at Rochester, N. Y.; classic barefoot dances by social leaders at Los Angeles; Pathé American fashions; Cartoon—Dr. Worsen Plumber concocts a new explosive.

UNIVERSAL PROGRAM

Animated Weekly, No. 184. (Wed., Sept. 15.)—Ex-Governor Slaton of Georgia at Universal City; the new national golf champion, Robert A. Gardner; Cardinal Gibbons leaing the White House after a conference with President Wilson; the surviors from the S. S. Arabic reach Queenstown; Italians departing for the war from Brooklyn, N. Y.; W. M. Johnston, the new national tennis champion, and Hy Mayer's cartoons are the most interesting events in this number. There are others, however, which make the entire reel very entertaining.

"Under Southern Skies." (Broadway Universal Feature. Five reels. Mon., Sept. 20.)—Reviewed at length in issue of August 28.

"It Almost Happened." (Nestor. Mon., Sept. 20.)—A four-cornered comedy laid in that convenient motion picture stage, the summer hotel. Both husbands and both wives are extremely jealous. Compromising positions are manufactured from innocent tete-a-tetes until finally they all get together and effect a reconciliation. It's quite a funny picture, although easily surmisable from the very first scenes. Lee Moran, Neal Burns and Billie Rhodes are the leads.

"The Tenor." (Gold Seal. Three reels. Tues., Sept. 21.)—This is a strong drama of unusual merit in practically every respect. It was written by F. McGrew Willis and produced by Leon Kent. Hobart Henley is featured in a dual role, a physician and a singer, twin brothers. The physician's wife drives him to drug by her extravagant demands. They separate and immediately the woman entrances the singer, but the ruined husband lays bare her true character to his brother and causes him to return to the girl he really loves.

Gretchen Lederer and Carmen Phillips appear to good advantage in their respective roles of the extravagant wife and the singer's helpmate. The three reels offer a wide variety of scenes from Italy's pretty country to the opera house in an American metropolis. Everything is good about the direction save for the appearance of a most plainly artificial back-drop.

"His Home Coming." (Imp. Tues., Sept. 21.)—This is the familiar story of the husband returning to find another family occupying his house, his wife having moved next door. George Lessey wrote and produced it, making a thoroughly enjoyable comedy from the hackneyed theme. King Baggot, always a favorite, is cast as the husband, Marie Wierman is his wife, while others are Ned Reardon and Miss Spencer.

"A Scandal in the Family." (L-Ko. Two reels. Wed., Sept. 22.)—Several lovers, several sweethearts and several combats in this two-reel slapstick number. Contained in the cast are Hank Mann, Gertrude Selby, May Emory and Reggie Morris. It has some funny stuff in it and nothing deliberately vulgar, although we believe it would be kindlier received if Hank had been given more to do.

"Not a Lamb Shall Stray." (Victor. Wed., Sept. 22.)—A picture taken in a New York Hebrew Infant Asylum showing the care of infants and their amusements.

"The Cry of the First Born." (Laemmle. Three reels. Thurs., Sept. 23.)—Reviewed at length elsewhere in this issue.

"The Ham Actors." (Powers. Thurs., Sept. 23.)—Another of the vaudeville sketches taken on the stage, showing the amusing antics of trained pigs. This should be of particular interest to children. The reel is closed with a subject entitled "Life of the Frog," a Ditmars educational.

"When the Call Came." (Imp. Two reels. Fri., Sept. 24.)—This was produced by Sidney Goldin from one of Bruno Lessing's stories. Mr. Lessing has written an intense tale about the immovable barrier that stood between a Christian and a Jewess, greally in love with one another. It should appeal to both races, without giving offence to either. Produced with evident attention to detail and customs of both religious sects dealt with, the picture entertains at all times. Our only criticism of the picture is that the man in the case, who represents a minister, possesses pronounced Jewish features.

"When Lizzie Went to Sea." (Nestor. Fri., Sept. 24.)—Lizzie and Eddie have all sorts of ridiculous adventures in this while escaping from the avenging wrath of Tony, the wop. Here the old triple combination gets together—Eddie Lyons, Victoria Forde and Lee Moran—and the result is very good comedy.

"A Message for Help." (Bison. Two reels. Sat., Sept. 25.)—This is an Indian drama of more than usual significance. It has the usual accoutrements of such a production—several realistic fights, fine expansive scenes and a true Western atmosphere. The story is notable for its heart-interest qualities. Richards, working for the Government in the West, betrays a pretty Indian girl. When her father discovers that the white man was merely playing with his daughter he attempts to kill him, but instead the arrow finds its resting place in the heart of the girl. If Indian dramas still retain their popularity this should score a success.

"Every Man's Money." (Powers. Sat., Sept. 25.)—The girl, spurred on by her aspiring guardian, marries a rich man for his money, but shortly afterwards discovers that his fortune has been swept away. Then, of course, she discovers that she really loves him and everything is satisfactory. This is from a scenario by Harvey Gates and features Sydney Ayres and Doris Pawn. It is a typical Ayres subject as presented under the direction of Lynn Reynolds.

"He Wouldn't Support His Wife." (Joker. Sat., Sept. 25.)—One of Allen Curtis' genuinely funny reels with William Franey, Gale Henry and Bob Vernon. The lazy husband is forced to work by his wife's former sweetheart, the chief of police. The closing scenes introduced several situations of the most humorous sort.

"The Fascination of the Fleur de Lis." (Rex. Three reels. Sun., Sept. 26.)—An effective drama written by Bess Meredith. The photographic work and scenes, all of which transpire in a mythical European country, are exceedingly good. Joe De Grasse produced it so the beautiful locations are easily accounted for. The story relates of the lofty ambitions of a peasant girl, how they were attained but with disgrace, and how she finally returns to the man she first loved. In the leading roles are Cleo Madison, Arthur Shirley, Lon Chaney and M. K. Wilson.

"Avenged By a Fish." (L-Ko. Sun., Sept. 26.)—A seaside comedy with Harry Gribbon, May Emory and Henry Bergman leading. It's a fairly good reel, although nothing uproariously funny is introduced.

CORPORATION STATISTICS

(New incorporations, increases or decreases in capital stock, and dissolutions are noted in this column.)

At Albany, N. Y.:

WHITMAN AMUSEMENT COMPANY, INC., New York. General motion picture business. Capital, $200,000. Directors: Frederick C. Simons, M. P. Winne and Samuel S. Slater, 107 West 76th street, New York City.

P. & B. AMUSEMENT CORPORATION, Bronx. Theatrical and motion pictures. Capital, $1,000. Directors: Louis Weinberg, George Davis and Robert Lewenberg, 1006 Stebbing avenue, Bronx, New York City.

KESSLER THEATRE COMPANY, INC., New York. Theatrical and motion pictures, etc. Capital, $10,000. Directors: David Kessler, David Mendel and Louis Lehren, 709 West 11th street, New York City.

ZIEGFELD FILMS CORPORATION, New York. Films and motion pictures. Capital, $50,000. Directors: William K. Ziegfeld, Walter E. Koch and Irwin S. Cochran, 6 Tennis Court, Brooklyn, N. Y.

VIC'S BIG HITS, INC., New York. Films, slides and projecting machines. Capital, $5,000. Directors: Vic Persig, Emanuel J. and Samuel Ginsberg, 56 West 112th street, New York City.

NATIONAL PROJECTOR COMPANY., INC., New York. To manufacture motion pictures, cameras and projecting devices. Capital, $10,000. Directors: H. Jermain Slocum, M. S. Slocum and John L. Feeny, 43 Exchange Place, Brooklyn.

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Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES OF NEXT WEEK

Monday, September 20, 1915.

BIOGRAPH—Behind the Mask, D., 1000..... 18948
ESSANAY—The Circular Path, D., 3000..... 18957
KALEM—The Call of the Dance, D., 4000..... 18949
GEORGE KLEINE—A Woman's Mistake, D., 2000.... 18961
LUBIN—The Silent Accuser, D., 1000..... 18960
SELIG—The Eternal Feminine, or Who Shall Rule, D., 2000 18953
*SELIG—Hearst-Selig News Pictorial, No. 75, 1000..... 18956
VITAGRAPH—Willie Stayed Single, C., 1000..... 18955

Tuesday, September 21, 1915.

BIOGRAPH—And by These Deeds, D., 2000..... 18971
ESSANAY—The Call of the Sea, D., 3000..... 18963
KALEM—Double-Crossing Marmaduke, C., 1000..... 18970
LUBIN—The Careless Anarchist, C., That Brute, C., and Monty and the Missionary, C., Split Reel, 1000 18909
SELIG—The Range Girl and the Cowboy, Com.-D., 1000 18966
VITAGRAPH—Dorothy, D., 2000..... 18967

Wednesday, September 22, 1915. ....

EDISON—Cartoons in the Seminary, Cart., 1000..... 18973
ESSANAY—The Fable of "The Through Train," C., 1000 18976
KALEM—The Wolf's Prey, D., 2000..... 18974
LUBIN—A Desert Honeymoon, D., 3000..... 18978
VITAGRAPH—Getting Rid of Aunt Kate, C., 1000..... 18977

Thursday, September 23, 1915.

BIOGRAPH—A Kentucky Episode, D., 1000..... 18981
ESSANAY—Snakeville's Hen Medic, C., 1000..... 18982
LUBIN—The Last Rebel, D., 2000..... 18983
MINA—When Husbands Go to War, C., 1000..... 18987
SELIG—The Blood Seedling, D., 3000..... 18988
*SELIG—Hearst-Selig News Pictorial, No. 76, 1000..... 18986
VITAGRAPH—The Lesson of Narrow Street, D., 1000. 18985

Friday, September 24, 1915.

BIOGRAPH—An Unseen Enemy, D., 1000 (Reissue).. 18998
EDISON—Her Happiness, D., 3000..... 18991
ESSANAY—An Unexpected Romance, W. D., 1000... 18994
KALEM—A Daughter's Sacrifice, D., 1000 (Reissue).... 18995
LUBIN—The Level, D., 1000..... 18997
VITAGRAPH—Back to the Primitive, C., 1000..... 8996

Saturday, September 25, 1915.

BIOGRAPH—The Girl Who Didn't Forget, D., 1000... 19007
EDISON—When Conscience Sleeps, D., 1000..... 18999
ESSANAY—Affinities, D., 2000..... 19000
KALEM—A Matter of Seconds, D., 1000..... 19006
LUBIN—Captain Kidd and Ditto, C., 1000..... 19002
SELIG—The Auction Sale of Run-Down Ranch, C., 1000 19008
VITAGRAPH—From Out of the Big Snows, D., 3000.. 19003

RELEASES OF THE WEEK AFTER

Monday, September 27, 1915.

BIOGRAPH—The Seymore House Party, D., 1000.....
ESSANAY—Darling Dandy, D., 3000.....
KALEM—The Guilt, D., 3000.....
GEORGE KLEINE—The Mysterious Visitor, D., 2000.
LUBIN—Tony and Marie, D., 1000.....
SELIG—The Runt, D., 2000.....
*SELIG—Hearst-Selig News Pictorial, No. 77, N., 1000.
VITAGRAPH—The Butterfly's Lesson, D., 1000.....

Tuesday, September 28, 1915.

BIOGRAPH—His Wife's Story, D., 2000.....
ESSANAY—A Convict's Threat, D., 2000.....
KALEM—Foiled, C., 1000.....
LUBIN—In Zululand, C., and The Wayville Slumber Party, C., Split Reel.....
SELIG—Her Slight Mistake, West. Com., 1000.....
VITAGRAPH—Through Troubled Waters, D., 3000....

Wednesday, September 29, 1915.

BIOGRAPH—The Country Parson, D., 3000.....
EDISON—The Parson's Horse Race, C., 1000.....
ESSANAY—Dreamy Dud at the Old Swimming Hole, Cart., and 500 Feet Scenic, Split Reel.....
KALEM—The Man on Watch, D., 2000.....
KNICKERBOCKER STAR FEATURES—The Dragon's Claw, D., 3000.....
LUBIN—The Last Rose, D., 2000.....
VITAGRAPH—Rags and the Girl, D., 1000.....

Thursday, September 30, 1915.

BIOGRAPH—Winning the Widow, Com.-D., 1000.....
ESSANAY—Off for a Boat Ride, C., 1000.....
LUBIN—Voices from the Past, D., 3000.....
MINA—One Reel Comedy (Title Not Reported).....
SELIG—Title Not Reported.....
*SELIG—Hearst-Selig News Pictorial, No. 78, N., 1000.
VITAGRAPH—The Plague Spot, D., 1000.....

Friday, October 1, 1915.

BIOGRAPH—Brutality, D. (Reissue), 1000.....
EDISON—The Ploughshare, D., 4000.....
ESSANAY—Broncho Billy Misled, D., 1000.....
KALEM—The Curious Case of Meredith Stanhope, D., 2000 .....
LUBIN—When the Wires Crossed, D., 1000.....
VITAGRAPH—The Fox-Trot Finesse, C., 1000.....

Saturday, October 2, 1915.

BIOGRAPH—Her Renunciation, D., 1000.....
ESSANAY—The House Divided, D., 3000.....
EDISON—The Butler, C., 1000.....
KALEM—The Runaway Boxcar, D., 1000.....
LUBIN—The 'Cello Champion, C., 1000.....
SELIG—A Mutiny in the Jungle, D., 1000.....
VITAGRAPH—The Sultan of Zulon, C., 2000.....

*Hearst-Selig News Monday's release in the East is Thursday's release in the West; Thursday's release in the East is the following Monday's in the West.

Table of Contents will be found facing Accessory News Cover

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RELEASED SEPTEMBER 29

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DRAMA IN THREE ACTS WITH

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RELEASED SEPTEMBER 30

"WHEN THE WIRES CROSSED"

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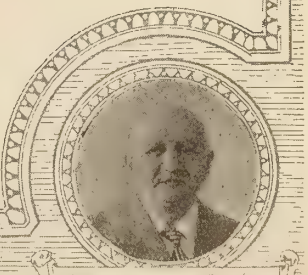
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Calendar of Current and Coming Releases

MUTUAL PROGRAM

RELEASES OF NEXT WEEK

Monday, September 20, 1915.

AMERICAN—The Barren Gain, D., 2000..... 03928
FALSTAFF—Simon's Swimming Soul Mate, C., 1000. 03930
NOVELTY—The Lilliputians' Courtship, C., 1000..... 03931

Tuesday, September 21, 1915.

THANHOUSER—The Dead Man's Keys, D., 2000..... 03932
GAUMONT—See America First, Sc., and Keeping Up with the Joneses, Cart., Split Reel..... 03934
BEAUTY—Everyheart, D., 1000..... 03935

Wednesday, September 22, 1915.

RIALTO—The House with Nobody in It, D., 3000..... 03936
KAY-BEE—Never Again, C., 1000..... 03939

Thursday, September 23, 1915.

CENTAUR—The Woman, the Lion and the Man, D., 2000 03940
FALSTAFF—Con, the Car Conductor, C., 1000..... 03942
MUTUAL—Mutual Weekly, No. 38, 1000..... 03943

Friday, September 24, 1915.

GAUMONT—Busy Izzie, C., 2000..... 03944
AMERICAN—It Was Like This, D., 1000..... 03946
CUB—The Treasure Box, C., 1000..... 03947

Saturday, September 25, 1915.

THANHOUSER—A Disciple of Nietsche, D., 3000..... 03948
BEAUTY—Cats, Cash and a Cook Book, C., 1000..... 03951

Sunday, September 26, 1915.

RELIANCE—Merely Players, D., 2000..... 03952
MUTUAL—Kidnapped at the Church, C., 1000..... 03954
THANHOUSER—The Miracle, D., 1000..... 03955

RELEASES OF THE WEEK AFTER

Monday, September 27, 1915.

AMERICAN—The Terror of Twin Mountains, D., 2000. 03956
FALSTAFF—Gustave Gebhard's Gutter Band, C., 1000. 03958
NOVELTY—The Amateur Camera Man, C., 1000..... 03959

Tuesday, September 28, 1915.

THANHOUSER—The Road to Fame, D., 2000..... 03960
GAUMONT—See America First, Sc., and Keeping Up with the Joneses, Cart., Split Reel..... 03962
BEAUTY—Love, Mumps and Bumps, C., 1000..... 03963

Wednesday, September 29, 1915.

CENTAUR—The Protest, D., 3000..... 03964
MUTUAL—Love's Strategy, C., 1000..... 03967

Thursday, September 30, 1915.

CENTAUR—Stanley's Search for the Hidden City, D., 2000 03968
FALSTAFF—A Perplexing Pickle Puzzle, C., 1000..... 03970
MUTUAL—Mutual Weekly, No. 39, N., 1000..... 03971

Friday, October 1, 1915.

ECLAIR—A Fool's Heart, D., 2000..... 03972
AMERICAN—Hearts in Shadow, D., 1000..... 03974
CUB—The Oriental Spasm, C., 1000..... 03975

Saturday, October 2, 1915.

MUSTANG—Man Afraid of His Wardrobe, D., 3000... 03976
BEAUTY—Mixed Males, C., 1000..... 03979

Sunday, October 3, 1915.

RELIANCE—As in Days of Old, D., 1000..... 03980
GAUMONT (ALL STAR)—His Lordship's Dilemma, C., 1000 03982
THANHOUSER—The Mystery of Eagle's Cliff, D., 1000 03983

UNIVERSAL PROGRAM

RELEASES OF NEXT WEEK

UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode 14), "On the Battlefield," D., 2000..... 0855

Monday, September 20, 1915.

BROADWAY UNIVERSAL FEATURE — Under Southern Skies, D., 5000..... 0839
NESTOR—It Almost Happened, C., 1000..... 0840

Tuesday, September 21, 1915.

GOLD SEAL—The Tenor, D., 3000..... 0841
REX—No Release This Week.....
IMP—His Home Coming, C., 1000..... 0842

Wednesday, September 22, 1915.

VICTOR—Not a Lamb Shall Stray, D., 1000..... 0843
L-KO—Scandal in the Family, C., 2000..... 0844
ANIMATED WEEKLY—No. 185, N., 1000..... 0845

Thursday, September 23, 1915.

LAEMMLE—The Cry of the First Born, D., 3000..... 0846
BIG U—No Release This Week.....
POWERS—The Ham Actors, Vaude., and Life of the Frog, Ed., Split Reel, 1000..... 0847

Friday, September 24, 1915.

IMP—When the Call Came, D., 2000..... 0848
VICTOR—No Release This Week.....
NESTOR—When Lizzie Went to Sea, C., 1000..... 0849

Saturday, September 25, 1915.

BISON—A Message for Help, D., 2000..... 0850
POWERS—Every Man's Money, D., 1000..... 0851
JOKER—He Couldn't Support His Wife, C., 1000..... 0852

Sunday, September 26, 1915.

REX—The Fascination of the Fleur de Lis, D., 3000... 0853
LAEMMLE—No Release This Week.....
L-KO—Avenged by a Fish, C., 1000..... 0854

RELEASES OF THE WEEK AFTER

UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode No. 15), "The Deluge," D., 2000..... 0870

Monday, September 27, 1915.

BROADWAY UNIVERSAL FEATURE—Judge Not, or The Woman of Mona Diggings, D., 6000..... 0856
NESTOR—Snatched from the Altar, C., 1000..... 0857

Tuesday, September 28, 1915.

GOLD SEAL—Her Prey, D., 2000..... 0858
REX—No Release This Week.....
IMP—Billy's College Job, C., 1000..... 0859

Wednesday, September 29, 1915.

IMP—An All-Around Mistake, C., 2000..... 0860
L-KO—Married on Credit, C., 1000..... 0861
ANIMATED WEEKLY—Weekly No. 186, N., 1000.... 0862

Thursday, September 30, 1915.

LAEMMLE—No Release This Week.....
BIG U—The Sheriff of Red Rock Gulch, West. D., 2000. 0863
POWERS—The Ore Mystery, C., 1000..... 0864

Friday, October 1, 1915.

IMP—The Wolf of Debt, D., 4000..... 0865
VICTOR—No Release This Week.....
NESTOR—No Release This Week.....

Saturday, October 2, 1915.

BISON—The Ghost Wagon, West. D., 3000..... 0866
POWERS—No Release This Week.....
JOKER—An Innocent Villian, C., 1000..... 0867

Sunday, October 3, 1915.

REX—No Release This Week.....
LAEMMLE—Her Three Mothers, D., 3000..... 0868
L-KO—A Mortgage on His Daughter, C., 1000..... 0869

Table of Contents will be found facing Accessory News Cover

Selig Offers

"THE RUNT"

A Story of The Sea

Written & Directed by Colin Campbell



A Selig Special in 2 Reels released in regular service Monday Sept. 27th Features Edith Johnson and Wheeler Oakman

SELIG POLYSCOPE CO. CHICAGO S

The Story of an
EXHIBITOR

SINCE the day when first a "moving picture" was thrown on the screen the exhibitor has been tossed about by scores of various forces intent on gaining supremacy in the infant industry of America. Giant monopolies have been fighting for their manufacturing leadership. The exhibitor has been the last consideration—the exhibitor who is the prime factor in the whole chain—the exhibitor who knows the ultimate public and is to decide what shall be given.

No business in all the history of the world has gone through such transformations. There have been developments, evolutions, changes of all sorts. And they have come so rapidly that we have had—none of us—scarcely time to realize just what was happening.

It might be said that we have been working in a sort of fog. But, men with the interests of the exhibitor in mind have been gradually clarifying all the problems and after years of investigation have rebuilt the whole structure with the exhibitor as the prime factor.

The Associated Service has chosen to make the exhibitor the leading element of its distributing plans because it believes that in so doing it has won the confidence of the controlling elements of the business so that the Associated Service is bound to win an immediate showing.

This is what the Associated Service has done for the exhibitor:

It has brought together a group of producers of exceeding excellence, each manufacturing varied types of pictures essential to a well rounded and finely balanced program. These manufacturers have thrown together their sales problems and have co-operated in a mutual distributing channel, retaining for the pictures the majority of the appropriation and cutting the overhead to a trifling fraction of what it was before.

(Continued on next page.)

The roster of

Associated Exchanges

New York City—Variety Films Corporation, 126-132 West 46th St.
Washington, D. C.—Electric Theatre Supply Co.
Atlanta, Ga.—C. E. Buchanan, 65 Walton St.
Philadelphia, Pa.—Electric Theatre Supply Co., 13th and Vine Sts.
San Francisco, Cal.—Kulla & Cohen.
Salt Lake City, Utah—Exhibitors Film Exchange, Judge Bldg.
Los Angeles, Cal.—Kulla & Cohen.
Toledo, Ohio—Detroit-Kriterion Film Service, Inc., 428 Huron St.
Chicago, Ill.—Union Film Company, 164-166 W. Washington St.
Buffalo, N. Y.—Variety Films Corporation.
Detroit, Mich.—Detroit-Kriterion Film Service, 183 Jefferson Ave.
Boston, Mass.—Exchange to be announced next week.
Baltimore, Md.—Electric Theatre Supply Co.
Seattle, Wash.—Kulla & Cohen.
Pittsburg, Pa.—H. B. Miller, 1014 Empire Bldg.
Cleveland, Ohio—Exchange to be announced next week.
Columbus, Ohio—Asso. Film Co., 212 N. High St.

If your theatre is not covered get in touch with us direct.

¶ Big exchange men have an opportunity to fill in here where territory is not yet covered, but the exchange to meet with our requirements must be up to all the points indicated in this advertisement. If you are interested and think you are up to the mark, we believe we have a proposition that is second to none in the field today.

Mr. Exhibitor, if your territory is not represented by the above exchanges get in touch with us direct. Note the releases on the opposite page.

ASSOC

SER

Film Business c

Associated Film Sales Corporation
ARTHUR BARD, *General Manager*
110 West 40th Street New York City

RESULT—Better pictures at lower prices for the exhibitor

Furthermore, the Associated Film has so limited its program that the Exhibitor can use it as the basis and the leader for every week's showing. The exhibitor's hands are not tied. He is at liberty to select additional features from the great thousands of pictures being made. He is not forced to shelve parts of his program that he is paying for, in order to do this. ¶ The pictures of the Associated Program are not fillers in any sense of the word, because they can be shown at any time as headliners. This program was laid out along exhibitor lines, with the exhibitor in mind, and the program was not made as a sure dumping ground for any productions thrown into it.

Moreover, Associated Program is bound to retain a certain standard of quality, because every picture is censored by a committee of all manufacturers represented, who, jealous of the general quality, will not permit a black sheep to enter the fold.

Further, Associated Service owns no Exchange except its central office. This means that no picture is thrown to a manager who must accept anything that comes, but is passed on by an independent owner who has his own standards and his own exhibitors to satisfy and who has in addition his own business to maintain.

But not only on quality of the pictures does this new arrangement rest. The exhibitor again has been kept in mind. There are no overhead charges to enter into the prices of the film for the exhibitor—no rents, salaries, tremendous organization plans. The independent exchange buys for you at the best possible price. Associated Service is the rebuilded structure of the entire motion picture fabric—distribution, manufacturing, advertising is now made with the exhibitor first in mind, the producer second and the exchange last.

ASSOCIATED RELEASES

(The twelve-reel program backed by 120,000 feet of film held in reserve)

September 27th

Brands	Name
Santa Barbara	Brother's Redemption 2 reel Drama
Banner	Dusty's Finish 1 reel Comedy
Ramona	The Woman He Married 2 reel Drama
Alhambra	Fatty's Nightmare 1 reel Comedy
Federal	Waiter Who Waited 2 reel Comedy
Empire	Beyond the Trail 1 reel Drama
Deer	The Bent Gun 2 reel Drama
Liberty	Woman Who Laughs 1 reel Drama

WATCH THE NAME GROW

Associated is going to grow in meaning all over the country as it is pounded away by exhibitors, exchange men and shortly by us through a widespread, forceful, virile, national advertising campaign. Watch the name grow, but connect with it now.

IATED
VICE

Business Basis

Associated Film Sales Corporation

ARTHUR BARD, *General Manager*

110 West 40th Street New York City

RELEASE DATES FOR READY REFERENCE

ASSOCIATED SERVICE

Week of September 20, 1915.

A Kentucky Girl, D., 2000.....Navajo
Devoted Son, D., 2000.....Liberty
Browning Hogan, C., 2000.....Santa Barbara
Happy Awakening, C., 1000.....Alhambra
A Cattle Queen's Romance, D., 2000.....Ramona
A Watery Romance, C., 1000.....Federal
Accusing Finger, D., 2000.....Empire

Week of September 27, 1915.

Brother's Redemption, D., 2000.....Santa Barbara
Dusty's Finish, C., 1000.....Banner
The Woman He Married, D., 2000.....Ramona
Fatty's Nightmare, C., 1000.....Alhambra
Waiter Who Waited, C., 2000.....Federal
Beyond the Trail, D., 1000.....Empire
The Bent Gun, D., 2000.....Deer
Woman Who Laughs, D., 1000.....Liberty

GENERAL FILM PROGRAM

BIOGRAPH

8—31. The Mystery of Henri, D.....2000
9— 1. Dora, D.....3000
9— 2. The Stranger in the Valley, D.....1000
9— 3. The Wanderer, D.....1000
9— 4. The Wheel of the Gods, D.....1000
9— 6. Among Those Killed, D.....1000
9— 7. A Difference of Opinion, D.....2000
9— 9. The Broken Wrist, D.....1000
9—10. Oil and Water, D.....2000
9—11. At the Road's End, D.....1000
9—13. The Man Who Never Was Caught, D..1000
9—14. The Rehearsal, D.....2000
9—15. The Soul of Pierre, D.....3000
9—16. A Lasting Lesson, D.....1000
9—17. The Girl and Her Trust, D. (Re-issue).1000
9—18. Heart Trouble, C.-D.....1000

EDISON

8—21. On the Wrong Track, D.....1000
8—25. Clothes Make the Man, C.....1000
8—27. The Slavey Student, Com.-D.....3000
8—28. Matilda's Fling, C.....1000
9— 1. The Simp and the Sophomores, C....1000
9— 3. The Way Back, D.....4000
9— 4. Across the Great Divide, D.....1000
9— 8. Cartoons on the Beach, Cart.....1000
9—10. What Happened on the Barbuda, D...3000
9—11. The Call of the City, D.....1000
9—15. The Silent Tongue, C.....1000
9—17. Ranson's Folly, D.....4000
9—18. The Call of the City, D.....1000

ESSANAY

9— 1. Joe Boko Saved by Gasoline, and 500 ft. Scenic.....Split reel
9— 2. Versus Sledge Hammer, C.....1000
9— 3. Broncho Billy Begins Life Anew, W.-D..1000
9— 4. The Wirlpool, E.-D.....3000
9— 6. Caught, D.....3000
9— 7. His Crucible, D.....3000
9— 8. Hazel's Two Husbands and What Became of Them, C.....1000
9— 9. A Quiet Litle Game, C.....1000
9—10. Broncho Billy and the Lumber King, D.1000
9—11. Mind Over Motor, C.....2000
9—13. A Mansion of Tragedy, D.....3000
9—14. Tish's Spy, D.....2000
9—15. Dreamy Dud, Cart., and Scenic..Split reel
9—16. Moustaches and Bombs, C.....1000
9—17. Broncho Billy and The Card Sharp, W. D.....1000
9—18. The Scapegoat, D.....3000

KALEM

8—25. A Double Identity (Hotel Mysteries No. 6), D.....2000
8—27. A Battle of Wits, D.....1000
8—28. Train Order Number 45, D.....1000
8—30. The Masked Dancer, D.....3000
8—31. Mixing It Up, C.....1000
9— 1. The False Clew, D.....2000
9— 3. Gangsters of the Hills, D.....2000
9— 4. The Broken Rail, D.....1000
9— 6. The Vanderhoff Affair, D.....4000
9— 7. Merely a Bride, C.....1000
9— 8. When Thieves Fall Out, D.....2000
9—10. The Little Singer, D.....1000
9—11. Nerves of Steel, D.....1000
9—13. The Manservant, D.....3000
9—14. Romance a La Carte, C.....1000
9—15. Under Oath, D.....2000
9—17. The Key to Possession, D.....2000
9—18. A Girl's Grit, D.....1000

GEORGE KLEINE

9— 6. Her Secret, D.....2000
9—13. The Social Law, D.....2000
9—20. A Woman's Mistake, D.....2000
9—27. The Mysterious Visitor, D.....2000

KNICKERBOCKER STAR FEATURES

7— 7. Hamlet, D.....3000
7—21. The Cup of Chance, D.....3000
8— 4. The Tides of Time, D.....3000
8—18. Capital Punishment, D.....3000
9— 1. Nancy of Stony Isle, D.....3000
9—15. The Purple Night, D.....3000

LUBIN

8—25. A Species of Mexican Man, D.....3000
8—26. Under the Fiddler's Elm, D.....2000
8—27. The Mirror, D.....1000
8—28. Billie Joins the Navy, C.....1000
8—30. A Romance of Mexico, D.....1000
8—31. Avenging Bill, C.; The Haunted Hat, C., and A-Mile-A-Minute Monty, C., Split reel
9— 1. The Wild Cat, D.....2000

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Biograph, Essanay, Hearst-Selig News Pictorial, Kalem, Geo. Kleine, Selig, Vitagraph.
Tuesday—Biograph, Essanay, Lubin, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph, Knickerbocker Star Features E. O. W.
Thursday—Biograph, Essanay, Hearst-Selig News Pictorial, Lubin, Mina, Selig, Vitagraph.
Friday—Biograph, Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph, Selig.

MUTUAL PROGRAM

Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual, Weekly.
Friday—Kay Bee, Princess, American, Reliance, Thanhouser or Majestic.
Saturday—Keystone, Reliance, Royal.
Sunday—Majestic, Komic, Thanhouser.

UNIVERSAL PROGRAM

Monday—Broadway Universal Feature, Nestor.
Tuesday—Gold Seal, Rex, Imp.
Wednesday—Victor, L-Ko, Animated Weekly.
Thursday—Laemmle, Big U, Powers.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Rex. Laemmle, L-Ko.

9— 2. The Phantom Happiness, D.....3000
9— 3. In Spite of Him, D.....1000
9— 4. An Artful Artist, C.....1000
9— 6. Teasing a Tornado, D.....1000
9— 7. Finn and Haddie, C.....1000
9— 8. The Irish in America, D.....3000
9— 9. Romance as a Remedy, D.....2000
9—10. Jealousy, D.....1000
9—11. Queenie of the Nile, C.....1000
9—13. Advertising Did It, C.....1000
9—14. Babe's School Days, C., and Wandering Billy, C.....Split reel
9—15. Where the Road Divided, D.....2000
9—16. The Red Virgin, D.....3000
9—17. A Heart Awakened, D.....1000
9—18. The Golden Oysters, C.....1000

MINA

7— 8. A Night's Lodging, C.....1000
7—15. The Fighting Kid, C.....1000
7—22. On the Job, C.....1000
7—29. He's In Again, C.....1000
8— 5. Waking Up Father, C.....1000
8—12. Dr. Cupid, C.....1000
8—19. A Case of Limburger, C.....1000
8—26. How Wifey Won Out, C.....1000
9— 9. Squeals on Wheels, C.....1000
9—16. Booming Trixie, C.....1000

HEARST-SELIG NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

8—16—In the King's Service, D.....2000
8—17. The Prima Donna's Mother, D.....1000
8—19. The Clause in the Constitution, D....3000
8—23. The Girl with the Red Feather, D....2000
8—24. The Doughnut Vender, D.....1000
8—26. The Strange Case of Talmai Lind, D...3000
8—28. The Master of the Bengals, D.....1000
8—30. The Way of a Woman's Heart, D....2000
8—31. The Leaving of Lawrence, Com.-D...1000
9— 2. The Man with an Iron Heart, D....3000
9— 4. The Awful Adventure of the Aviator, and Knock Out Dugan's Find, C..Split reel
9— 6. The Mystic Ball, D.....2000
9— 7. Never Again, W.-D.....1000
9— 9. 'Neath Calvary's Shadow, D.....3000
9—11. Into the Dark, D.....1000
9—13. Man's Law, D.....2000
9—14. Weary Goes a' Wooing, C.....1000
9—16. The Jungle Lovers, Animal D.....3000
9—18. The Cocksure Jones, Detective, C.....1000

VITAGRAPH

8—28. The Tigress, D.....3000
8—30. Jarr and the Visiting Firemen, C...1000
8—31. Hearts Ablaze, D.....3000
9— 1. The Quarrel, C.....1000
9— 2. The Fire Escape, Com.-D.....1000
9— 3. Their Night Out, C.....1000
9— 4. A Sister's Sacrifice, D.....2000
9— 6. Mrs. Jarr and the Society Circus, C..1000
9— 7. The Kidnapped Stock Broker, D.....2000
9— 8. The Siren, C.....1000
9— 9. The Romance of a Handkerchief, C..1000
9—10. Unlucky Louey, C.....1000
9—11. One Performance Only, D.....3000
9—13. Sonny Jim and The Amusement Co., Ltd., C.....1000
9—14. West Wind, D.....3000
9—15. Save the Coupons, C.....1000
9—16. The Shadow of Fear, D.....1000
9—17. The Professional Diner, C.....1000
9—18. His Golden Grain, D.....2000

MUTUAL FILM PROGRAM

AMERICAN

8— 9. The Exile of Bar K Ranch, D.....2000
8—11. Comrades Three, D.....1000
8—16. The Jilt, D.....2000
8—18. The Assayer of Lone Gap, D.....1000
8—23. Drawing the Line, D.....2000
8—25. Mixed Wires, Com.-D.....1000
8—30. A Divine Decree, D.....2000
9— 1. Spirit of Adventure, D.....1000
9— 4. A Question of Honor, D.....1000
9— 6. In Trust, D.....2000
9— 8. The Forecast, D.....1000
9—13. The Senor's Silver Buckle, D.....2000
9—17. The Little Lady Next Door, D.....1000
9—18. The Great Question, D.....3000

BEAUTY

8—14. Love and Labor, D.....1000
8—17. The Honeymooners, C.....1000
8—21. What's in a Name, C.....1000
8—24. His Mysterious Profession, C.....1000
8—28. Uncle Heck, By Heck, C.....1000
8—31. Green Apples, C.....1000
9— 4. A. Bully Affair, C.....1000
9— 7. Plot and Counterplot, C.....1000
9—11. When His Dough Was Cake, C.....1000
9—14. Incognito.....1000

BRONCHO

7—21. Cash Parish's Pal, D.....2000
7—28. The Phantom Extra, D.....2000
8— 4. The Golden Trail, D.....2000
8—11. Shorty Inherits a Harem, Com.-D....2000
8—18. The Girl from the East, D.....2000
8—25. Pinto Ben, D.....2000
9—15. Shorty's Ranch, D.....3000

CENTAUR

9—16. The Rajah's Sacrifice, D.....2000
9—23. The Woman, the Lion and the Man, D.2000

CUB

9— 2. Making Matters Worse, C.....1000
9— 9. Jerry and the Gunman, C.....1000
9—17. The Knockout, C.....1000

DOMINO

7— 8. The Ace of Hearts, D.....2000
7—15. The Burglar's Baby, D.....2000
7—22. The Man Who Went Out, D.....2000
7—29. When Love Leads, D.....2000
8— 5. The Promoter.....2000
8—12. The $100,000 Bill, D.....2000
8—19. The Lighthouse Keeper's Son, D.....1000
8—26. The Living Wage, D.....2000

Table of Contents will hereafter be found permanently opposite Accessory News Cover.

WATCH YOUR STEP!

Don't Slip!

Keep stepping along the Road of the Successful Exhibitor by showing

MINA COMEDIES

Released through the

General Film Company

1,000 feet of Film ***1,000 feet of Fun***

RELEASE DATES FOR READY REFERENCE

ECLAIR
9— 9. Brand Blotters, D.....2000

FALSTAFF
8—16. A Marvelous Marathoner, C.....1000
8—20. Help! Help! C.....1000
8—23. Glorianna's Getaway, C.....1000
8—27. That Poor Damp Cow, C.....1000
8—30. A Massive Movie Mermaid, C.....1000
9— 3. Biddy Brady's Birthday, C.....1000
9— 6. Pansy's Prison Pies, C.....1000
9—10. Weary Walker's Woes, C.....1000

GAUMONT
9— 2. Man and the Law, D.....2000
9—10. When the Call Came, D.....2000
9—17. The Vivisectionist, D.....2000

KAY-BEE
7— 2. His Mother's Portrait, D.....2000
7— 9. The Hammer, D.....2000
7—16. The Tide of Fortune, D.....2000
7—23. The Play of the Season, D.....2000
7—30. When the Tide Came In, D.....2000
8— 6. The Heart of Jabez Flint, D.....2000
8—13. Over Secret Wires, D.....2000
8—20. The Knight of the Trails, D.....2000
8—27. Keno Bates, Liar, D.....2000
9—15. Never Again, D.....1000

KEYSTONE
7— 5. (Special) Court House Crooks, C....2000
7—12. (Special) When Ambrose Dared Walrus, C. 2000
7—19. (Special) Dirty Work in a Laundry, C.2000
7—26. (Special) Fido's Tin Type Tangle, C.2000
8— 2. (Special) Lovers Lost Control, C.....2000
8— 9. (Special) A Rascal's Wolfish Ways, C.2000
8—16. (Special) The Battle of Ambrose and Walrus, C. 2000
8—23. (Special) Only a Messenger Boy, C..2000
8—30. (Special) No One to Guide Him, C..2000

KOMIC
6—27. Beautiful Love, C.....1000
7— 4. Mr. Wallack's Wallet, C.....1000
7—11. Beppo, the Barber, C.....1000
7—18. A Chase by Moonlight, C.....1000
7—25. Safety First, C.....1000
8— 1. The Deacon's Whiskers, C.....1000
8— 8. Father Love, C.....1000
8—15. The Fatal Finger Prints, C.....1000
9— 5. Over and Back, C.....1000
9—12. The Jinx on Jenks, C.....1000

MAJESTIC
8—15. The Kinship of Courage, D.....2000
8—17. Providence and the Twins, D.....1000
8—20. The Root of All Evil, D.....1000
8—22. The Fatal Hour, D.....2000
8—24. The Little Cupids, D.....1000
8—29. A Child of the Surf, D.....2000
8—31. Hearts and Flowers, D.....1000
9— 5. Her Oath of Vengeance, D.....2000
9— 7. For Love of Mary Ellen, D.....1000
9—12. His Guiding Angel, D.....2000
9—14. The Little Life Guard, D.....1000

MUTUAL WEEKLY
Issued every Thursday.

RELIANCE
8—16. The Big Brother, D.....1000
8—18. An Independent Woman, D.....1000
8—21. Little Lumber Jack, D.....2000
8—23. Farewell to Thee, D.....1000
8—25. Editions De Luxe, D.....1000
8—28. A Bold Impersonation, D.....2000
8—30. For His Pal, D.....1000
9— 1. The Turning Point, D.....1000
9— 3. Hidden Crime, D.....1000
9— 4. The Divorcee, D.....2000
9— 6. The Indian Trapper's Vindication, D..1000
9— 8. The Family Doctor, D.....1000
9—11. The Father, D.....2000
9—13. A Dark Horse, D.....1000

RIALTO
9— 8. The Unsuspected Isles, D.....3000

RODEO
8— 7. The Near Capture of Jesse James, C..1000
8— 9. Aunt Matilda Outfitted, C.....1000
9— 1. The Leap for Life, D.....2000

ROYAL
6—12. An Unlucky Suitor, C.....1000
6—19. Not a Ghost of a Show, C.....1000
6—26. When the House Divided, C.....1000
7— 3. One Good Cook, C.....1000
7—10. They Ran for Mayor, C.....1000
7—17. Your Half and My Half, C.....1000
7—24. Making Over Grandpa, C.....1000

THANHOUSER
8—15. The Crogmere Ruby, D.....1000
8—17. When Hungry Hamlet Fled, D.....2000
8—22. In a Japanese Garden, D.....1000
8—24. Snapshots, D. 2000
8—29. The Vagabonds, D.....1000
8—31. Reincarnation, D. 2000
9— 5. From the River's Depths, D.....1000
9— 7. The Bowl Bearer, D.....2000
9—10. The Mother of Her Dreams, D.....1000
9—12. Out of the Sea, D.....1000

PATHE EXCHANGE, INC.

The Pathé News—Issued Twice Every Week.

Week of September 6.

The Fallen Standard, D., 2000.....Balboa
A Mixup for Maisie, C., 1000.....Phunphilms
Picturesque Java, and In Dahomey, Split Scenic .....Globe
Neal of the Navy, No. 2, D., 2000..Panama Films
The Galloper, D., 5000.....Gold Rooster
Monkey Shines, C., 1000.....Starlight

Week of September 13.

Maid of the Wild, D., 3000.....Balboa
Jocko, The Lovesick Monk, C., and Study of Birds, Ed, Split reel.....Pathé
The Waterways of Bruges (Picturesque Belgium), Col. Photocolor; Fishing with Cormorants, Sc. Ed., Split reel.....Globe
Neal of the Navy, No. 3, D., 2000..Panama Films
Via Wireless, D., 5000.....G. R. Plays
Matrimonial Bliss, C., 1000.....Starlight

Week of September 20.

The Toilers of the Sea, D., 3000.....Balboa
Some Baby, C., 1000.....Phunphilms
Neal of the Navy, No. 4, D., 2000..Panama Films
Simon, the Jester, D., 5000.....G. R. P.
Hot Stuff, C., 1000.....Starlight
Strange Occupations (Fr. Soudan).....Globe

Week of September 27.

The Lost Secret, D., 2000.....Balboa
Police Dog to the Rescue, Cart., and An Intimate Study of Birds, No. 8, Ed.....Pathé
Neal of the Navy, No. 5, D., 2000..Panama Films
The Spender, D., 5000.....G. R. P.
Considerable Milk, C., 1000.....Starlight

UNIVERSAL PROGRAM

ANIMATED WEEKLY
Issued every Wednesday.

BIG U
7— 1. The Old Grouch, D.....1000
7— 4. The Adviser, D.....1000
7—11. The Closing Chapter, D.....3000
7—15. The Opening Night, D.....2000
7—22. The Burden Bearer D.....1000
7—31. Mein Friendt Sneider, D.....1000
8— 5. Out of the Flames, D.....2000
8—10. Where Happiness Dwells, D.....1000
8—12. His Beloved Violin, D.....2000
8—19. Ethel's Burglar, D.....1000
8—26. The Mystery of the Tapestry Room, D.3000
8—29. The Valley of Regeneration, D.....2000
9— 2. Tam O'Shanter, D.....3000
9— 9. The Finest Gold, D.....1000

BISON
7—31. A Daughter of the Jungle, D.....2000
8— 7. Gene of the Northlands, D.....2000
8—14. Chasing the Limited, D.....2000
8—21. The Gopher, D.....2000
8—28. The Social Lion, D.....2000
9— 4. Coral, D. 4000
9—11. In the Sunset Country, D.....3000

BROADWAY UNIVERSAL FEATURES
8—16. Just Jim, D.....4000
8—23. Mrs. Plum's Pudding, Com.-D.....5000
8—30. Jewel, D. 5000
9— 6. A Little Brother of the Rich, D.....5000

GOLD SEAL
7—13. The People of the Pit, D.....2000
7—20. Homage, D.....2000
7—27. The Flight of the Night Bird, D.....2000
8— 3. The Great Ruby Mystery, D.....2000
8—10. A Cigarette, That's All, D.....2000
8—17. A Fiery Introduction, D.....2000
8—24. Extravagance, D. 1000
8—31. Misjudged, D. 3000
9— 7. The Deceivers, D.....2000

IMP
7—13. His New Automobile, C.....1000
7—16. The Eleventh Dimension, D.....2000
7—20. What Might Have Been, D.....1000
7—22. Thou Shalt Not Lie, D.....2000
7—27. The New Jitney in Town, C.....1000
7—30. The Hunchback's Romance, D.....2000
8— 3. Her Wonderful Day, D.....1000
8— 6. Leah, the Forsaken, D.....3000
8—10. To Frisco, Via the Cartoon Route, C..1000
8—13. Driven by Fate, D.....3000
8—16. The Country Girl, D.....1000
8—20. The Substitute Widow, D.....2000
8—24. Billy's Love-Making, C.....1000
8—27. Dr. Jekyll and Mr. Hyde, D.....2000
8—31. The Only Child, C.....1000
9—10. Crime's Triangle, D.....3000
9—12. The Man in the Chair, D.....2000

JOKER
7—24. A Duel at Dawn, C.....1000
7—31. The Village Smithy, C.....1000
8— 7. Their Bewitched Elopement, C.....1000
8—14. A Dip in the Water, C.....1000
8—18. Her Wedding Night, C.....1000
8—21. Bobby Bump's Adventures, Cart., C., and Seeing the Funny Side of the World with Homer Croy, Ed...Split reel
8—26. A Case of Beans, C.....1000
8—28. The Bravest of the Brave, C.....1000
9— 4. When Hiram Went to the City, C....1000
9—11. At the Beach Incognito, C.....1000

LAEMMLE
7—29. Heritage, D. 4000
8— 1. Paternal Love, D.....1000
8— 8. The Source of Happiness, D.....1000
8—15. In the Grasp of the Law, D.....1000
8—22. Dr. Mason's Temptation, D.....1000
8—29. The Lilt of Love, D.....1000
9— 2. The Eagle, D.....1000
9— 9. Both Sides of Life, D.....3000
9—12. His Last Word, D.....1000

L-KO
8— 8. Shot in a Barroom, C.....1000
8—11. Hello Bill, C.....1000
8—15. Love On an Empty Stomach, C.....1000
8—22. A Tale of Twenty Stories, C.....2000
8—25. Mr. Flirt in Wrong, C.....2000
9— 1. A Game of Love, C.....1000
9— 5. Gertie's Joy Ride, C.....1000
9— 8. Vendetta in a Hospital, C.....2000

NESTOR
8— 2. It Happened When He Fished, C.....1000
8— 6. Little Egypt Malone, C.....1000
8— 9. Dan Cupid, Fixer, C.....1000
8—13. Lost—Three Teeth, C.....1000
8—16. Tony the Wop, C.....1000
8—20. Kids and Corsets, C.....1000
8—23. His Lucky Vacation, C.....1000
8—27. His Egyptian Affinity, C.....1000
8—29. A Maid and a Man, C.....1000
9— 3. Lizzie and the Beauty Contest, C....1000
9— 6. Their Happy Honeymoon, C.....1000
9—10. He Fell in a Cabaret, C.....1000

POWERS
8—18. Lady Baffles and Detective Duck in "The Dread Society of the Sacred Sausages, C. 1000
8—21. A Double Deal in Pork, C.....1000
8—26. Seeking an Inspiration, Vaud., and The Best People On Earth, Ed., Split reel
8—28. She Loved Them Both, D.....1000
9— 5. The Shot, D.....2000
9— 9. Going to the Dogs, Vaud. Act, and Frog and Toad Celebrities, Ed.....Split reel

REX
7— 6. Steady Company, Com.-D.....1000
7— 8. Souls in Pawn, D.....3000
7—13. When Hearts Are Trumps, Juvenile D.1000
7—20. A Happy Pair, C.....1000
7—25. Bound on the Wheel, D.....3000
7—27. One on Mother, Com.-D.....1000
8— 1. Jealousy, What Art Thou? Com.-D..2000
8— 3. The Proof, C.....1000
8— 8. Betty's Bondage, D.....2000
8—15. Mountain Justice, D.....2000
8—17. Quits, D. 1000
8—22. A Seashore Romeo, C.....1000
8—24. The Cad, D.....1000
9— 7. Sh! Don't Wake the Baby, C.....1000

VICTOR
7—28. The Double Standard, D.....1000
8— 4. My Tomboy Girl, C.....2000
8—11. Refuge, D. 2000
8—20. The Taming of Mary (Mary Fuller), C..1000
8—25. The Chimney's Secret, D.....1000
8—27. The Box of Bandits, C.....1000
9— 1. For Professional Reasons, D.....2000
9— 3. Vagabond Love, D.....1000
9—10. The Country Circus, C.....1000

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NEW MAJESTIC

Sapho .....

N. Y. MOTION PICTURES

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The Wrath of the Gods.....
Zu Zu, the Band Leader.....

THANHOUSER

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Joseph in the Land of Egypt.....
Cardinal Richelieu's Ward.....
Dope .....

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The Kreutzer Sonata.....5 reels
The Nigger .....5 reels
Anna Karenina (Betty Nansen)....5 reels
Valley of the Missing.....5 reels
Clemenceau Case .....5 reels
Princess Romanoff .....5 reels
A Woman's Resurrection .....5 reels
The Plunderer .....5 reels
Wormwood .....5 reels
The Devil's Daughter.....5 reels
Should a Mother Tell?.....5 reels
Dr. Rameau .....5 reels
Lady Audley's Secret.....
The Witch .....
The Two Orphans.....
The Song of Hate.....
Regeneration .....
The Wonderful Adventure.....

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The Commuters .....5 parts
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The Spendthrift .....5 parts
The Woman Next Door.....5 parts
The Money Master.....5 parts
The Fixer .....5 parts
The Green Cloak.....5 parts

EDISON

Vanity Fair .....7 parts
The Magic Skin.....5 parts

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COLUMBIA PICTURES CORPORATION

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The Shooting of Dan McGrew.....
Vampire .....
Greater Love Hath No Man.....
The Great Match.....
The Song of the Wage Slave.....

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The Cowboy and the Lady.....
The High Road.....
Cora .....
The Right of Way.....
Sealed Valley .....
When a Woman Loves.....
The Soul of a Woman.....
The Bridge .....
The Better Man.....
The Stork's Nest.....

QUALITY PICTURES

The Second in Command.....
The Silent Voice.....

MUTUAL MASTERPICTURES

19. Ghosts (*Majestic*) .....4 reels
20. The Failure (*Reliance*).....4 reels
21. The Darkening Trail (*N. Y. Motion*)..4 reels
22. The Lonesome Heart (*American*).....4 reels
23. Patriot and Spy (*Thanhouser*).....4 reels
24. Her Shattered Idol (*Majestic*).....4 reels
25. Up from the Depths (*Reliance*).....4 reels
26. The Reward (*N. Y. Motion*).....5 reels
27. The Flying Twins (*Thanhouser*).....4 reels
28. The Secretary of Frivolous Affairs (*Am.*) 4 reels
29. The Fox-Woman (*Majestic*).....4 reels
30. The Mating (*N. Y. Motion*).....4 reels
31. Milestones of Life (*Thanhouser*).....4 reels
32. The Girl from His Town (*American*)...4 reels
33. The Toast of Death (*N. Y. Motion*)...4 reels
34. A Yankee from the West (*Majestic*)...4 reels
35. Monsieur Lecoq (*Thanhouser*).....4 reels
36. Infatuation (*American*) .....4 reels
37. The Wolf-Man (*Reliance*).....4 reels
38. The Man from Oregon (*American*)....5 reels
39. The House of a Thousand Scandals (*American*) .....4 reels
40. The Price of Her Silence (*Thanhouser*) .....4 reels

PARAMOUNT PICTURES

FAMOUS PLAYERS

8—30. Heart of Jennifer.....5 reels
9— 2. The Incorrigible Dukane.....
9— 6. Esmeralda .....
9—20. The White Pearl.....
9—30. The Fatal Card.....
10— 4. The Prince and the Pauper.....
10— 7. The Girl of Yesterday.....
10—11. The White Pearl.....
10—28. The Masquerader.....

BOSWORTH

5—17. Betty in Search of a Thrill.....5 reels
7— 5. Rugmaker's Daughter .....5 reels
9—23. 'Twas Ever Thus.....

JESSE LASKY COMPANY

7—29. Puppet Crown .....5 reels
8— 9. Secret Orchard .....5 reels
8—16. Marriage of Kitty.....5 reels
9— 9. Out of Darkness.....5 reels
9—13. The Case of Becky.....5 reels
9—27. The Explorer .....5 reels
10—14. Blackbirds .....
10—18. The Chorus Lady.....5 reels
10—21. The Secret Sin.....

MOROSCO PHOTOPLAY COMPANY

7—22. Kilmeny .....5 reels
8—12. Nearly a Lady.....5 reels
8—26. Majesty of the Law.....
9—16. Peter Gynt .....
10—25. The Yankee Girl.....

VITAGRAPH-LUBIN-SELIG-ESSANAY, INC.

VITAGRAPH

Week of
7—12. Crooky Scruggs .....5 parts
8— 9. Chalice of Courage.....6 parts
8—23. The Wheels of Justice.....4 parts
9— 6. Mortmain .....5 parts
9—20. Playing Dead .....5 parts
10— 4. Dust of Egypt.....5 parts

LUBIN

6— 7. The Sporting Duchess.....5 parts
7— 5. The District Attorney.....5 parts
8— 2. The Climbers .....5 parts
8—30. Ring Tailed Rhinoceros.....4 parts
9—10. The Great Ruby.....5 parts
9—20. Tillie's Tomato Surprise.....6 parts

SELIG

6—28. The Rosary .....7 parts
7—26. A Texas Steer.....5 parts
8—23. House of a Thousand Candles.....5 parts
9—20. The Circular Staircase.....5 parts

ESSANAY

6—21. The White Sister.....6 parts
7—19. The Blindness of Virtue.....5 parts
8—16. A Bunch of Keys.....5 parts
9—13. The Man Trail.....6 parts
10—11. In the Palace of the King.....6 parts

WORLD FILM CORPORATION

8—16. The Master Hand.....

ARMSTRONG

9—27. The Lure of Woman.....

BRADY

8— 9. The Stolen Voice.....
8—30. The Cotton King.....
9— 6. The Imposter .....
9—13. The Ivory Snuff Box.....

EQUITABLE

9—20. Trilby .....

LEDERER

8— 2. Sunday .....

RING LARDNER

9— 6. Letters from Bugs to Gus, No. 9..
9—13. Letters from Bugs to Gus, No. 10..
9—20. Letters from Bugs to Gus, No. 11..
9—27. Letters from Bugs to Gus, No. 12..

SHUBERT

8—23. The Little Dutch Girl.....
9—20. Evidence .....
9—27. Little Mademoiselle.....

TRIUMPH

9—27. The Master of the House.....

WIZARD

7—26. Pokes & Jabs in a Quiet Game.....
8— 2. Pokes & Jabs in Mashers and Splashers .....
8— 9. Pokes & Jabs in Juggling the Truth.
8—16. Pokes and Jabs in Clover.....

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Sept.—A Continental Girl.....5 reels

CORT FILM CORPORATION

The Melting Pot.....5 reels
Triumph of Venus (coming).....

COSMOFOTOFILM COMPANY

Incomparable Mistress Bellairs.....4 parts
Liberty Hall .....3 parts
Lil o' London.....4 parts
The King's Minister.....3 parts
Two Little Britons.....3 parts
The Middleman .....5 parts

DRA-KO FILM COMPANY, INC.

Aug.—York State Folks.....5 reels

GREAT NORTHERN FILM COMPANY

A Deal with the Devil.....3 reels
Through the Enemy's Lines.....4 reels
The Evangelist (*W. Psilander*).....4 reels
The Heart of Lady Alaine.....4 reels

ITALA FILM COMPANY

Cabiria .....
Treasure of the Louzats.....4 parts
Jules Porel—Serpent .....3 parts
The Strong Arm of Maciste.....

IVAN FILM PRODUCTIONS, INC.

Aug.—A Mother's Confession.....5 reels

K. & R. COMPANY

July—Silver Threads Among the Gold.....5 reels

LIBERTY MOTION PICTURE COMPANY

Sept.—An American Gentleman.....5 reels
Oct.—For $5,000 a Year.....5 reels
Oct.—The Struggle .....5 reels

F. O. NIELSEN

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Just Out of College.....5 reels

PHOTOPLAY RELEASING COMPANY

Aug.—Sarah Bernhardt at Home.....2 pars

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TABLE OF CONTENTS

THE "NEWS" AND THE NEWSPAPER (William A. Johnston) 49

EDITORIALS 50

Famous Players' Output Unaffected by Fire 51
Ohio Censors Face Big Fight on "Hypocrites" 53
Gold Rooster a Sign of Quality in Pathe Plan 55
Full Time Production on all Universal Stages 57
Kleine-Edison Releases for First Two Months Notable 59
Theatre Owners Must Keep Step With To-morrow 61
Kansas Dailies After Officious Censor Board 52
"Royalty" Shoves "Democracy" Aside at San Diego 52
"Athens of America" for First "Carmen" Showing 52
Keystone Laughs Itself into New $100,000 Studio 58
September 23 Set for Triangle New York Opening 58
Taylor Makes record Filming "Diamond" 58
Liberty Production Unchecked by Hot Weather 60
Fire Drill Planned for Rolfe-Metro Studio Employees 60
Boost Meeting for Keystone Exhibitors Sept. 19 62
Employees' Faith Pulled Balboa Through Hard Times 62
Mutual Recovers 200,000 Feet from Film Thieves 63
Selig Park a Huge Arena for Civil and Social Bodies 63
First Three Companies for Kellermann Films in Jamaica 64
Horsley Engages 3 Stars for Mutual Plays 70
Dailies to Be Correspondents for Universal Animated Weekly 70
Metro Rare Play Vintages for Modern Film Palates 71
Prison Inmate Wins Universal $50.00 Title Contest 107
Pop Lubin Gets Innings at San Diego Fair 107
Hudson and Stagg to Write for Thanhouser 108
Atlas Studios to Release on Associated 108
Board of Trade Holds First Meeting in New York 109
Eastern and Southern Territory on "Old Glory" Sold 109
Stars in all Knickerbocker Features for Progress 110
States Rights' Battle Is Lost, Says Cobe 111
Promotion Manager to Direct V. L. S. E. Publicity 111
Edna Mayo Divorces Stage for Screen 113
Adventure Begins to Haunt Trail of Paramount Girl 113

DEPARTMENTS

Live Wire Exhibitors 65
Among the Exchanges 67
Film News from Foreign Parts 69
Looking Ahead with the Producers 76
New Laws and Court Decisions 79
In and Out of Los Angeles Studios 81
Just to Make Talk 85

REVIEWS

Affinities (Essanay) 119
Bred in the Bone (Reliance) 118
Barren Gain, The (American) 125
Blood Seedling, The (Selig) 123
Case of Becky, The (Lasky) 120
Cry of the First Born, The (Universal) 122
Evidence (World Film) 121
Fixer, The (Kleine-Edison) 118
Her Atonement (Associated Grand Prix) 122
Ivory Snuff Box (World Film) 122
Judge Not (Universal Broadway Feature) 117
Out of Darkness (Lasky) 118
Playing Dead (Vitagraph Blue Ribbon) 120
Ploughshare, The (Edison) 119
Purple Night, The (Knickerbocker Star Feature) 124
Simon the Jester (Pathe Gold Rooster) 117
Unwilling Thief, An (Edison) 124
Associated Service 126
General Film Program 126
Mutual 127
Pathe 128
Universal 128

RELEASE CHARTS

Calendar of Current and Coming Releases 130, 134
Release Dates for Ready Reference 138, 140
Feature Releases Current and Coming 144

ACCESSORY NEWS SECTION

Motion Picture Projection Simplified 157
Hallberg Helps 160
Building and Furnishing 164
Directory of New Theatres 167
Music and the Picture 170

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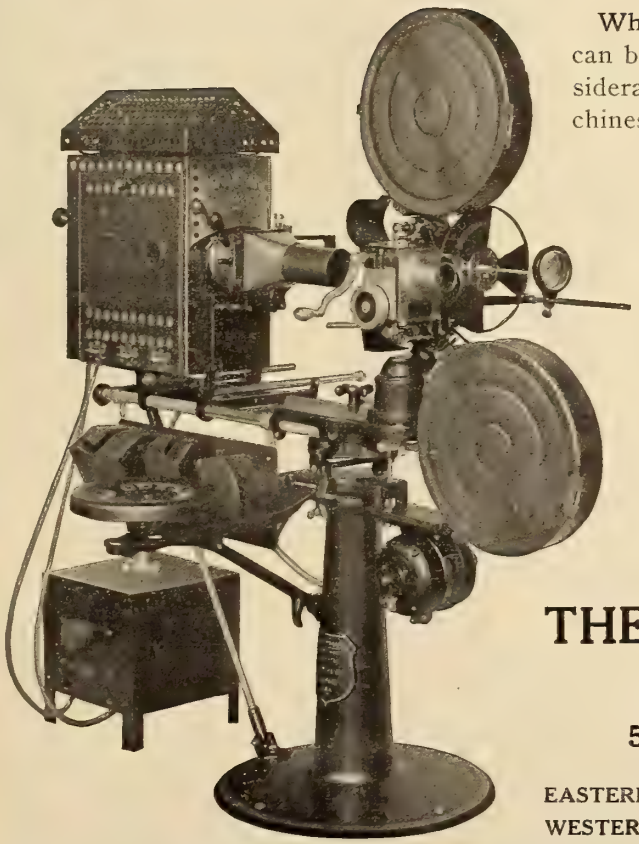
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Will pay the price.
Quiloa Film Corporation
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BEST SLIDES
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67 W. 23rd St., New York

Accessory News

SECTION OF MOTION PICTURE NEWS DEVOTED TO THE CONSTRUCTION, EQUIPMENT AND OPERATION OF THEATER, EXCHANGE AND STUDIO

LOOK THE TRUTH SQUARELY IN THE FACE



Why pay a **fancy price** for a projector when you can buy a 1916 MODEL MOTIOGRAPH for considerably less than other highly advertised machines; considering that its quality and projection will outclass that of any other manufacture today.

Don't purchase the first machine that you see. Inspect them all. The MOTIOGRAPH will tell facts and appeals to the operator as well as exhibitor, especially when compared with the high priced machines.

If your Dealer does not have a MOTIOGRAPH on his floor, write us. We can give you valuable information in regard to projecting machines.

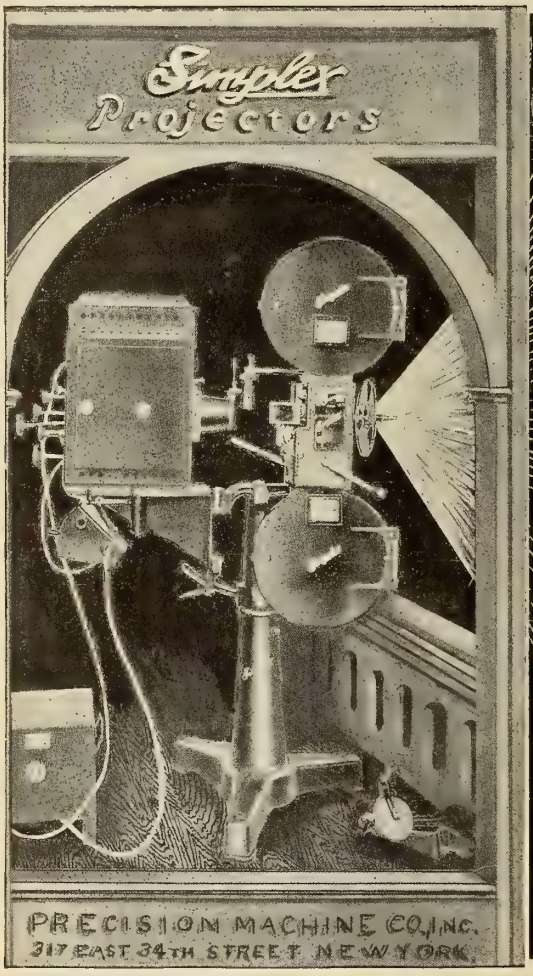
THE ENTERPRISE OPTICAL MFG. CO.

568 W. Randolph St., Chicago, Ill.

EASTERN OFFICE 19 West 23rd Street, New York City
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"BOTH IN THE SAME BOAT"

MOTION PICTURE EXHIBITOR and PRECISION MACHINE COMPANY





Good Projection is essential to your success and means profits for both Exhibitor and Manufacturer. Therefore we continue to make a Perfect Projector, Efficient and Economical, always Dependable.

Simplex

The PROJECTOR that received the UNANIMOUS APPROVAL of the U. S. GOVERNMENT WAR DEPARTMENT

and

THE GRAND PRIZE at the PANAMA-PACIFIC INTERNATIONAL EXPOSITION

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MADE AND GUARANTEED BY

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317 East 34th St. New York

Construction, Equipment and Operation

Accessory News

Section of Motion Picture News

Everything for Theatre, Exchange and Studio

Motion Picture Projection Simplified

Copyright, 1915, by J. H. Hallberg

20 I—Define and illustrate a rheostat having a portion of its resistance fixed and the balance constructed so as to be adjustable and connected in series with a projector arc, and give an example how to calculate the amount of resistance required.

Ans.—A rheostat within which a part of the resistance is fixed and the balance is made adjustable is termed an adjustable rheostat, and is now generally furnished as part of a complete modern motion picture machine equipment. The adjustable rheostat is really a necessity in places where

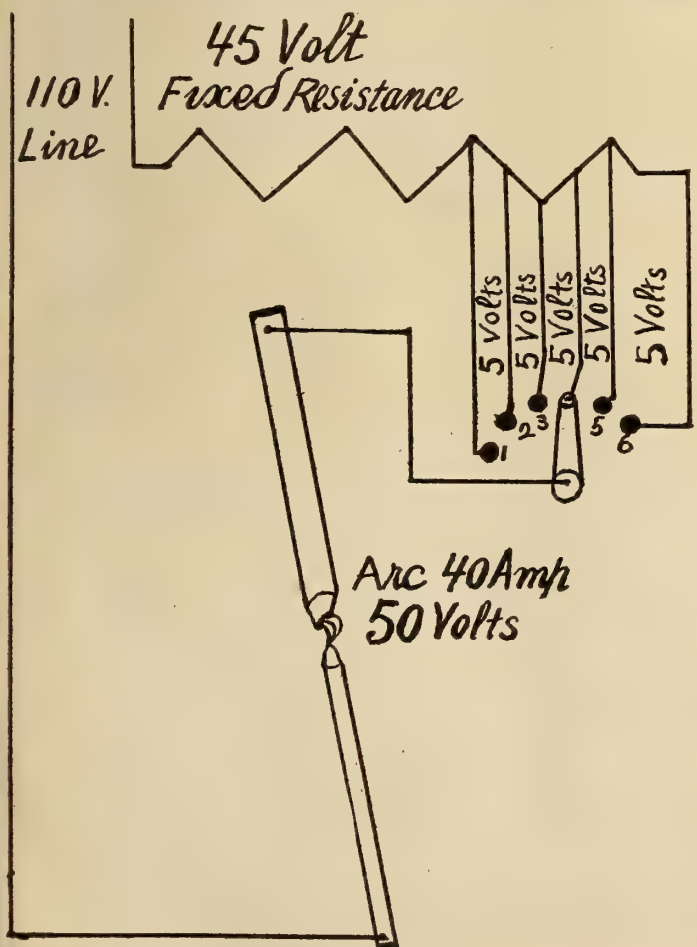


FIGURE 19

the voltage delivered by the electric light company is subject to fluctuations and also for traveling exhibits where the operator has to connect on circuits carrying different voltages and in some instances on A. C., and in others on D. C.

The amount of the resistance within the rheostat which should be fixed and the part which should be adjustable varies for different classes of work. Under normal condition a twenty per cent. adjustment ought to be sufficient, but there are cases which the operator will meet where a forty per cent. adjustment is necessary.

Fig. 19 illustrates in diagrammatic form a rheostat within which about two-thirds of the resistance is fixed and the balance one-third is adjustable. As a matter of fact, I have included 10 volts extra resistance to allow for excessive voltage rise on the line so that the rheostat illustrated in Fig. 19 is really large enough for 120 volt line with a capacity of 40 amperes when used in conjunction with a 50 volt, 40 ampere arc, as illustrated in Fig. 19.

The calculation of the fixed part of the resistance can be completed by use of the same formula given in the previous answer, namely:—

$$R = \frac{E}{C}$$

Putting this formula into use for calculating the problem illustrated in Fig. 19, we proceed as follows:—

Voltage drop across the fixed resistance, 45, which, divided by the amperes flowing through the circuit 40, equals 1.125 ohms.

Continuing the calculation we determine the resistance of each adjustment step on the rheostat which gives a drop of 5 volts divided by the amperes 40, equals .125 ohms, there being five such sections in the adjustable part of the rheostat which may be cut in or cut out by means of the contact lever on the rheostat.

To put the actual voltage range of the rheostat illustrated in Fig. 19 into plain figures we find the following results, allowing 40 amperes through the arc with a drop of 50 volts:—

Lever on	1st	button	for	95	volt	line
"	" 2nd	"	"	100	"	"
"	" 3rd	"	"	105	"	"
"	" 4th	"	"	110	"	"
"	" 5th	"	"	115	"	"
"	" 6th	"	"	120	"	"

It is evident that if the line voltage is 110 and the

rheostat contact is on button No. 4 there will be 40 amperes flowing through the arc, but with this same line voltage if the lever is put on button No. 5 there will be included .125 additional ohms resistance in series with the arc which will reduce the amperes at the arc correspondingly.

For the same reason should the lever be put on contact No. 3, there will be .125 ohms less resistance in series with the arc which will increase the amperes flowing through the circuit.

It is in this manner that an adjustable rheostat not only is useful to secure a steady amperage on different voltages, but it may also be used on a circuit having steady voltage to increase or decrease the amperes by cutting out or cutting in a portion of the resistance within the rheostat in series with the arc.

SPEER CARBON COMPANY SATISFIED WITH TESTS FOR QUALITY

THE Speer Carbon Company, of St. Mary's, Pa., has begun the manufacture of carbon electrodes for projectors in its new plant. This company built its first plant at St. Mary's in 1899, and it has been devoted almost entirely to the manufacture of dynamo brushes.

The Speer company has always held a position in the front rank among American brush manufacturers.

J. S. Speer, president of the company, has been successfully manufacturing carbon products for twenty-five years, beginning this work in company with J. Partridge, another pioneer in the carbon business. G. P. Fryling has been closely associated with Mr. Speer for thirteen years as secretary and treasurer of the Speer Carbon Company.



J. S. SPEER
President Speer Carbon Co.

Recently H. R. Edgecomb, who was with the Westinghouse Electric and Manufacturing Company as research engineer for seven years and who has specialized on carbon products, has taken up the engineering work on the Speer Carbon Company as chief engineer.

In order that the manufacture of Speer projector carbons should not be in any way confused with the brush manufacturing plant and to prevent contamination and intermixing of materials, the Speer Carbon Company has erected a modern factory, 60 x 200 feet, built for perfect illumination and ventilation, and arranged as a complete unit for the highest efficiency in the manufacture of Speer projector carbons.

This factory has been equipped with entirely new machinery throughout, most of which has been specially designed for the particular processes required in this manufacture. As soon as the business warrants it, the Speer company is prepared to add further sections to this factory so that they may have sufficient equipment to enable them to keep up with the demand for Speer projector carbons.

The Speer projector carbons are being tested in the Temple theatre at St. Mary's, Pa., managed by J. S. Speer, and a number of samples have been sent to several distributors for the purpose of making them acquainted with this new product prior to its commercial introduction.



G. P. FRYLING
Sec. and Treas. Speer Carbon Co.

In the Temple theatre exhaustive tests are continually in progress. The Speer company has spared no expense to equip this division of their testing department with efficient apparatus. Tests are being made to cover ampere hour life, illumination, color, amount of flickering and such other characteristics as affect the efficiency of projector carbons. The tests have shown conclusively that the new product of the Speer company comes up to the expectations of the officers of the company. It is the purpose of the Speer Carbon Company to continue testing its product, to insure a continuation of the same excellent quality which is now being maintained in the manufacture of Speer projector carbons.

THE INVENTION OF DUCTILE TUNGSTEN

By Herbert W. Andem

DR. WILLIAM D. COOLIDGE, assistant director of the research laboratory of the General Electric Company, has been recently honored by the American Academy of Arts and Sciences with the Rumford Medal. This medal was awarded Dr. Coolidge for his invention of ductile tungsten and its application in the production of radiation.

There have been few inventions that have had such a spontaneous and far-reaching effect upon the electrical industry as has the invention of ductile tungsten.

Like most other great accomplishments in the scientific world, ductile tungsten was only finally arrived at after a long and carefully thought-out series of investigations had been made, and many blind alleys were followed before a consistent and persistent research led to the results sought.

The results accomplished in this particular case are especially illuminating as showing the excellent work that is being done, and the valuable contributions that are being made to our scientific knowledge, through the medium of the Industrial Research Laboratory. Many great accomplishments have been brought out through this medium which, it is hard to believe, would have been achieved in any other way.

Tungsten Saves $1,000,000 a Day

The outcome of this work has been a revolution in the electrical incandescent lamp. In America alone approximately one hundred million incandescent lamps were made last year, and it is surely one of the romances of modern science when we consider that this work has led to so great an increase in the efficiency of the incandescent lamp that it has been estimated to save the public in the neighborhood of $1,000,000 a day.

It is on account of the wonderful economy secured by the modern incandescent lamp that the work of producing ductile tungsten will, for many years to come, be looked upon as one of the mile-stones of progress in the electrical industry.

The production of ductile tungsten with its valuable physical properties led to a search for new applications. One of the first of these was the substitution of tungsten for platinum as the target or anti-cathode in X-ray tubes.

The advantages of tungsten for this purpose have been so marked that it is now practically universally used in all high power tubes. Its superiority is due to its higher melting point, lower vapor pressure, and greater heat conductivity and its use has led to a marked increase in the intensity of the X-rays which can be produced.

Another interesting and important application of wrought tungsten is as a metal for the contact points in electric make-and-break devices, such as are used in automobile ignition systems and in voltage regulators. Tungsten has already very largely supplanted the platinum metals for this new purpose.

Founder of Research Fund

It may be of interest to the reader to note that the founder of the Rumford fund was Benjamin Thompson, one of the many illustrious men who have made the name of Thompson so famous in scientific spheres.

Benjamin Thompson was born in Woburn, Mass., in 1753, and died in France in 1814. He left America for England at the time of the Revolutionary War, and soon afterwards entered the service of Prince Maximilian of Bavaria, whose army he reorganized.

SPECIAL PROGRAM FOR JEFFERSON

JACK DELMAR, manager of the Jefferson theatre, Philadelphia, at Twenty-ninth and Dauphin streets, has engaged Professor Hartranft, a well-known musician, to operate the new Pilcher organ, just installed.



"BUILT BY BRAINS"



To the Film Manufacturer:
Why should you spend thousands of dollars constantly improving the quality of your negatives and positives to make the best film possible, if the film is to be reeled off in a theatre where good projection is impossible?

To the Camera and Projector Maker:
Why strive for better lenses, smoother action and more light when you know that poor projection surfaces may absorb all the light, or flare it back in a blazing glare and thus destroy all the efforts of your experts?

To Directors and Authors:
Why cudgel your brains planning beautiful light and scenic effects, or plotting tense, gripping action, if the screen which receives the result of your artistic efforts buries them all in smudgy pictures?

To Actors and Actresses:
Why rehearse for days those swift emotional facial changes which stamp you as artists, and make the distinction between stars and supers, if these swift changes die on the screen, never reaching the audience who expect them when you appear?

To the Exhibitor:
Why waste the combined efforts of all these workers and defeat your own ends, denying to your audience the effects for which thousands of brains are working?

This advertisement having appeared in a former issue is reproduced at the request of hundreds of manufacturers directors, artists and exhibitors

E. R. Anderson

THE ANSWER

to all these questions is this: Acquaint yourself with the Minusa Gold Fibre screen. Knowing it, you will insist upon its use.

It is the screen that is "BUILT BY BRAINS" to fit your theatre. Three grades, each the best of its kind, 75, 50 and 35 cents the square foot.

For Special Catalog and Sample Book address

Minusa Ciné Products Company

SAINT LOUIS
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SAN FRANCISCO
117-119 Golden Gate Ave.

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CHICAGO
154 WEST LAKE ST.

CALGARY, ALBERTA
GRAND THEATRE BLDG.

PITTSBURGH, PA.
422 FIRST AVE.

Hallberg Helps

Projection Electricity

Questions Answered

Repairing Equipment

Here Mr. Hallberg will answer all the questions you send in—no matter how simple or difficult

QUESTIONS AND ANSWERS

MERITS OF FLAT SCREEN SURFACES

E. B. D., Lisbon, O.—*Our screen is 20 x 15, with about a fifty-feet throw. I have the screen curvel; "it being made of muslin upon a wooden frame," and get better results in the focus. Now what I want to know is this. To get the most perfect results in your focus shouldn't the screen be shaped like a saucer? See sketch Fig. 1.*

That is, shouldn't all points on the screen be the same distance from the lense.

Of course I can only curve my screen the one way, but it makes a big difference.

Ans.—The screen which you suggest being constructed in a form like a saucer was put on the market by a company in Chicago a few years ago, and great claims were made for it, but as far as I can learn there are not any of such concave screens in use at this time. I should imagine that your screen merely being a section of a cylinder of large diameter would be practically the same as the slightly concave screen.

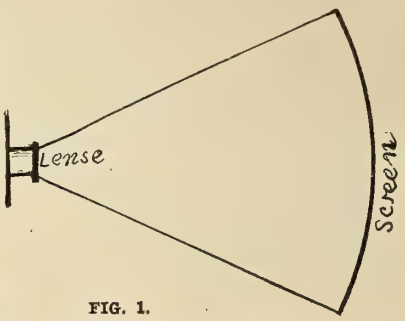


FIG. 1.

It is my personal opinion that when you use a perfect projector lense the flat screen surface, if it is placed at right angle relative to the line of projection will give perfect results and any surface which is not flat would under these circumstances be detrimental rather than beneficial.

It has been the aim of all lense manufacturers to produce photographic as well as projection lenses which will make a perfect image on a flat surface and a lense properly designed and corrected will do this. Therefore, I cannot see any advantage in the use of the concave or circular surface, such as you suggest. However, I should like to hear from others on this subject, and would like to hear from you again.

BAIRD, STANDARD AND EDISON MACHINES DESCRIBED

B. C., Minneapolis, Minn.—*I have been reading your answers in the "Helps" department and therefore voice my queries.*

Where can I secure an exact description of the mechanism of the Baird and Standard projectors; also of the new Edison Super Kinetoscope?

I have seen the Geneva intermittent advertised to have a ratio of movement of five to one. If the star envelops one-fourth of the cam, how can the ratio be greater than four to one? What is the exact width and diameter of the cam on the Motiograph and Simplex?

Ans.—For exact description of the Baird projector, write to Baird Motion Picture Machine Company, 24 East 23d street, New York City. For the Standard projector write to American Standard Motion Picture Machine Company, 110 West 40th street, New York City. For the Edison Super Kinetoscope write to Thomas A. Edison, Inc., Orange, N. J.

The Geneva intermittent movement, consisting of the star wheel and cam, or pin wheel, can be made in several ratios, not necessarily only four to one. The speed of the star wheel depends upon the distance from the center of the cam shaft to the pin on the cam which engages the star wheel and also upon the distance from the shaft of the star wheel to the surface on the star wheel which engages the circular portion of the cam.

The greater the distance from the center to the pin on the cam and the less the distance from the center of the star to the cam surface the higher the speed of the star shaft movement. The Geneva movement is practically the same as a large gear driving a smaller one, excepting that in the intermittent movement the small gear or star moves only a portion of the time while the cam representing the large gear is in motion all of the time.

Machines have been made and are in use where the ratio is six to one and the ratio in the various machines on the market varies between four to one and six to one.

The greater the ratio the higher the speed of the film while it is in motion, but the greater will also be the wear on the machine and the movement. From a theoretical point of view, it is desired to have the film movement as rapid as possible so as to be able to use a narrow shutter, which means greater illumination on account of longer exposure of the picture on the screen, but in practice there is a limit to this speed on account of increased wear and tear on the sprocket holes of the film and wear of the intermittent movement.

For specifications as to the exact width and diameter of the cam on the Motiograph and Simplex machines I advise you to write to the Enterprise Optical Company, 572 West Randolph street, Chicago, Ill., for the Motiograph and to the Precision Machine Company, 317 West 34th street, New York City, for the Simplex specifications. There are several models which have different measurements and therefore it would be best for you to communicate direct with the factories, giving the model of the machine number you refer to.

INSTALLING NEW OUTFIT

H. B., Glenville.—*Following is a number of questions which I would like to have answered:*

We have a small motion picture show which we bought from another person, and as the apparatus is not of the best, and as it was not installed the way it should have been, we are going to put in the best outfit possible. We have already put in a Fairbanks Morse D. C. dynamo of 115 V., 87 amperes, and 10 kilowatt capacity, which runs from a Fairbanks Morse gas engine.

We are now using an Edison Exhibition Model picture machine, but in answering these questions, keep in mind that we may put in a Power's No. 6-A soon.

Dimersions, from lens to screen, fifty-six feet. Room is nineteen feet wide, and fourteen feet high; from screen to first row of seats, ten feet. The lens is about seven feet from the bottom of the screen. The walls are painted with Artone.

Please give a diagram showing how to wire the picture machine and rheostat. The rheostat is made by the Enterprise Optical Manufacturing Company, Chicago, Ill. It has five contact points for the switch. We don't know what size it is.

What combination of carbons should we use? What amperage should we have at the arc? We are using a six and one-half inch condenser at the back and a seven and one-half inch in front. Are these all right? What is the carrying capacity of No. 8 wire? How far should the arc be from the aperture?

The projecting lens we are using is marked four and five-eighths E. F. Is it the right size? What size stereopticon lense must we have? What kind of shutter should we have? Would a transparent shutter give us better results; if so, where can we get the material, and how is it made? What kind of screen is most adapted to our conditions? What size should the picture be on the screen?

Ans.—Your electric plant will certainly be large enough for your purpose and should give you good satisfaction.

The Edison Exhibition machine will give a good picture if it is properly adjusted and operated, but it can, of course, not compare with the more modern projectors.

Diagram Fig. 2 illustrates the connection for your machine with the Enterprise Optical Manufacturing Company's adjustable rheostat. This rheostat is adjustable from 20 to 40

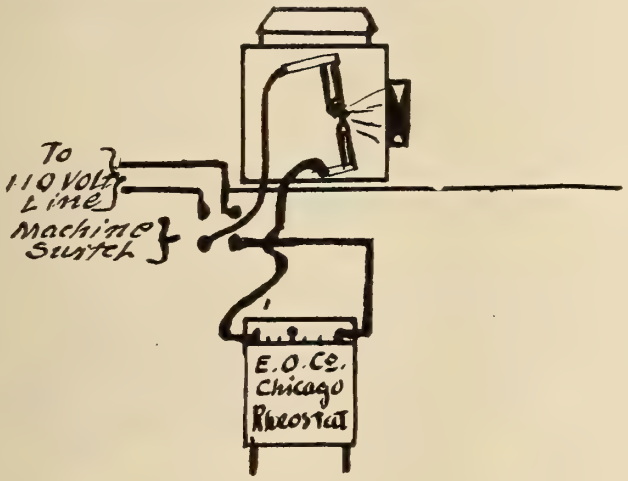


FIGURE 2

amperes and I would start the arc with the contact lever in the middle position, then move it either way until you get the proper results.

I recommend a 5/8 inch soft cored carbon in the top and 1/2 inch solid in the bottom if you operate with about 30 to 35 amperes at the arc.

If you go up to 40 amperes at the arc I would recommend 3/4 inch cored carbon in the top and not larger than 5/8 inch solid in the bottom.

The condenser combination you speak of seems to me to be correct.

The capacity of a No. 8 wire, according to the rules of the Board of Fire Underwriters, is now 35 amperes. For moving picture machines you ought to use No. 6 wire minimum. The distance from the arc to the aperture is governed by the condenser combination and in some instances by the amperes maintained at the arc and the kind of current used. In all cases have the lamp house as close as you can have it to the aperture and the arc as close to the condenser as possible and to still secure a uniform field of light on the screen.

A 4 5/8-inch E. F. lens should make you a picture about seven feet ten inches high by 10 and one-half feet wide at a distance of fifty-six feet. If the room is fifty-six feet long the machine will stand about six feet from the rear wall, which would make the throw about fifty feet, in which case you would have a picture just about seven and one-half feet by ten feet.

The exact size lens for the stero would be one of 18 1/2 inches E. F.

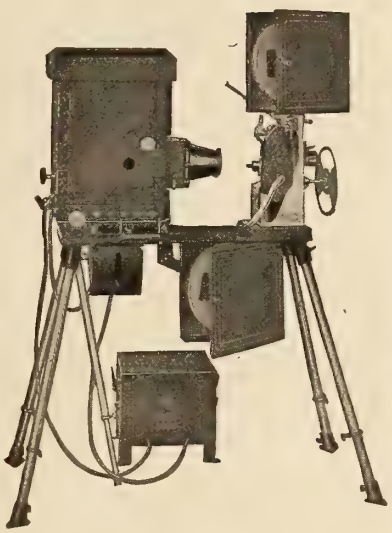
For the time being I would not recommend any change in, or experiments with the shutter. You can do that later on after you have started up and if you will refer to past issues of the NEWS you will find complete description of how the transparent shutters can be made.

A metallic coated screen for your theatre can be used if you want a picture with great brilliancy and contrast. If you now, however, have a screen in position I recommend that you try that out first after giving it a good coat of white or very slightly bluish compound to give it a clean and clear surface. A good metallic coated screen costs thirty-five cents per square foot and goes up as high as over $1 per square foot.

You Would Not Hesitate

If you could know exactly how much you could increase your BOX OFFICE RECEIPTS by installing a NEW UP-TO-THE-MINUTE MACHINE to provide a "PAINTED ON THE WALL" class of pictures and especially if you knew about our

"Easy Terms Plans"



by which you can make a new machine pay its own way.

We carry a big stock of POWER'S 6-A, NEW 1916 MODEL MOTIOGRAPH and SIMPLEX MACHINES and all supplies (except films and posters) for the Moving Picture Theatre.

We sell what the people want.

Write us today for our catalog and proposition

Amusement Supply Company

6th Floor Cambridge Bldg.
N. W. Cor. 5th and Randolph Chicago, Ill.

Distributors of the
Power, Motiograph, Edison and Simplex Machines and Genuine Parts

CHAIRS

396 Green Veneer, used a few weeks only, positively good as new, guaranteed, cost $1.57 each, our price for the lot 90 cents each. Exceptional bargain. One Simplex, new, $210.00, guaranteed. One No. 6A, with loop setter and motor complete ready to run with lenses to suit, $230.00, new, never used. One 220 D. C. blower fan for booth, regular price $45.00, our price $20.00, guaranteed almost new.

Two 220 Ft. Wayne Compensares, Knife Switch, $25.00 each, will do good work same as new.

Two slightly shop worn No. 6A equipments, all complete except mechanism, at $60.00 each. These are new.

One used Ticket Chopper, Globe Ticket Company make, perfect working order, $15.00.

One Foot Chopper, perfect type, Nickel Trimmings, with automatic lever for drop of tickets, new, slightly shopworn. $40.00, regular $60.00. Carbons, condensers, etc.

Our new catalogue ready for delivery. Do you want one?

STERN MANUFACTURING COMPANY
109 N. 10th St. Philadelphia, Pa.

Feaster No-Rewind Machine

Bulletin No. 6

On July 10th, 1915, the Plaza Theatre, 246 Broadway, Brooklyn, installed the FEASTER no-rewind machines.

Over two and one-half million feet of film have been projected since that time without rewinding.

The FEASTER system is making the above record in numberless theatres. You will some day use the FEASTER system in your theatre. Why not do it now?

The FEASTER is easily and quickly attached to Power and Simplex projectors, and the use of the same means less breaking of film and much better projection. Demonstration upon request.

For full particulars, address

Byron Chandler, Inc.
1482 Broadway New York City



CARBONS

BIO OR ELECTRA

5/8 x 12, per 100.....$7.00

TICKETS

20c. per roll
6 rolls for $1.00
50 rolls for $7.50

Terms—Cash with Order

ERKER BROS.
6th & Olive ST. LOUIS

HOUSTON, TEXAS, OPERATORS WIN PICKET PRIVILEGE IN BOYCOTT

JUDGE WILLIAM MASTERSON, of the Fifty-fifth District Court at Houston, Tex., has decided that the Houston Moving Picture Machine Operators' Protective Union may allow pickets to patrol the streets of Houston in protection of their body.

Judge Masterson so decided when he refused to make permanent the injunction he issued several weeks ago against that body, and which restrained them from picketing, from intimidating employees, and from parading the streets with the end in view of hurting the business of certain prominent theatres in Houston.

At a hearing upon the question, Judge Masterson amended his injunction and made it apply only to force, intimidation and violence. The labor unions, he decided, may station men on both sides of the alleged offending theatres and ask the public not to patronize them. Men have already been stationed as a result of Judge Masterson's decision.

This was the first time such a question has been decided by a district court in Texas. The suit was filed by John E. Davis, manager of the theatres, against L. M. Andler, president of the union, and seventeen other individuals.

CAILLE CATALOGUE LISTS COMPLETE THEATRE ACCESSORIES

THE Caille Brothers Company, of Detroit Michigan, has just issued a most attractive and complete catalog showing its various equipment for motion picture theatres.

This includes a detailed description of the company's new ticket vending machine, the method of installation and operation, also its various designs of ticket taking machines, as well as one for making change. In addition to this, illustrations of a full line of tickets are given, from which exhibitors may choose any style which they desire.

There is also illustrated a correct weight scales for the lobby, which has proven to be a great novelty.

WANTS PAY FOR THE TIME HE DOES NOT WORK

FOR the past week a police guard has been maintained around the Northwestern theatre, Grand River and Missouri avenues, Detroit, during the performances. This action followed repeated attacks on the property by men, who, the management claims, are friends of a discharged employe.

"The union took its operator out of my house about four weeks ago," said Manager Charles Seestedt, "because I would not pay him for Sunday afternoons when I do not give a performance on those afternoons during the summer months."

MINUSA INSTALLS SCREEN ON RUSH TIME

THE Minusa Cine Products Company made a rush installation of their famous Gold Fibre Screen at the Forty-fourth street theatre for a special two-weeks' showing of the feature film "Trilby," which is staged under the personal direction of S. L. Rothapfel.

Mr. Rothapfel personally sent in the exact specifications for the screen, and the results are most gratifying.

WILL SEND FEASTER MACHINE TO PANAMA

THE Antoinette theatre, 1473 Flatbush avenue, Brooklyn, has adopted the Feaster non-rewind system, and the operator's verdict is that they are absolutely satisfactory and that he can obtain better projection by the use of the same.

Byron Chandler, Inc., distributors of the Feaster non-rewind machine, with offices at 1482 Broadway, New York City, has this week consummated arrangements for the handling of their product throughout the Panama Canal Zone.

BENEFIT FOR OPERATOR IN BOSTON HOUSE

IN the Day Square theatre in East Boston, Mass., recently, a benefit was given for George Martin, formerly operator of the motion picture machine in that theatre. The patrons of the theatre turned out in large numbers. It is the only instance on record in New England where the patrons of a motion picture house contributed toward the assistance of an operator.

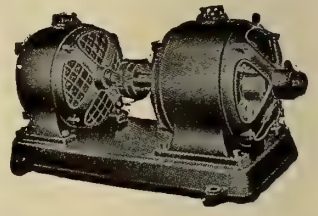


HALLBERG PROJECTION

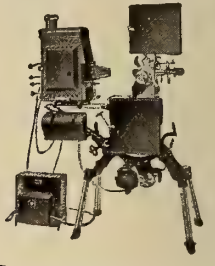
Is Up to the Minute

IT IS PERFECT

Don't Delay! Be Wise!



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PRESIDENT OF OPERATORS LOCAL IN PHILADELPHIA UP FOR PUBLIC OFFICE

ALL members of the Moving Picture Operators' Local, No. 307, of Philadelphia, are much interested in the forthcoming election, because their president, Benjamin F. Bache, is a candidate for magistrate in the thirty-third ward. As Mr. Bache's name is endorsed by both Republican and Democratic parties, there is little doubt of his election.

The Union has changed its time of meeting from midnight on Saturday, to the second and fourth Sunday of each month, at two o'clock. This will be more convenient for out-of-town members, or any visiting brethren to attend meetings. The officers hope that any operator from other cities visiting Philadelphia at meeting time will try to attend on Sunday afternoons.

At the next meeting matters of importance will be taken up relating to the welfare of the local. A proposition to include all operators to membership, whatever their proficiency, will be thoroughly discussed.

The most prominent members of the local were loud in their praises of MOTION PICTURE NEWS as a live and exceedingly progressive trade paper, far ahead of its competitors. Particularly did they mention the "Hallberg Helps" as being of great benefit to many puzzled operators.

NOVELTY HAS 21,000 SLIDES READY FOR EXHIBITORS

ONE of the largest purchases ever consummated in the slide business has just taken place.

Over 21,000 slides, of world-wide interest and covering a large variety of subjects, have been purchased by the Novelty Slide Company, New York, from Hunton, Fell, Elliott, Inc., and will shortly be offered to the trade at below cost price.

The purchase of this large stock has made it necessary for the Novelty people to lease an additional floor in the present building, thus giving them three floors at 67 West Twenty-third street.

LOS ANGELES TRIPOD IN FAVOR

THE popularity of the newly introduced professional tripod, manufactured by the Los Angeles Motion Picture Company, is best judged by the number of recent sales, and deliveries made in the past two weeks.

Eighteen new tripods went to the Universal plant, four to Lasky, four to New York Motion Picture Corporation, and four to the David Horsley studio. The tripod has a number of advantages proving very popular with the professional cameramen, and are creating a big demand.

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Building and Furnishings

The Screen Problem Affecting Large and Small Theatres

By F. J. Rembush

THE editor of Motion Picture News invites me to write an article on the screen problem and at the same time limits me to five hundred words. It would be just as impossible to explain the screen question in that many words as to explain as briefly the doctrine of reincarnation or the fourth dimension. I can, however, take up a few fundamental principles.

The proposition is one of "comparison" more than anything else, and the difficulty in comparing screen surfaces arises from the fact that it is impossible to judge the relative efficiency of one screen over another unless you place both screens side by side, in the same "picture light," and then view these from every angle, having in mind which surface would be most appropriate for the particular theatre in which the screen is to installed.

No one can go from one theatre to another and carry in the eye alone the comparative difference of two screens. I wish I could make this point so strong that no exhibitor would ever forget it, because it is the cause of so much misapprehension. There are perhaps fifty equations that would have to be remembered in going from one theatre to another. For example, if one screen contains one hundred square feet and the other three hundred, and both use the same amount of light, the three-hundred-foot screen will only appear one-third as bright as the one-hundred-foot screen.

Furthermore, no two theatres use the same amount of light or have the same color value in their light. The difference in alternating and direct current is three to one. The difference in interfering light; in the decoration; in the contrast made by the shadow box; the lenses and focus; the length of the throw; and above all, the very great difference in the translucency of two different films which may be projected—all are equations so important and effective that I want to repeat again that it is absolutely impossible for anyone to judge whether a screen is doing good or bad work by simply going from one theatre to another to look at a screen. The only way to compare is to compare side by side with one and the same light.

Many Factors Enter Into Screen Problem

I once placed a glass mirror screen in a large theatre and received a wire that the screen was not giving nearly as good results as the first screen in the old theatre. In examining the conditions of the two theatres, I found that the illumination per square foot on the old screen had been eleven times more than on the new screen.

They had changed to a larger size; from direct current to alternating current; had a great deal of interfering light, and besides the new theatre was a wide house, therefore we had given the screen an entirely diffrent distribution of the light, causing it to flow at very wide angles. Furthermore, the first screen at a narrow angle in the narrow theatre was reflecting most of the light in that narrow angle, which would be a difference of 200 per cent. at least between a screen made for a wide house and one made especially for a narrow house.

A narrow angle screen placed in a narrow theatre always has an advantage of two to three hundred per cent. over the wide theatre, therefore the wide theatre must use more light to get as brilliant a picture.

When I began making screens, ten years ago, there were no wide theatres—all were narrow storeroom shows, and as a consequence I made nothing else but screens which reflected the maximum of the light straight back at a narrow angle. These I called smooth or satin finish screens. There are some exhibitors who still believe the mirror screen is only efficient in a narrow house. This is a great mistake, because I make every screen to reflect the light evenly over the viewing space. We have hundreds of screens, in very wide houses, which are doing excellent service. These we call rough or velvet finish screens. The glass mirror screen is made in nine different finishes.

I was in Youngstown, Ohio, recently, and in that city there are some fifteen "mirror screens," some of which have been there eight years, and are as good today as the day I shipped them from my factory.

Many exhibitors feel that they cannot afford a glass mirror screen, and this fact caused us to market all other kinds of screen surfaces. In our factory, which is devoted exclusively to the manufacture of projection screens, we make the glass mirror screen, the glass translucent screen for rear projection, the gold fibre screen, the silver fibre screen, mirror cloth, and I have lately invented a new white fibre screen that is particularly good for very large and very wide houses. This screen is expensive, but any one who knows how to appreciate the niceties of the projection screen would never begrudge the buying of a good screen at any time.

Made Over 5,000 Experiments

If I had all the money wasted every year by the exhibitors who try to make their own screens, I would find it the most profitable proposition in the moving picture industry. Over 300 different concerns have come and gone who tried to manufacture screens since the writer has been making screens. I have made over five thousand experiments in my own theatres and factory, a record of which I have kept.

I have used every kind of material in the way of cloth, glass, wood, paints, oils, chemicals, even made screens on water and on salt, and the knowledge that I have gained would be of immense value to exhibitors and prevent the losses incurred by those who try to make their own screens, or imagine they have made a new discovery, if they knew the facts.

A scientific explanation of what really occurs, as the light leaves the lens, strikes the screen and reflects into the eye; of the difference in the minute peaks and depressions of a screen surface, which causes the light to reflect at various angles; the absorption of light rays by the pigments of various surfaces; the reflection of light by regular and by diffuse reflection, and the evil results of a superimposition of regular over diffuse reflection, would require a great deal of space.

In closing, I am always ready to answer any question with reference to a screen surface or projection screens of any kind, through this magazine, so that many errors and faults which are often credited to the screen, light, or machine could be adjusted by knowing what causes the bad results. After all, we show good pictures only by a thorough knowledge of the finer details of projection and then putting this knowledge in practice.

NEW THEATRES IN MILWAUKEE AND VICINITY

PLANS have been completed by Architect A. C. Eschweiler, of Milwaukee, for the erection for a photoplay theatre and lodge building at Painsdale. The theatre is to have a seating capacity of about 325.

Bernard Rosenow opened his new theatre, The Jackson, Milwaukee, on August 21. It seats 900.

The Grand theatre at Green Bay, a new $75,000 motion picture house, recently opened its doors to the public.

EMPLOYEES IN NEAT UNIFORMS NECESSARY TO WELL-MANAGED THEATRE

THE present day exhibitor has done many things that deserve commendation from his patrons, but probably the most praiseworthy effort on his part has been directed to their comfort and convenience. All things being equal, size of theatre, projection, quality of pictures shown and so on, how much better is the chance of the exhibitor that takes the comfort and convenience of his patrons into consideration when building a theatre. Interior decorating and lighting effects, one exhibitor trying to go his competitor one better, and yet how many take into consideration the appearance of his employees?

Almost any program of any representative house has a notice on it, viz.: Any inattention or discourtesy on the part of any employee shall be immediately reported to the management," or words to that effect; yet how many exhibitors try to teach their ushers, doormen and so on just how to deport themselves.

To direct a patron to a seat by a shout of "Two seats on the left near the front," or "No more seats except the front row," and so on, might do in some localities, but the theatre that is going to be the "talk of the town" from a "recommendative" standpoint is the one that insists that all employees, from the doorman to the last usher, shall be polite to each and every patron, and not only to the younger of the fair sex.

Probably the most essential thing, in addition to polite attendance, is a uniform in keeping with the general decorative scheme of the house. S. A. Rothapfel, the former director-manager of the Strand theatre, New York, than whom there is probably no greater authority, insisted upon clean, natty uniforms for all, white gloves for the hands that no clothes should be soiled while patrons are led to their seat, and an exact military deportment.

Neglect of Neat Appearance in Employees

Another point that Mr. Rothapfel was insistent on, small though it may seem, was that all uniform trousers should be supported by suspenders and not by belts. Belts were taboo, and as a consequence a neater appearing set of ushers than that which the Strand theatre boasted of would be hard to find.

How many theatres have spared no expense on the fittings of the front and the lobby, only to put a man at the door to take tickets in any kind of a nondescript getup. How much more in keeping with a beautiful entrance and lobby would a uniformed doorman be. How much more inviting to the passerby—and when it comes right down to it most theatres are dependent on that same passerby—to see a neat appearing, uniformed doorman, giving promise of attentive uniformed ushers inside.

There are some theatres that do not stop at putting uniforms on the ushers and doormen, but also equip the orchestra musicians, stage hands, and in fact any and all employees of the theatre, with distinguishing appointments to separate the different departments, such as the front from the rear of the house.

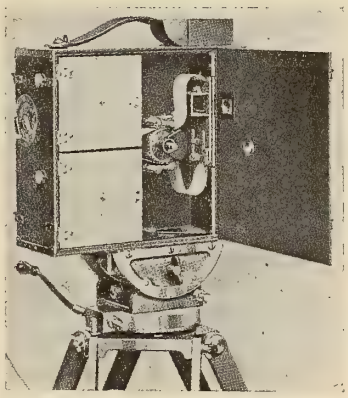
As long as an exhibitor has gone to the expense of spending his good money to make his house comfortable and inviting to his patrons, the little additional expense required to outfit the employees in uniforms would be a necessary and beneficial investment.

TWO THEATRES IN ST. LOUIS DECLARED FAVORABLE TO LABOR

ON the night of the opening of the Grand Opera House, at Broadway and Market streets, St. Louis, a squad of union pickets were stationed outside of the theatre passing out handbills declaring the house unfair to organized labor.

These same pickets, members of the Electrical Workers Union No. 1, distributed handbills in front of the New Grand Duchess when the house opened, stating that it was fair to organized labor, while members of other unions passed out circulars declaring the house unfair. The management of the Grand secured an injunction to prevent the pickets from handing out circulars in front of their theatre. On the circular was a statement that the Columbia, which was to open the next day, was also unfair.





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Exhibitors who have been disappointed with metallized screens will be delighted and astounded with this new white surface.

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JUST THINK OF THIS!

Last week I was through Ohio on a trip and visited Youngstown where I have fifteen Glass "Mirror Screens" installed. The screens at the Rex, Luxor, Palace, Dome, Orpheum, Colonial, Bijou, Dream, have been in place from **six** to **eight years** and are **as good today as the day they left my factory.**

Mr. Christa Diebel, of the Dome, said to me, "F. J., I have for five years allowed every screen salesman who has come to Youngstown to put their sample against my Glass 'Mirror Screen,' and in every instance there was such a difference, why there was nothing to their screens. Sometimes when they found it was a Glass 'Mirror Screen' they wouldn't demonstrate."

Why experiment with concerns who are here today and gone tomorrow, when I am with you always?
In ten years I have never disappointed anyone. My guarantee is like a gold bond.



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Directory of New Theatres

This department is designed to be a weekly guide to all sales, leases, construction and remodeling of photoplay theatres throughout the country. If you are building, selling, leasing or renovating, and this department fails to record the fact, kindly communicate it at once for publication.

ALABAMA

J. H. KING, manager of the Crown theatre, Mobile, has spent $12,000 in adding improvements to his theatre. The entire house has been renovated and improved in many ways, including the installation of a new pipe organ.

H. B. Cagle, of Decatur, has purchased the Star theatre and will overhaul and remodel it into a motion picture theatre.

CANADA

The Park theatre, Toronto, one of the largest north end houses, announces a complete change of policy under the new management of Mr. L. Solman. An entire change of program will be made twice weekly. Vaudeville of the better sort and first run photoplays will compose the bill. A $15,000 organ is in the course of construction. The Park seats 1,500 persons.

The Empire theatre, of Hamilton, Ontario, is being entirely renovated. Mr. Guest, the manager, reports that over $2,000 are being spent in re-decoration, lowering of floor and installation of gold fibre screen.

ILLINOIS

Manager E. T. Dolly has opened the Pattee opera house at Monmouth, showing vaudeville and motion pictures.

The Majestic motion picture theatre, at Rock Island, has been reopened after being remodelled. The lobby has been done in marble with mahogany finished woodwork, and the interior has been decorated with ivory, blue and gold. New seats have been installed and two additional exits provided. Two new projecting machines also have been added to the equipment.

Work on the new Orpheum theatre, South Kellogg Street, Galesburg, is being rushed by the Monmouth-Galesburg Construction Company, and it is anticipated that it will be opened in about one month.

IOWA

H. O. Peterson, an exhibitor of Red Oak, has taken over the Grand, at Waterloo, redecorated it and is planning to give the people of Waterloo something good in the line of motion pictures.

The Plaza, a new theatre seating 650 people, has been opened at Waterloo, with J. E. Bryant as manager. It has one of the best organs in the territory and is beautiful inside, with its thick carpets, liveried attendants, perfect ventilation and superb decorations. Sunday, September 5, opening day, automobiles were lined up for blocks around and 2,000 people attended during the one day. He charged 20 cents admission and will keep up that charge.

The Ford theatre, at Cedar Rapids, with A. J. DeBold as general manager, is in new hands.

The Majestic, at Waterloo, advertised as the house "built on the water," opened September 5 with prospects of an excellent season.

The Princess, at Cedar Rapids, has been remodeled, the back end extended forty feet to give more seating capacity.

Partly by mutual agreement the five theatres in Charles City decided to quit their deadly competition and all but the Hildreth, managed by William Waterhouse, and the Gem, with F. Wright as manager, closed. These two, with a territory covered with lively advertising and the people trained to attend motion picture shows, can not be bought at this time.

M. W. Appleby, manager of the Cresco theatre, Cresco, has repainted and remodeled his theatre during the last two months.

H. M. Baumgardner, manager of the Oak theatre, Osage, seen in Omaha, Neb., recently, said he has started showing features.

George Still, manager of the Allerton theatre, has built the Lyric, a new house in Independence, and will receive his films from the Omaha market.

Robert Miller has taken over the Centerville Orpheum, and will remodel and reopen it.

Carl Hodsen has taken over the Opera House at Adel, and says he is already well on the way to success.

A. D. Pettit has taken over the Majestic at Winterset, and will show features three times a week.

The Orpheum, at Marshalltown, has been remodeled for $3,000. Manager Frankel, a famous Des Moines figure, took charge and renamed it the Casino.

F. D. Fleming has taken the Star, at Tama, and has cut out the vaudeville. He declares business prospects were never better.

G. L. DeNune, manager of the Nemo, at Belle Plain, has taken on the World service, besides fixing up his theatre for a big fall rush.

Webster Brothers have opened a theatre at Waucoma, and are showing World features.

Landis & Slausen, of the Princess, Monticello, have ventured into the feature field for the season. They recently finished improving their house.

J. A. Knight, of Columbus Junction, has one of the best small town theatres in the state since remodeling and improving it.

M. Osmund, of the Olympic, Knoxville, in Omaha last week, said he had taken up World features.

Norman Samish, of Creston, is going to build a new theatre at Atlantic, the heart of Iowa.

C. B. DeVeny recently opened the Lyric, at New Hartford, and is making a rapid success of it.

H. G. Ludwig, of Merrill, has opened a new theatre.

Among the new theatres being built on the strength of middle western prospects for this season, is the Rohlff, at 2651-63 Leavenworth street. It opens in November.

Herbert and Lach, of Atlantic, have a force of men at work remodeling the interior of their theatre, which is also the opera house. The seating capacity will be enlarged, the entrance will be remodeled and the entire theatre redecorated.

Paul Sawyer, manager of the New Cecil theatre, at Mason City, has recently started features. He combines them with the regular service and says business is great.

Concrete work on the Boston theatre, at Dodge City, has been finished and the house will be finished in the near future.

A new building is to be erected at the corner of Oak and Front streets in Perry, by J. C. Stimes. The new building will house a picture show, skating rink and hall.

The Isis theatre, at Russell, is to be opened by C. A. Dodge and Walter Pratt.

The Opera House in Belleville, is being remodeled by Armstrong and Arduthnot.

The Electric theatre, at Burlington, formerly known as the Nightingale, has been sold by F. E. Turvey to C. F. Ferm, of Marion.

The Marshall theatre, at Manhattan, has been opened for the season.

KANSAS

The Variety theatre, at Lawrence, which was destroyed by fire some time ago, has been rebuilt and opened.

Gus Kubach is building a new theatre and airdome at Enterprise.

The fixtures for the new theatre at Douglas are on the ground and the show will open between now and the first of October.

Mr. and Mrs. Edgar Runkle, who formerly managed a picture show at Olathe, have gone to Los Angeles, California, to operate a new theatre that they purchased.

Mr. and Mrs. Oliver Staley are now connected with a picture show at Independence. They formerly managed the show at Atchison.

M. H. Ewing has traded his picture show property in Cherryvale for property in Mayo, Oklahoma.

Chas. H. Ashling has opened a new theatre in Hamilton.

A new theatre, at Wichita, to cost $80,000, is being erected. A name for it has not been selected. According to L. M. Miller, the show will be opened about the first week of the year.

Fred Frederick, formerly a picture show manager in Wichita, has gone to Chicago, where he is to build a theatre.

A new airdome has been built and opened at Houston, by J. W. Wendel.

Work on the Stoneback theatre, at Morganville, is finished and it is expected that the show will be open some time the latter part of this month.

M. A. Harris has assumed the management of the picture show at Wathena.

MISSOURI

The Russell theatre, on Broadway and Russell, St. Louis, an all picture house, opened for the fall season on September 7. Manager Richardson, who was forced to close his airdome on Michigan avenue in Carondelet, in the middle of August, on account of cool weather, spent the intervening time between the closing of the airdome and the opening of the theatre, in having the Russell thoroughly refurnished and redecorated.

Lloyd Lewis, of the Triangle Film Corporation, has announced that his company is planning to open a chain of theatres in St. Louis, some of which will show big features at prices ranging from 25 cents to $2. One large downtown theatre is practically taken over by the company now, and preparations are being made to begin operations under the new rule by October 1. The houses will not be ten-cent houses, but they will probably not all adhere strictly to the $2 limit. The general belief is that the Olympic, where the "Birth of a Nation" is now showing, will be the first theatre under the Triangle control to open under the new rule.

The Gravois theatre, on Jefferson and Gravois avenues, St. Louis, opened on September 4, under the management of the McKean Brothers, sons of G. W. McKean, manager of the Paramount exchange in St. Louis. All during the summer the Gravois gave performances on Saturday and Sunday nights. The Gravois is an all picture house.

North St. Louis is to have another large motion picture theatre in the near future. The George J. Wanstrath Real Estate Company, have closed deals for four of the five lots of the site that has been chosen, and until the fifth lot has been purchased, the names of the promoters will not be disclosed.

The Lindell theatre, Grand and Hebert, St. Louis, which was open only on Sunday during the hot weather, opened again with the regular daily program on September 12. The Lindell shows many features, with occasional vaudeville.

The King's theatre, on Kingshighway and Delmar, St. Louis, opened on September 12, with motion picture features and vaudeville, under the management of Harry Koplar, formerly connected with the Montgomery theatre, in 15th and Montgomery.

The Cabanne theatre, 5815 Suburban avenue, St. Louis, was robbed of several photographs of photoplayers, and all the nickels from the telephone box recently.

The Marquette theatre, 18th and Franklin, St. Louis, has been enlarged and improved to the extent of $10,000. Two years ago, when the Marquette opened, the seating capacity was only 400. Since the rebuilding the house seats 1,000. The Lears Theatre Supply Company installed entirely new equipment, including two new Powers 6A projection machines, before the Marquette opened on September 5.

John Betz has put a moving picture machine in his opera house at Liberal, and will conduct a picture show.

The opera house at Tipton, has been leased by P. F. Ross to the M. and H. Amusement Company. The new company will open it as a picture house.

Samuel Shurman will reopen the Fourth street theatre at Moberly, in the very near future.

F. W. Hudson, who has managed the airdome on South Cherry street, in Nevada, for several years, has closed for the season.

The Star theatre, at Columbia, is to be remodeled and opened in the near future by T. C. Hall, who has theatres in Moberly and Excelsior Springs.

James A. McDermit has sold the theatre on North Ninth street in Carthage, to Ben B. and Porter Blackford, of Paris.

The Rex theatre is to be opened at 312 West Commercial street, in Springfield.

H. M. Piper, H. C. Wood, and H. G. Weaver, all of Hannibal, are planning to open a picture theatre in New London, which is only a few miles from Hannibal.

The Princess theatre, at Bethany, has been opened.

The Lyric theatre, at Liberty, has been remodeled and is now open.

H. S. Jewell has purchased the Jefferson theatre, at Springfield, from Jacob C. Schweitzer.

The Belldorf, at Jefferson City, is to be opened in the near future by V. L. Wagner.

R. P. King and W. A. Lindsey, of Leeton, have leased the show of Galen Mohler, and will open shortly.

P. C. Schroeder has taken the management of the new Electric theatre, at St. Joseph.

A new show is to be put in at Bethany by Ed. Terry and Perry Carnagey.

The Magnet theatre, at Vandalia, has been leased to H. S. Topps.

The New Grand theatre, at Nevada, has been opened for the season.

Mrs. Ada Webb has opened the Elite theatre, at Trenton.

Improvements that will cost about $4,000 are to be made in the Jefferson theatre, at Springfield. S. E. Wilhoit is the manager.

Misses Carrie and Elberta Sproul have left Mexico for Salisbury, where they will run the Lyric treatre, having purchased it from Mrs. A. Hammond.

A new cement building is being erected on Main street in Kahoka, for a moving picture theatre by E. A. Crandell.

Paul White has purchased the moving picture show at Bolivar from Willard Killingsworth.

McMullin and Estes have opened a picture theatre at Richmond.

A new theatre is to be opened at Deepwater, by F. S. Snyder.

Oppenstein Brothers, owners of the Globe theatre, in Kansas City, have secured Cyrus Jacobs as manager.

Welch and Embres, of Charlton county, have secured Harlan's Hall, in Salisbury, and will open a picture show.

Possession of the picture show at Laclede is now in the hands of H. E. Mabee, he having purchased it from S. P. Myers.

The People's theatre has been opened in Trenton.

Lewis Eagon is having the Eagon building, at Kahoka, put in first class shape for a picture show, and will open in the near future.

Horace Thomas, former manager of the Jefferson theatre, in Springfield, has accepted the management of the Strand theatre, in Omaha, Nebraska.

The Majestic theatre, at Kingston, has been opened for the season.

NEBRASKA

The Strand, the largest and best equipped motion picture theatre in Nebraska, will open September 14, at Eighteenth and Douglas streets, Omaha, with H. M. Thomas as manager. Big features will be shown and the prices will be 5, 10 and 20 cents. The picture machine will be upon the first floor, throwing the picture directly upon the screen, instead of from above and at a slant. A $7,500 pipe organ has been installed.

J. Stewart, in opening the New Empress, at Central City, seating capacity 450, opened one of the best small theatres in the state. Fred C. Terry, of Fremont, has taken over the Lyric theatre there and will operate it as an exclusive picture house.

A big theatre is being considered for Thirty-sixth and Leavenwoth, Omaha, with others at Twenty-fourth and Farnam, Twenty-fourth and Cuming, and in Dundee, a suburb to Omaha.

Eugene Upstill is manager of a new theatre at Long Pine, seating 600, which will open October 1.

Nelson & Hansen have bought out the Jewel, at Beatrice.

W. L. Bennett has sold the Jewel theatre, at Beatrice, to I. C. Hansen, of Los Angeles, California, and A. G. Nelson, of Beatrice. Bennett was proprietor of the house three years.

Charles Lucas, of Genoa, has taken over the "Dime" theatre and named it the Grand.

Ted Fisher, of Grand Island, has taken over the Empress from F. D. Green, former manager. He has remodeled the theatre, redecorated it and is showing straight pictures to large houses.

NEW JERSEY

The opening of six big motion picture theatres in the immediate vicinity of Newark during the first week in September, is viewed by exhibitors and exchange men as indicative of unusually promising conditions for the winter season. The six new houses have an aggregate seating capacity of about 12,000, and represent expenditures totaling more than $125,000.

With the opening of the United States Playhouse and the United States Strand theatre, in Passaic, Labor Day, the circuit of the United States Theatres Company, of which Frank G. Hall is president, was increased to seven houses. The playhouse will be devoted to feature photo dramas and vaudeville, and the Strand, which is a new house, will run films exclusively.

The Paterson Opera House, Paterson, which was partially destroyed by fire two years ago, is to be a motion picture theatre seating 1,650. The new building will be of the most modern fireproof construction, and is expected to cost about $50,000. Adams Brothers, proprietors of the Paterson Show, have leased the new theatre.

W. F. Lesser, owner and manager of the Cranford theatre, has leased the playhouse for a term of ten years to J. Capcutt, of Cranford. Mr. Capcutt assumed charge of the theatre recently.

The increased interest of the public in motion pictures was demonstrated a few days ago when the residents of Linden, a borough of Elizabeth, signed a petition urging exhibitors to open a playhouse in that section. The appeal of the residents for another motion picture house was not long unanswered. Lewis Amolsk, of New York City, is Linden's new exhibitor, and has already succeeded in establishing himself in the good graces of the local public.

Proctor's Broad street playhouse, in Elizabeth, opened its doors Labor Day after being closed for two months in order to make necessary repairs and improvements.

OKLAHOMA

Herbert Cozy and F. Poors have sold the Majestic theatre, at Devol, to C. A. Toby.

The Electric theatre, at Claremore, has been leased by Miss Hazel Purcell to H. H. Humphrey.

The Lyric theatre, at Guthrie, is being enlarged.

The Fortner picture playhouse, at El Reno, is being put in shape for an early opening.

Ramsey and Hayter have opened the Imp theatre, at Hominy.

The Erie theatre has been opened at Cement, by B. F. Libert.

R. E. Peacock has leased the McCarter building, at Pond Creek, and will open it as a picture theatre.

J. W. Graves is now manager of the Broadway opera house, in Elk City.

The Poland building, in Ardmore, is being remodeled and will be opened as a picture theatre by Lowenstein Brothers.

The new picture theatre at Durant has been opened.

J. I. Ransom is making extensive improvements in the Columbia theatre, at Anadarko.

U. L. Wade has purchased the Sledge building, on West Main street, in Duncan, and will remodel and open it as a picture house.

The Gleuhn opera house, in Jefferson, has been destroyed by fire. Plans are under way for the erection of a new building.

J. D. Ramsey is remodeling the theatre at Sulphur and will open in the near future.

Charlie Mahone, of Cordell, has purchased the building that he has been renting from G. W. Ames, and will build an addition so as to enlarge the seating capacity of his theatre.

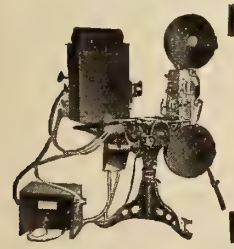
Clint Smith has resigned the management of the Grand Theatre, at Vinita, and is planning a show of his own. He is succeeded by A. Kling.

The Crescent theatre, at Perry, has opened, under the management of Ivan L. Kennedy.

F. W. Watterson, of Purcell, is to open a picture show in Maud, in the Thorn building, some time within the next month.

J. G. Street, manager of the Oklahoma Amusement Co., has taken out a $75,000 permit to build a new theatre in Oklahoma City, which will show the best moving pictures obtainable and high class vaudeville. The new building is located at 21 North Robinson street.

It is expected to have the building completed and ready for opening by January 1, 1916.



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Music and the Picture

Edited by Ernst Luz

EDITOR'S NOTE.—*This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays.* MOTION PICTURE NEWS *will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and Picture Department.*

PICTURE MAKING AND PICTURE MUSIC

WHILE there has been a great improvement in picture making and we do not suffer as years ago with pictures having from fifty to ninety interchanging scenes to every one thousand feet of film, yet there are many that lack concentration of thought development and tension relief.

I have never been able to fathom the idea of introducing new or foreign matter into a picture during the development of the important picture thought or moral, other than to give the subject length. Pictures that try to tell two or more stories at one time are always severely criticized.

In composition, whether it be music or literature, an abrupt interruption of thought or theme is considered an unpardonable fault. It is difficult for a player to give a picture a proper musical setting when the picture does not give him an opportunity for inspiration or concentration of thought.

The audience never enjoys a picture which requires that they should suffer temperamental changes every thirty seconds, not to mention the fact that it is far from entertaining to hear a continual interchanging of unfinished musical themes. In theatres where the audiences appreciate music equally with the pictures, an impossible task is often placed upon the musician. The musician is placed in the position of either killing the picture or the music.

If he is a thorough musician he will save the music to the detriment of the picture, unless instructed otherwise. Ninety per cent. of the inharmonic musical requirements in picture playing can be avoided in picture making or assembling. It is not only that many of the multiple reel features are mercilessly padded, but when the padding is accomplished by adding irrelevantly new or foreign matter, which is not even in temperamental harmony with the picture thought or theme, it constitutes little less than a crime.

Concentration Necessary for Finished Work

The art of picture making, as any other art, must show concentration to be appreciated as a finished and advanced work. To illustrate how music can go from the sublime to the ridiculous, without any possible way of avoiding it, I will cite a few of the thousand uncalled for instances that come to my notice.

In a well known picture after one and one-half reels of character and story development we are told that there is going to be a fancy dress reception in the home of a supposed millionaire. Some reception it is and every one is having a good time dancing.

The reason or only excuse for the picture occurs at this reception. It is impossible to conceive a better setting or line of action to lead up to the big scene, which is the death of the supposed millionaire and father of the girl giving the reception. Let us see how this director works out his big scene.

Everything is gay for some footage, the death occurs and is discovered by the daughter, whose life is entirely changed by this circumstance. Does the director immediately try to concentrate thought on this important death? Oh, no, he knows that he has got a fine set and he is going to get the limit of footage out of it. On this death scene he flashes it unnecessarily time and again. Now you tell me what is the music to play, a turkey trot or a plaintive number? The dancing action is only necessary to make the death scene stand out more prominently. After this purpose is accomplished, why kill it?

Another common occurrence in pictures is to interchange from a sickroom or death scene to a chase for a doctor. It has been said that the flashing of these scenes is necessary to keep the drift of the picture story from being lost. This is not true.

If the picture story is properly developed and the death scene is of any importance, no travel action mentioned can be so long that the audience would forget why this character is hurrying for a doctor. In such incidences, as in many others, the audience is not considered.

Audience Should Not Have Attention Divided

While the audience may be interested in the death or sickness of a character, when the action is shifted, they are just as much interested in knowing the reason for the shift and when you ask them to be interested in two thoughts at one time you are hoping for that which will not be. Concentration of thought is the success of every good picture and you cannot hope for concentration of thought when you deliberately destroy it.

What has this got to do with music? I'll tell you. I have been trying to find a way for six years to play five seconds' death scene, then twenty seconds' chase, then twenty seconds' death scene and five seconds' chase and I would like to have some one tell me how to do it without making good music positively impossible.

Picture making and picture music are brothers in a way, for the same misconceptions that make a picture impossible as picture theatre entertainment, make the musical entertainment just as impossible.

I am sure if there were some thought given to the musical possibilities of a picture when making it, we would not only improve picture theatre entertainment, but there would be a production of uniformly better pictures.

It may be true that a picture cannot be made to fit one or another musical composition, but there is no reason why each and every thought or climax cannot be worked out independently without a series of irrelevant and unnecessary cut-ins and close-ups, thereby retarding picture action, and making musical climaxes more difficult to accomplish.

No audience appreciates a picture wherein the situations are manufactured by new introductions, but demand that all situations be a natural consequence in the unfolding of the picture story. To have a good musical program each number must have some temperamental relation to the preceding or succeeding one.

In music a pathetic appeal is more impressively obtained when the preceding number is light or of lively tempo. Contrast is again the reason. Concentration and contrast are the making of a good picture, while good music is impossible without these two factors.

BARTOLA INSTRUMENTS IN DEMAND

CHRIS JACKSON, of Bloomington, Illinois, has just purchased a Bartola Grand for installation in his Scenic theatre in that city.

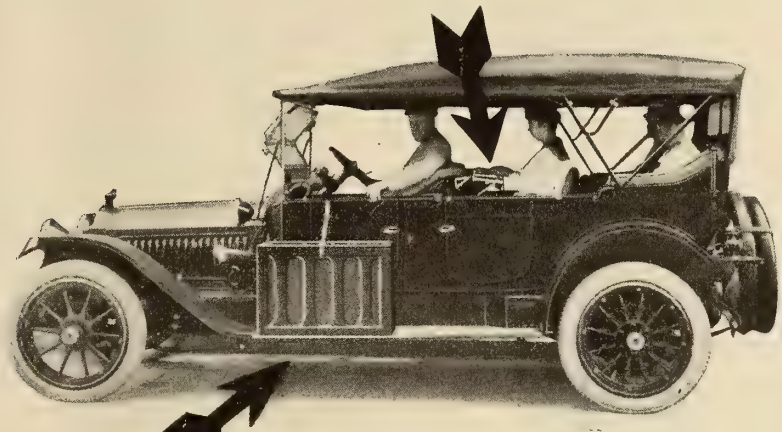
The Wonderland Theatre Company, of Cleveland, Ohio, has purchased a Bartola Junior.

C. J. Sherman, of Sullivan, Indiana, was in Chicago last week purchasing equipment for his new six-hundred seat theatre, which will open the latter part of November.

Mr. Sherman is a well-known business man of Sullivan, Indiana, and recently decided to go into the motion picture business. He is erecting a strictly modern theatre which will cater to the better class of people, with the best films procurable.

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Music Plot for "Via Wireless"

Compiled and Adapted by ERNST LUZ.

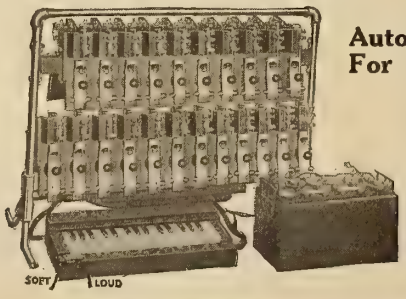
THIS plot is adapted so as to make it possible for the pianist, organist or orchestra leader to make some prior preparation for playing the picture. The numbers suggested do not need be used, similar numbers, or numbers suggested by the "notes" affixed will do as well. It is our intention that no unnecessary expense be added for the exhibitor or musician.

	Description of Music.	*Numbers Suggested.*	*Cues to Stop Numbers.*
1.	March (U. S. Mil.)	"Daughters of American Revolution" (J. Remick)	End of steel mill scene.
2.	Desc. (S-Hy.) XXXX	'Dream of Spring" (W. Jacobs)	"It breaks my heart."
3.	Inter (Light) XXXX	"Lovey Dovey" (W. Jacobs)	"Lieut. Sommers."
4.	Sh. Intro and Waltz	"Columbine" (Ricordi & Co.)	Connects 1 and 2.
		PART 2.	
			Once. Concert.
5.	Desc. (Light Leg.)	"Euchantress" (Ricordi & Co.)	"The Ranstrom gun is tested."
6.	Inter-March	"Neutrality" (Chas. K. Harris)	Scene of wireless room on ship.
7.	Waltz	"My Clarabelle" (Ricordi & Co.)	"At work on Sommers' gun."
8.	Inter (Light)	"Babette" (Cundy & Co.)	"Sorry our lessons must end."
9.	Desc. (Rom.)	"Spring Dreams" (Leo Feist)	Connects 2 and 3.
		PART 3.	
			After "That night. Pinckney schemes."
10.	Agitato (Light)	A. B. C. Set No. 4—A1	After Inventor interferes in fight.
11.	Desc. (S-Hy.)	"Amaranthus" (Leo Feist)	Rich girl puts on coat to leave house.
12.	Inter	"Mona" (M. Witmark)	"Oh! No you won't."
13.	Hurry-Galop XXXX	"Lake Hurry" (Carl Fischer)	Lieut. Sommers in mill.
14.	Desc. (S-Hy Rom.)	'After Glow" (W. Jacobs)	"Later. To please her father."
15.	Sh. and Intro and Waltz	"Millicent" (Ricordi & Co.)	Connects 3 and 4.
		PART 4.	
			"The testing of the Sommers' gun."
16.	Agitato	A. B. C. Dram. Set No. 4—A1	Gun explodes.
17.	Desc. (Hy)	"L'Ermite" (W. Jacobs)	Detective in office with stenographer.
18.	Waltz	"Cherie" (Ricordi & Co.)	Girl at piano in yacht cabin.
19.	Piano Imitation		
20.	Hy. Dr. Desc	A. B. C. Dram. Set No. 2—A1	Yacht hits mine.
21.	Agitato-Hurry XXXX	A. B. C. Dram. Set No. 2—B2	"Last boat. All off."
22.	Galop (Light Hurried)	"Ringmaster" (W. Jacobs)	Frances rescued by Sommers.
23.	Desc. (S-Hy. Rom.)	"Un Peu D'Amour" (Chappell & Co.)	Connects 4 and 5.
		PART 5.	
			Frances off from Sommers. Battleship deck scene.
24.	Hy.-Misterioso	A. B. C. Dram. Set No. 1—A1	Lieut. Sommers thrown from battleship deck.
25.	Desc. (S-Hy.)	"Dreamy Dells" (W. Jacobs)	Marsh (inventor) called in for investigation.
26.	Desc. (Hy.)	"Sleepy Hollow" (W. Jacobs)	"$15,000. He only paid me $1,200."
27.	Agitato	A. B. C. Dram. Set No. 3—A1	Pinckney arrested.
28.	Short Hy. And	A. B. C. Dram. Set No. 3—B2	Marsh sets plans afire.
29.	Galop (Light-Fast)	"Saddleback" (W. Jacobs)	Auto falls over cliff.
30.	Dr. Andte	Same as 28	One scene.
31.	Bridal Chorus	"Lohengrin"	To end.

NOTES.—During Nos. 1 and 8 imitations of burning steel in mill are good. Nos. 6 and 16 cannon explosions are called for. From No. 12 and later automobile effects are good. No. 17 a telephone bell is called for. At the close of Nos. 20 and 29 crashes are good at mine explosion and auto accident.

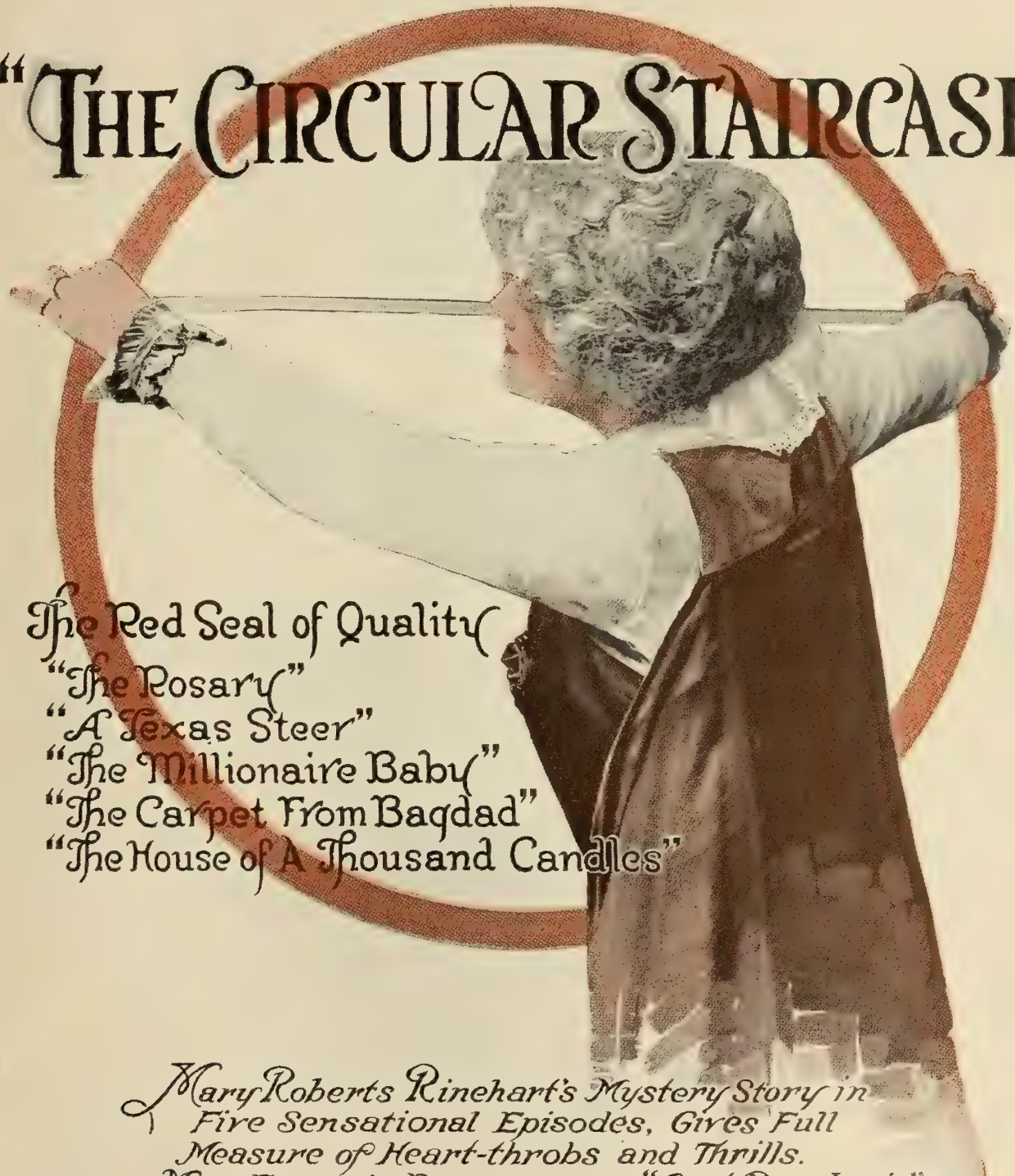
MUSIC NOTES.—No. 1 should be a march of U. S. national airs. Nos. 2, 9, 11, 14, 17, 23, 25 and 26 are all slow, serious numbers. Those marked (Rom) should be sweet and melodious as they portray love scenes. Those marked (S-Hy) are major key numbers. Those marked (Hy) should be slow and legato with minor keys predominant. Nos. 3, 6, 8, 12 are 2/4 intermezzos. No. 5 can be a legato caprice. Nos. 4, 7, 15, 18, 22, 29 are self-explanatory. No. 13 can be either a long hurry or a galop. Nos. 10, 13, 16, 20, 21, 24, 27, 28, 30 are short melodramatic numbers. A. B. C. dramatic music, published by Photo Play Music Company, 1520 Broadway, New York City, is appropriate. XXXX means that the number plays are very long. Organ can be appropriately used for Nos. 2, 9, 11, 14, 17, 23, 25, 26 or 31.

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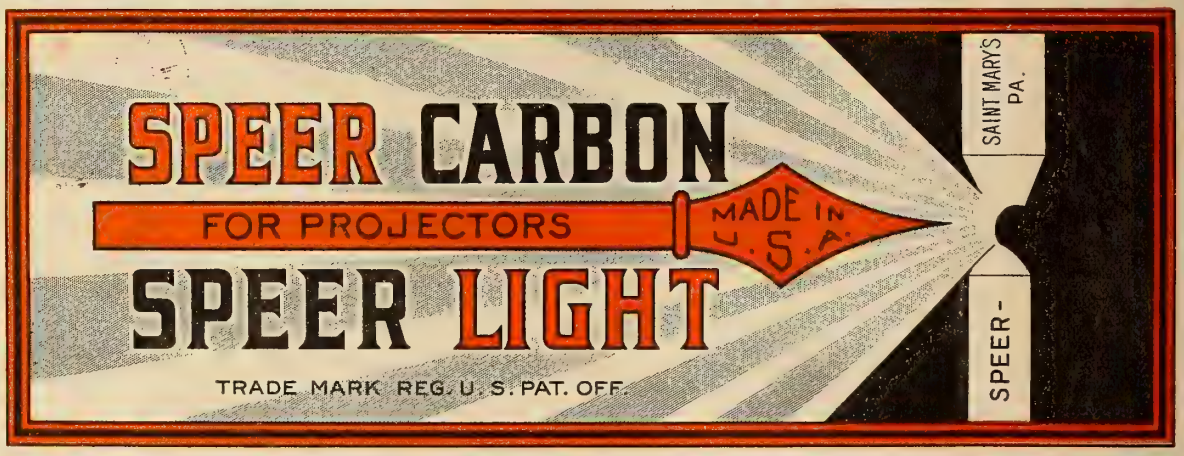
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VOLUME XII NUMBER 13 PRICE 10 CTS



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Lucien De Norville . . . . . Victor Lewis	Locations by Harry C. Myers and Frank G. Beresford.
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Lieutenant Du Fresne . . . . . Harry C. Myers	Settings by Mr. Myers.
Marie Greville, Roger's wife . . . Evelyn Dubois	Costumes by Jean Ceillie.
Mons. Greville, her father . . . . Franklin Paul	Extraordinary Props by Mr. Beresford.
Jeanne, Roger's daughter . . . Katherine Mendel	Music arranged by M. Winkler.
M. Gerber . . . . . Louis Leon Hall	Photography by Ed. Wynard.
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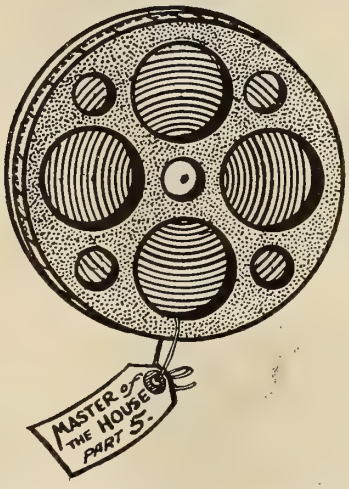


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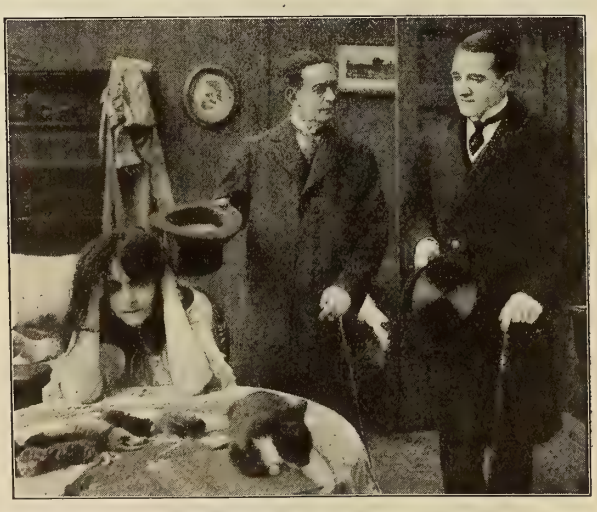
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Have been filmed for PATHÉ by the Whartons, with Max Figman as "Blackie Daw"; Lolita Robertson as "Violet Warden"; and Burr McIntosh as "Wallingford"— A cast truly worthy of the stories!

The stories are by George Randolph Chester, the scenarios by Charles W. Goddard, and they are adapted by Geo. W. Seitz.

BOOK THIS EXTRAORDINARILY ATTRACTIVE SERIES NOW!

Released October Fourth

The PATHÉ

EXECUTIVE
25 WEST 45th ST.

THE WALLINGFORD SMOPOLITAN MAGAZINE?

have read them and Pathé has, at great
bring them to life on the screen

J. RUFUS WALLINGFORD



All who have read these great stories will want to see the pictures and—the stories will be published simultaneously by the Hearst and other big newspapers all over the country.

EXCHANGE inc.

OFFICES
NEW YORK


The Weather-man says
Every day is a sunny day for the exhibitor who shows
NEAL OF THE NAVY
PRODUCED BY BALBOA
Complete in 14 chapters of two reels each
Featuring
LILLIAN LORRAINE & Wm. COURTLEIGH jr.
The PATHÉ EXCHANGE inc.
EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

KRITERION PROGRAM

BY SPECIAL ARRANGEMENT
WILL RELEASE

Miss Norma TALMADGE

THE INTERNATIONAL DARLING

IN

Double Reel Features



WHAT THE CRITICS SAY OF

MISS NORMA TALMADGE'S WORK In THE BATTLE CRY OF PEACE

"Norma Talmadge, as Virginia, does the most intense acting of the ENTIRE Play"—Sept. 10, Evening Mail, New York.

SOME KRITERION STARS

NORMA TALMADGE	HARRY FISHER
HAZEL BUCKHAM	SAMMY BURNS
RENA ROGERS	PRISCILLA DEAN
CONSTANCE TALMADGE	DOT FARLEY

CARTOONS AND ILLUSTRATED INTERVIEWS BY THE MOST FAMOUS ARTIST-ENTERTAINER ON THE BOARDS

"NAPOLEON" & "LITTLE HIP"—Chimp and elephant comedians
"SALLY" & "NAPOLEON"—The only chimpanzees in pictures

IMPORTANT FOR EXCHANGES

COMPARE our line-up, whether stars, NEW policies, financial stability, with ANY program. Your decision will favor KRITERION.

Little territory remains open, yours may still be available by quick action on your part. We are prepared to show what we've got.

Exchanges and producers must be in a position to stand on their own. We assist by providing high-quality pictures, which public and exhibitors demand.

We buy and pay for our material. We do not accept a negative of ANY manufacturer that does not pass our screen examination. That means producers must make best pictures in market. Exchanges are assured of always receiving most interesting subjects and no expense spared to attain that end.

KRITERION SALES CORPORATION

"Decidedly" KP "Distinctive"

1600 BROADWAY
NEW YORK

"Decidedly" KP "Distinctive"

How can an advertiser continue advertising? By giving YOU value.

LUBIN

A NEW "TILLIE" PHOTOPLAY IN 6 ACTS

TILLIE'S TOMATO SURPRISE





RELEASED SEPTEMBER 27 THROUGH THE V-L-S-E



BIG FOUR FEATURE PLAY V L S E

RIPROARINGLY RIOTOUS!
FANCIFULLY FARCICAL!
HILARIOUSLY HAPPY!

TWO HOURS OF HOWLS YELLS, SCREAMS, GUFFAWS, LAUGHS, CHUCKLES AND ROARS

LUBIN

THE GREATEST SCREEN COMEDY EVER FILMED

WRITTEN BY ACTON DAVIES
PRODUCED BY HOWELL HANSEL
WITH

MARIE DRESSLER

THE MOON, SUN AND STAR IN THE FIRMAMENT OF COMEDIENNES AS THE PRINCIPAL FUNMAKER

AIDED AND ABETTED BY

TOM McNAUGHTON, CO-STAR IN "THE SPRING MAID" AND "SUZIE" ~ COLIN CAMPBELL, THE SCOTCH COMEDIAN ~ SARAH McVICKAR ~ ELEANOR FAIRBANKS AND JAMES THE FAMOUS LUBIN MONKEY ~ ~ ~



LUBIN



This is
D·L·DON
the new
LUBIN COMEDIAN
who makes his Lubin Debut in
"LOVE AND SWORDS"
Staged by EDWARD McKIM
RELEASED OCTOBER 5

"THINK MOTHERS"
ONE ACT DRAMA
WITH
MARY CHARLESON,
THURSTON HALL & JACK STANDING
RELEASED
MONDAY 4 OCTOBER

"JIM WEST: GAMBLER"
THREE ACT DRAMA
WITH
L.C. SHUMWAY & HELEN EDDY
RELEASED
WEDNESDAY 6 OCTOBER

THE SON
ONE ACT DRAMA
WITH
OCTAVIA HANDWORTH
AND
JACK STANDING
RELEASED
FRIDAY
OCTOBER
8

"THE TELEGRAPHER'S PERIL"
2 ACT DRAMA
WITH
ORMI HAWLEY
AND
EARLE METCALFE
RELEASED
THURSDAY
OCTOBER
7

"THINK OF THE MONEY"
ONE ACT COMEDY
FEATURING
BILLIE REEVES
SUPPORTED BY
MAE HOTELY
RELEASED
SATURDAY
OCTOBER
9

GENERAL FILM
LUBIN
RELEASES



Sigmund Lubin

Wait for Marguerite

—and she's well worth waiting for, is filmdom's daintiest star

Marguerite Courtot

who is coming to you in a series of single reel dramas, each complete in itself, entitled

The Ventures *of* Marguerite

Released in Regular Service, every Friday, commencing

October 22d

—here's an advertising innovation

One, Three and Six-sheet, 4-color Lithographs for each of these Single-reel Productions



TRADE KALEM MARK

KALEM COMPANY

235-39 West 23rd St., New York, N.Y.

MRS. FISKE

IN

The Edison
Masterpiece

VANITY FAIR

SEVEN PARTS

For release through the
Kleine-Edison Feature Service
October 6th

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.

Her "Becky" ranks with Edwin Forest's "Lear"; Joseph Jefferson's "Rip Van Winkle," and Richard Mansfield's "Cyrano de Bergerac."

"Vanity Fair" is a film drama of the better kind. Mrs. Fiske's name is a box-office magnet of unquestioned potency. Together they constitute a film classic.

GEORGE KLEINE

General Offices

11 E. 14th Street, New York

NEW YORK
226 W. 42nd St.

DALLAS
238 Saner Bldg.

KANSAS CITY
209 Ozark Bldg.

MINNEAPOLIS
708 First Ave., N.

SEATTLE
204 Orpheum Theatre Bldg.

CHICAGO
166 N. State St.

DENVER
405 Railroad Bldg.

NEW ORLEANS
103 Nola Bldg.

PHILADELPHIA
1309 Vine St.

SAN FRANCISCO
234 Eddy Street

ATLANTA
71 Walton St.

BOSTON
14 Piedmont St.

LOS ANGELES
514 W. 8th St.

PITTSBURGH
123 Fourth Ave.

TORONTO
96 Bay Street

Our advertisers tell us when we give YOU the best magazine.



Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.



Thomas A Edison

PRESENTS

The remarkable girl actress

Leonie Flugrath, and Herbert Prior



In a 3-Act Feature of Heart Interest

"THE UNWILLING THIEF"

By Mary Imlay Taylor, Noted Author

THERE are little girls and little girls in motion pictures, but there are mighty few—if any—who have had the dramatic career of the little girl who stars in this feature—Leonie Flugrath.

Unlike the many, too, little Miss Flugrath has both beauty and a charming personality which wins all picture patrons. But linked with this, and binding them all into genuine dramatic excellence, is that this "school girl" actress is filled to the brim, so to speak, with theatrical experience.

Shortly from a country-wide tour in the title role of one of Broadway's greatest successes, this little lady makes much of her appearance in this sympathetic feature where she suggests the lily in a swamp of crime.

Stolen in babyhood, still possessing instinctively the refinement of her parents, she is brutally forced in a life of crime—to thievery. The film is fast with action of thrills, and is compellingly sympathetic.

Herbert Prior, as the father, gives the convincing support always to be expected from him. Direction, Langdon West. Friday, October 8th.

"Black Eyes," by Lee Arthur, dramatist, is full of laughs of genuine heartiness—the escapades of man and wife. Featuring Ray McKee and Jean Dumar. 1000 feet. Direction, Will Louis. Wednesday, October 6th.

"The Manufacture of Coin" satisfies the natural curiosity how our every-day coins are made in Uncle Sam's wonderful workshop. By permission of the U. S. Treasury Department. Saturday, October 9th.

TRADE MARK
Thomas A Edison
INCORPORATED
ORANGE N. J.

General Film Company's
Regular Service

HURRY!

Go to the nearest General Film Exchange and look over this lot of releases. It's the best program on the market.

"The Butterfly's Lesson"
Drama.....MONDAY, SEPT. 27

A social butterfly is taught a severe lesson against flirting. After a thrilling rescue she promises never again to flirt and marries her rescuer. CAROLYN BIRCH, LOUISE BEAUDET, LEO DELANEY and HARRY NORTHRUP are the cast.

"Through Troubled Waters"
Three-Part Drama. Broadway Star Feature.
TUESDAY, SEPT. 28

A famous playwright and his bride, from whom he had separated, are cast away upon a deserted island. A complete readjustment of conditions takes place. Love is reawakened and happiness follows. An all-star cast.

"Rags and The Girl"
Comedy-Drama .....WEDNESDAY, SEPT. 29

Through an accident, a wealthy broker is reduced to the appearance of a beggar. He saves a modern Cinderella from a beating and falls in love with her. He has to fight for her, but all ends joyfully in their wedding. MAURICE COSTELLO, supported by an all-star cast.

"The Plague Spot"
Drama .....THURSDAY, SEPT. 30

A crook steals the child of a wealthy miser and holds it for ransom. Through the cleverness and daring of Dr. Farley, the rascal is outwitted, reduced to groveling fear and arrested. DONALD HALL, HARRY NORTHRUP and BILLY BILLINGS.

"The Fox-Trot Finesse"
Comedy .....FRIDAY, OCT. 1

Mrs. Crosby drags her tired husband out to tango, but he foils her by pretending a lame foot. She finds it out and threatens to invite mother-in-law for a visit, so he chooses the lesser of the two evils. Featuring MR. AND MRS. SIDNEY DREW.

"A Queen for An Hour"
Two-Part Comedy .....SATURDAY, OCT. 2

Through remarkable resemblance of two girls, one a wealthy heiress, the other a daughter of a laundress, much fun, confusion and happiness ensue. EDITH STOREY as the Queen.

Six a Week, Including a Three-Part Broadway Star Feature

THE REWARD—Drama .....MONDAY, OCT. 4
BARRIERS OF PREJUDICE—Two-Part Drama .....TUESDAY, OCT. 5
FITS AND CHILLS—Comedy .....WEDNESDAY, OCT. 6
OLD GOOD FOR NOTHIN'—Comedy-Drama .....THURSDAY, OCT. 7
MISS STICKY-MOUFIE-KISS—Comedy .....FRIDAY, OCT. 8
YOUTH—Three-Part Drama. Broadway Star Feature.....SATURDAY, OCT. 9

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS.

THE VITAGRAPH COMPANY OF AMERICA
EXECUTIVE OFFICES
EAST 15TH ST. & LOCUST AVE., BROOKLYN, N. Y.
NEW YORK CHICAGO LONDON PARIS

THE GODDESS

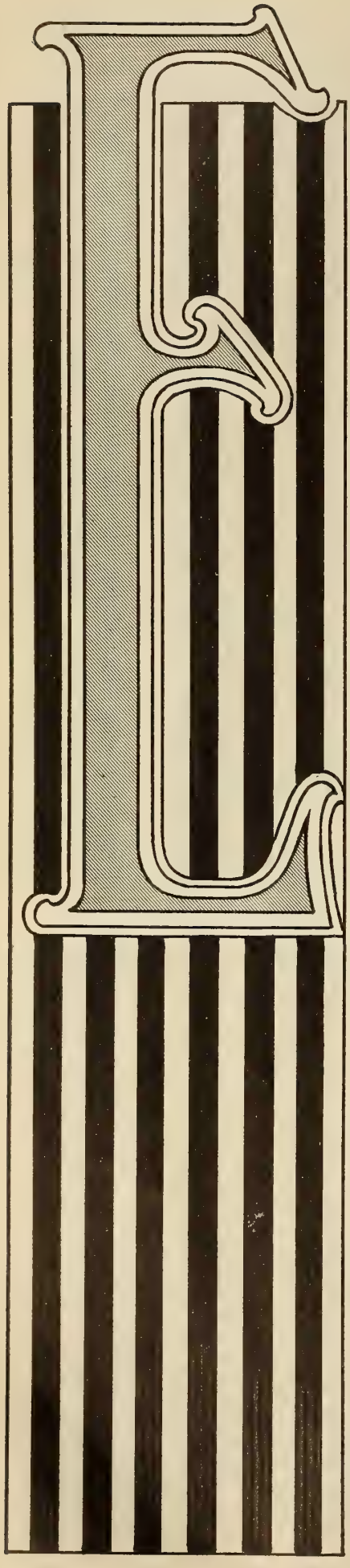
THE YANKEE HABIT
OF TAKING A CHANCE
IS OFTEN FATAL TO SUCCESS.
MOST EXHIBITORS
TAKE A CHANCE
WHEN THEY SELECT
A SERIAL.

INVESTIGATE
THE AUTHOR,
THE PLOT,
THE CAST,
THE STAR
AND THE REPUTATION OF THE MANUFACTURER
BEFORE YOU BOOK ONE.

THE GODDESS

A CONTINUED PHOTOPLAY IN CHAPTERS,
IS BETTER THAN
ANY SERIAL
BECAUSE
THE AUTHOR,
THE PLOT,
THE CAST,
THE STARS
AND THE REPUTATION OF THE MANUFACTURER
ARE ALL THAT CAN BE DESIRED.

THE VITAGRAPH COMPANY OF AMERICA
EXECUTIVE OFFICES
EAST 15TH ST. & LOCUST AVE., BROOKLYN, N.Y.
NEW YORK CHICAGO LONDON PARIS



EACH TIME A FEATURE, KNOWN AS BROADWAY STAR, IS SHOWN, YOUR PATRONS FROM BOTH NEAR AND FAR, WILL GATHER AT YOUR PLACE UPON THAT NIGHT, TO SEE THOSE OF THE "VITA" AS THEY ARE.

THE CAST, THE ACTION AND THE PLOTS AS WELL OF THE OCTOBER PLAYS, WE HAVE TO SELL, ARE IN A CLASS THAT OTHERS STRIVE TO MEET, A CLASS SUCH AS WILL BRING A CLIENTELE.

Vitagraphically yours,

BROADWAY STAR FEATURES.

"YOUTH" — MME. VALKYRIEN AND ANTONIO MORENO

"LILLIAN'S HUSBANDS" — LILLIAN WALKER AND DONALD HALL

"ANSELO LEE" — NAOMI CHILDERS AND ANTONIO MORENO

"TO CHERISH AND PROTECT" — HARRY MOREY

Napoleon, pointing to the setting sun, said:
"What would I not give
To be this day possessed
Of the power of Joshua
And enabled to retard
Thy march for two hours."

BIG FOUR V L S E FEATURE PLAY

Napoleon
Realized the value of time

The exhibitor who realizes
The value of time
Will go immediately
To his V. L. S. E. exchange
And book

"PLAYING DEAD" (Mr. and Mrs. Sidney Drew)
"THE DUST OF EGYPT" (Edith Storey and Antonio Moreno)
And "THE MAN WHO COULDN'T BEAT GOD" (Maurice Costello)

BLUE RIBBON FEATURES V

In this way
He will realize
The value of time
And not be too late.

THE VITAGRAPH COMPANY OF AMERICA
EAST 15TH ST & LOCUST AVE., BROOKLYN, N.Y.
NEW YORK CHICAGO LONDON PARIS

GIVE HIM HIS PASSPORTS

THE EXCHANGE MANAGER
WHO DELIBERATELY MISREPRESENTS
THE DRAWING POWER OF HIS PRODUCT
IS NOT ONLY DOING YOU
AN INJUSTICE
BUT THE INDUSTRY AS WELL.

VITAGRAPH

ON THE OTHER HAND,
IF YOU RECIEVE
HONEST,
COURTEOUS,
CONSCIENTIOUS TREATMENT
FROM THE EXCHANGE,
THAT EXCHANGE IS WORTHY
OF YOUR SUPPORT.

LUBIN

VITAGRAPH
LUBIN
SELIG
ESSANAY
EXCHANGE MANAGERS
ARE EXPONENTS OF
CONSCIENTIOUS,
COURTEOUS,
HONEST TREATMENT.

SELIG

ESSANAY

TRY THEM.

V.L.S.E. INC.
1600 BROADWAY

Paramount

Is the service you will eventually use.
Nothing in photoplays equals the productions of

Famous Players Film Co.
Jesse L. Lasky Feature Play Co.
Oliver Morosco Photoplay Co.
and
Pallas, Inc.

whose pictures are released exclusively on

Paramount Program

Besides these superior films, the

Paramount National Advertising

is telling thirty millions of people each month what kind of pictures Paramount releases. These readers are coming to Paramount theatres in constantly increasing numbers.

Paramount is the only company that is building a permanent clientele for its exhibitors—

First—By affording the exhibitor service protection by reason of his exclusive contract; and

Second—By a systematic national advertising campaign.

Let us help you. Write our exchange **today** about service.

Paramount Pictures Corporation
ONE HUNDRED and TEN WEST FORTIETH STREET
NEW YORK, N.Y.

William Fox publishes a two-page ad every week in The Motion Picture News. Therefore this insertion. A year ago our ads appeared in big type. This year our film productions do not require a big type announcement to the trade.

Bigger photoplays coming! More class
than ever before! Modern society dramas
that mean box office success. The slogan
of William Fox: "Make every picture better
than the last one." Next release is
Theda Bara in "Sin" staged by Herbert Brenon.

Film Business on a Business Basis

ASSOCIATED *announces:—*

A great national publicity campaign involving the expenditure of thousands of dollars. Contrary to the established custom in motion picture advertising, we are going to send the public to you, Mr. Exhibitor, anxious for demanding Associated Service.

We are not going to put the brunt of the plan up to you. We are not going to make you create the demand, but you can help create the demand if you will, and only get the benefit out of this big advertising campaign being placed through one of the best advertising agencies in the country.

Associated Service is going to mean the biggest program in the field.

Watch Us Grow

ASSOCIATED FILM SALES CORPORATION

ARTHUR BARD, General Manager

110 West 40th Street **New York City**

Film Business on a Business Basis

What Does This Trade-Mark Mean to You—Mr. Exhibitor?

Roster of Exchanges

New York City—Variety Films Corporation, 126-132 West 46th St.
Washington, D. C.—Electric Theatre Supply Co.
Atlanta, Ga.—C. E. Buchanan, 65 Walton St.
Philadelphia, Pa.—Electric Theatre Supply Co., 13th and Vine Sts.
San Francisco, Cal.—Kulla & Cohen.
Salt Lake City, Utah—Exhibitors Film Exchange, Judge Bldg.
Los Angeles, Cal.—Kulla & Cohen.
Toledo, Ohio—Detroit- Kriterion Film Service, Inc., 428 Huron St.
Chicago, Ill.—Union Film Company, 164-166 W. Washington St.
Buffalo, N. Y.—Variety Films Corporation.
Detroit, Mich.—Detroit-Kriterion Film Service, 183 Jefferson Ave.
Boston, Mass.—Exchange to be announced next week.
Baltimore, Md.—Electric Theatre Supply Co.
Seattle, Wash.—Kulla & Cohen.
Pittsburg, Pa.—H. B. Miller, 1014 Empire Bldg.
Cleveland, Ohio—Exchange to be announced next week.
Columbus, Ohio—Asso. Film Co., 212 N. High St.

It means—the re-establishing and rebuilding of the entire motion picture structure, placing the exhibitor foremost in every activity.

An association of independent producers co-operating their business problems and reducing overhead to a minimum—lowering prices of film and bettering quality of film.

An organization owning no exchange offices; elimination of salaries, rents, and other organization expenses of middlemen.

A twelve reel program which makes the right foundation for an exhibitor's stock, eliminating the necessity of shelving regular pictures for any other good picture desired.

One Hundred and Twenty Thousand feet of film always in reserve.

Every picture passed by jury of Associated Manufacturers and by independent exchange owners.

Watch Us Grow

Releases Oct. 4, 1915

Brands	Name
Alhambra	Piercing the Veil 2 reel Drama
Santa Barbara	Good Out of Evil 2 reel Drama
Ramona	Love's Probation 2 reel Drama
Navajo	The Wolf's Den 2 reel Drama
Federal	Woman's Past 1 Reel Drama
Empire	Getting the Goods on Father 1 Reel Comedy
Banner	An Innocent Kidnapper 1 Reel Comedy
Deer	Song of the Sea 1 Reel Drama

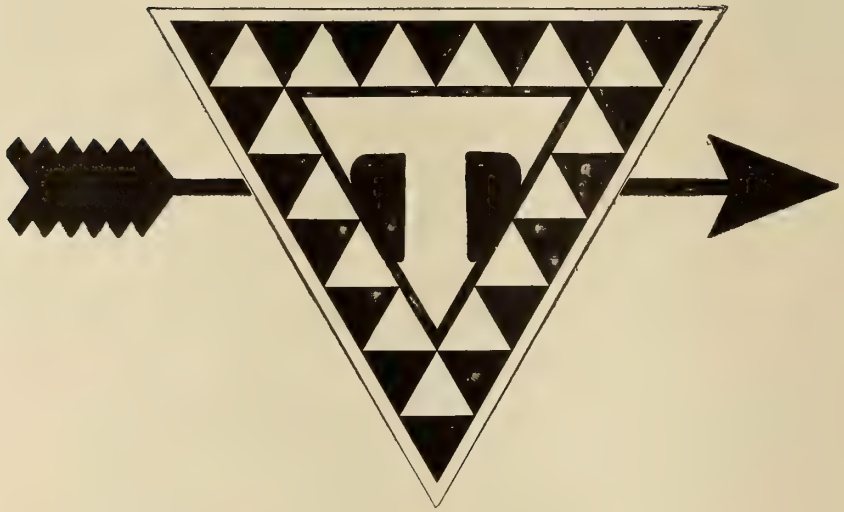
Special Note: "HER ATONEMENT" with LILLIAN WIGGINS, the great five part feature releases on the regular program of Associated or on state right basis. Inquiries are in order.

ASSOCIATED FILM SALES CORPORATION

ARTHUR BARD, General Manager

110 West 40th Street **New York City**

A Revelation!



The Triangle "Bullseye"

BY this time you have heard of the bang with which the initial Triangle Plays went over at the Knickerbocker Theatre last Thursday.

Shortly you will hear other similar concussions in the vicinity of Philadelphia, Chicago and Boston.

A year from now you will look back and date the most important development of photoplay presentment from these Triangle Model Theatre openings.

Griffith — Ince — Sennett have sub-consciously been building up the Triangle organization for years. It remained for the Triangle Film Corporation to give them the opportunity to go their limit.

Now it is done. The greatest directors, the greatest stars, the best photographers, have been brought together to produce the best plays!

It is simply a question of values everywhere.

You know now what "TRIANGLE" means, even if you've only *heard* from those who have *seen*. And Triangle Quality is only at the apex of the TRIANGLE—the beginning.

Watch the plan grow in effectiveness, in value, in results!

TRIANGLE FILM CORPORATION
71 WEST 23rd ST NEW YORK

MR. EXHIBITOR

DO YOU KNOW THAT RIGHT NOW

Is the psychological time to book

GEORGE ADE'S

Sparkling (5 reel) comedy

Just Out Of College

produced by the Frohman Amusement Corporation.

Haven't you realized that your patrons are tiring of the rough slap stick kind of comedy lately? There is a certain indescribable charm about a GEORGE ADE comedy, with its fresh, clean humor, that is particularly delightful. "Nothing important was overlooked in this screen version of a well-known stage hit, and nobody but a cigar store Indian could sit through the picture without enjoying its uproarious fun."

JUST OUT OF COLLEGE

is now showing at the FINE ARTS THEATRE, Chicago, for an indefinite run.

For Bookings in
ILLINOIS, WISCONSIN, MICHIGAN, INDIANA and OHIO,

Phone, Write or Wire

F. O. NIELSEN

611 Schiller Bldg. 'Phone Central 7847 Chicago, Ill.

Bombarded!!!

PRESS CLUB surrendered enthusiastically! MAJ. GEN. WOOD and his entire staff, COL. NIELSEN'S next plan of campaign was to capture the *entire country* by bombarding each State with *hard solid facts*, and this is the way they fell:

Wherever NIELSEN trained his guns, there has been instant capitulation. *Washington* was taken by storm—GARRISON, DANIELS, SCOTT, BENSON, BLUE, BRECKINRIDGE, and NATIONAL *New York* fell without a struggle—among those captured were ROBT. M. THOMPSON, and the various PATRIOTIC LEAGUES.

Alabama, Arizona, California, Delaware, District of Columbia, Florida, Georgia, Greater New York, Idaho, Maryland, Michigan, Mississippi, Montana, Nevada, New Jersey, New York, North Carolina, Ohio, Oregon, Pennsylvania (East), South Carolina Virginia, Washington, Illinois, Indiana, Wisconsin, Colorado, Wyoming, Utah.

GUARDIN' O' GLORY

HAS BOOKED FASTER AND SOLD FASTER THAN ANY PICTURE THIS YEAR.

MORE ACTION, THRILLS AND PATRIOTISM THAN YOU WOULD BELIEVE COULD BE CROWDED INTO FIVE REELS

MORE SOLDIERS, SAILORS, HORSES, BATTLESHIPS, SUBMARINES, BIG GUNS, ARTILLERY, AEROPLANES, ETC., THAN YOU EVER SAW IN ANY PICTURE

SOME TERRITORY STILL OPEN TO STATE RIGHT BUYERS—*BUT VERY LITTLE*

Presented to AMERICANS By F. O. NIELSEN

PEACE PREPAREDNESS PATRIOTISM

F. O. NIELSEN 609 SCHILLER BLDG. CHICAGO, ILL.
W. H. RUDOLPH 608 CANDLER BLDG. NEW YORK, N. Y.


Louise Huff
LIBERTY
There's thumps and throbs in "For Five Thousand Dollars a Year"; five reels of punch, pep and plot, pluck, perils and pitfalls.
The plodding pawns of penury cross and recross the primrose paths of plenty, plagued by pitiless perfidy, down, down, doggedly down to the defeating dusk of disaster's doom.
Then Fate, the fickle fiddler's fancy shifts and from out the tortured tangle love leaps and laughs and links the lucklorn lives with loops of gold.
And Louise, the lovable, plays the lead.
Ready October 6th
Splendid Paper
Novel Advertising
LIBERTY MOTION PICTURE COMPANY
GERMANTOWN PHILADELPHIA

COMING METRO EVENTS

METRO Pictures are practical pictures made by showmen and for showmen.

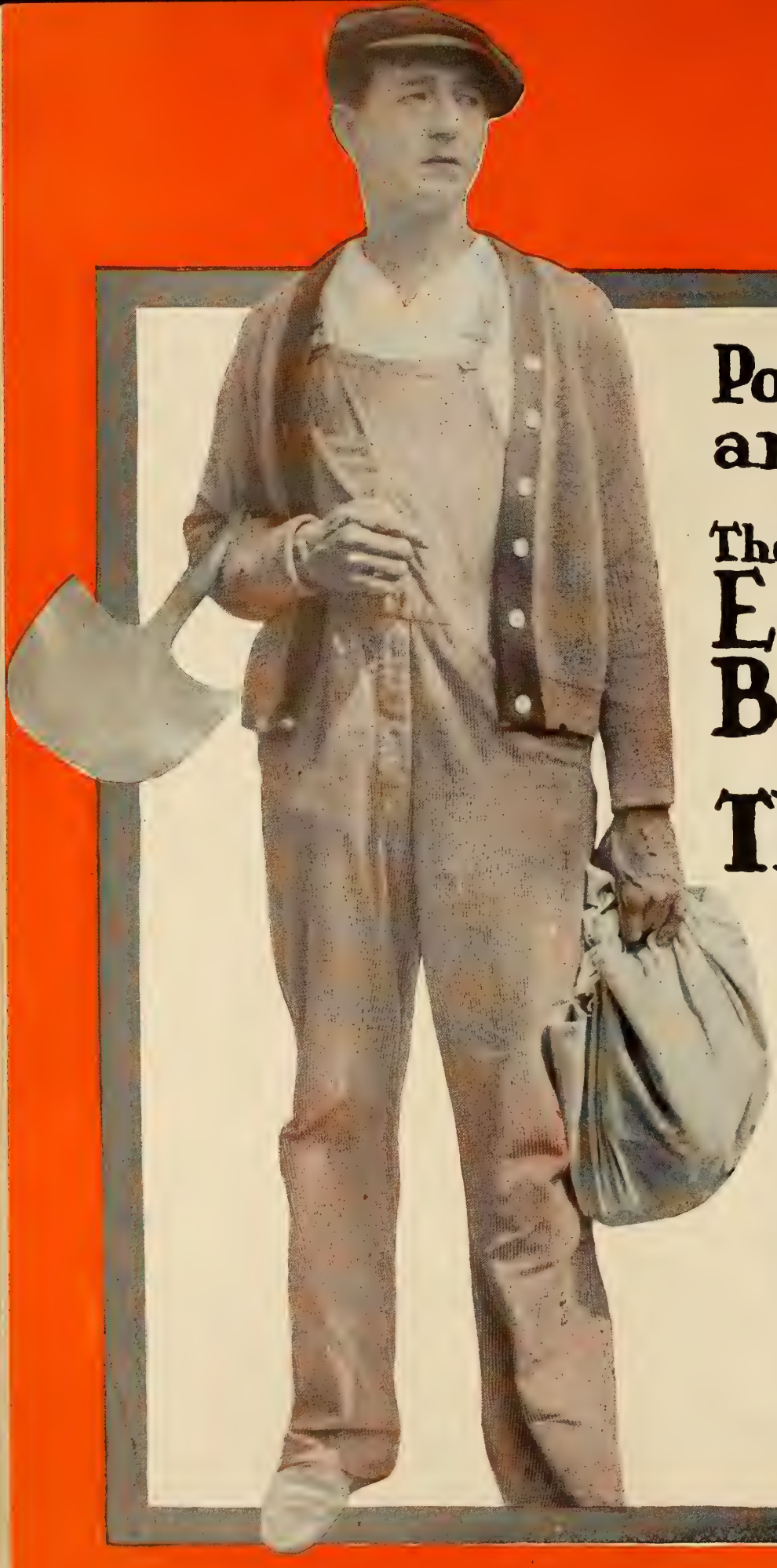
Metro stars are real stars with established artistic reputations.

Metro costs are visible on the screen, in the pictures, and to this fact the rich scenic investiture of the scenes bears eloquent witness.

Metro vitality, the living, breathing strength of life, is the keynote of Metro's success because Metro pictures are not only artistic, they are alive.

We invite a critical comparison of our pictures with all the others in the field and suggest that you ask the exhibitors who are making our success theirs. We want you to make us prove it.

METRO PICTURES CORPORATION



Popular Plays and Players present The Distinguished

Edmund Breese

in

The Song of the Wage Slave

from the poem by Robert W. Service

METRO PICTURES



THE SHOOTING OF DAN McGREW was the first of the Robert W. Service poems to be adapted for pictures. The SONG OF THE WAGE SLAVE is the second. It was made by the same producer and with the same star that made the first picture tremendously successful. The SONG OF THE WAGE SLAVE is a great big strong story, tense with vital action in every one of its five wonderful reels. This is a drama for the many.

Released on the Metro Program October 4th



METRO PICTURES

COMING METRO EVENTS

METRO PICTURES

OCTOBER 11 — FIVE ACTS

MARY MILES MINTER in Emmy of Stork's Nest
(Columbia Pictures Corporation)

OCTOBER 18 — FIVE ACTS

ETHEL BARRYMORE in The Final Judgment
By George Scarborough *(Rolfe Photo Plays, Inc.)*

OCTOBER 25 — FIVE ACTS

MME. PETROVA in My Madonna
(Popular Plays and Players)

NOVEMBER 1 — FIVE ACTS

EMMY WEHLEN in The Woman Pays
(Rolfe Photo Plays, Inc.)

NOVEMBER 8 — FIVE ACTS

FRANCIS X. BUSHMAN in Pennington's Choice
(Quality Pictures Corporation)

NOVEMBER 15 — FIVE ACTS

MARTHA HEDMAN in The Turmoil
By Booth Tarkington *(Rolfe Photo Plays, Inc.)*

NOVEMBER 22 — FIVE ACTS

WILLIAM FAVERSHAM in One Million Dollars
(Rolfe Photo Plays, Inc.)

TO BE FOLLOWED BY MASTER PLAYS WITH

Lionel Barrymore
Marguerite Snow
Hamilton Revelle
Emily Stevens
and 42 others.



By
Rolfe Photo Plays, Inc.
Quality Pictures Corp.
Columbia Pictures Corp.
Popular Plays and Players

TWO MORE STARS IN REGULAR SERVICE

WALTER HAMPDEN



STAR OF
"THE SERVANT IN THE HOUSE" and "THE CITY"

AND



MARION LEONARD

THE POPULAR SCREEN FAVORITE

IN

"THE DRAGON'S CLAW"



AN UNUSUALLY GRIPPING PHOTODRAMA

RELEASED
SEPTEMBER 29TH

WRITTEN AND PRODUCED BY
STANNER E. V. TAYLOR

STAR THREE REELERS

EVERY OTHER WEDNESDAY ON

GENERAL FILM COMPANY
REGULAR PROGRAM

Knickerbocker Star Features

NEW YORK







"In the Palace of the King"
A Thrilling Love Romance

Knights of old and ladies fair step out of the realm of dreams to appear in reality in Essanay's six act photoplay, "In the Palace of the King."

F. Marion Crawford wove a thrilling love romance around the reign of King Philip II of Spain.

Five thousand persons, including 1,000 horsemen, 1,000 foot soldiers, hundreds of peasants, royal personages, courtiers and officers, take part in this great spectacular photoplay.

It is the story of a great love between Don John, half brother of the King, and Dolores, daughter of a Spanish general. Royal plots and court intrigues separate the lovers and nearly cause the death of Don John. But love is triumphant.

The all star cast includes E. J. Ratcliffe, the noted stage star; Richard C. Travers, Essanay leading man; Arleen Hackett, leading woman for William Faversham; Lewis Edgard, Ernest Maupain, Nell Craig, Lillian Drew, Sydney Ainsworth and Thomas Commerford. Directed by Fred E. Wright.











ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE STREET, CHICAGO

George K. Spoor, President

Trademark Reg U. S. Pat. 1907



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It is a man's picture, where great deeds are done without counting the cost.

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in 5 acts
By Charles Hoyt

IS MAKING THE WORLD
RING WITH LAUGHTER

Featuring **June Keith, John Slavin and William Burress**

Directed by Richard Foster Baker

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In 6 acts. By Cosmo Hamilton
Featuring
Edna Mayo and Bryant Washburn
Directed by Joseph Byron Totten

"THE SLIM PRINCESS"

In 4 acts. By George Ade
Featuring
Ruth Stonehouse
Directed by E. H. Calvert

"THE WHITE SISTER"

In 6 acts. By F. Marion Crawford
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Directed by Fred. E. Wright

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Essanay

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE STREET, CHICAGO

George K. Spoor, President

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"When You See It In 'The News' It's NEWS"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

LOS ANGELES, CALIFORNIA
427 SO. FIGUEROA STREET

NEW YORK CITY
TWO HUNDRED AND TWENTY WEST FORTY-SECOND STREET

CHICAGO, ILLINOIS
110 SO. DEARBORN STREET

Volume XII | OCTOBER 2, 1915 | No. 13

A Criticism and A Reply

TO depart, for a single issue, from our discussion of the picture and the press—a subject which seems to be waxing and widening in interest—I want to give prominence to another matter.

Through a producer and staunch friend of this publication a criticism reaches us.

It comes from "a certain well-informed exchange man and exhibitor" and follows herewith :

* * *

"THE motion picture trade paper should be different from trade papers as a class. It should be 'newsy' and not made up of press dope. . . .

"I wonder how many real reporters are employed on the trade papers. . . .

"They cater too much to the advertiser. . . .

"I buy films—or have—on the strength of a glowing review in a trade paper and when it reaches me C. O. D. and I book it I find I have been deceived."

This criticism certainly deserves answering—with the gloves off. MOTION PICTURE NEWS welcomes the opportunity of just such an answer.

* * *

TWO issues arise in this criticism: first, that of the trade *news* and, secondly, that of the *reviews* of *pictures* carried by the trade papers.

As to the first: the following facts will be of interest, and to some, I fancy, a matter of surprise.

To get the *news* each week of this very "newsy" trade, MOTION PICTURE NEWS maintains a staff of *seventy reporters*. Every member is on salary or space rates. Every member is a *reporter*. Every member serves first and altogether the interests of the reader of this publication.

* * *

IT takes sixty-four men to cover each week the production and exchange centers of the industry in this country, Canada and Europe. Practically every member of this staff is a *newspaper* man. Not only that, but they are of the highest grade of newspaper men, embracing city editors, motion picture page editors, desk men and star reporters. They are told to get the *news,* the *straight* news, the news of *vital* interest to the trade—and they get it, as every issue of this publication will testify.

Every single member of this field staff deserves special mention. His work is known for its individuality and "newsiness" and verity, to the exhibitors and exchanges and producers of his district. I want to speak especially, in this connection, of our Los Angeles department. Everyone in this important center and every reader of the *paper* knows the value of this news, as *news* and as *advance* news.

IN our New York editorial offices, in addition to our department editors, five men are engaged in rewriting editorial matter, in reviewing pictures, and in interviewing the manufacturer.

These men are also newspaper men. They are selected for their particular experience and ability. We want no other kind of editorial men.

They are not employed to write "dope." They have no connection with the business department. They devote their best efforts to rewriting and interviewing from the *news* angle and to reviewing pictures in the best interests of *all* exhibitors.

* * *

HERE in New York, the headquarters of the manufacturing end of the industry, we are up against quite the same sort of problem which faces the big metropolitan daily. It is utterly impossible for us to employ enough men to cover every office in the trade, just as it is economically impossible for the greatest of New York dailies to have a reporter at *every* outlet of news. We are forced, therefore, to rely, just as the New York daily does, upon the press representative.

And we are very glad to. The reader also should be glad of this service; without it, no journal could publish all the news. We ask only of the press representative that this news matter furnished to *us* be *reliable,* that it be given *us* in the interests of *our* readers as well as in the manufacturer's interest.

* * *

THE reader's interest and the manufacturer's interest are, as a matter of fact, identical here. The reader doesn't want "dope," *either on the advertising or editorial pages,* furthermore he *does not swallow it.*

He has eaten of the fruit and he knows its taste. He may be fooled once or twice, but not continuously. *It is idle to scream at him and foolish to try and fool him.* I wish that every manufacturer could appreciate this fact; eventually they *must.*

* * *

IT is equally foolish to try and fool the trade paper, with that species of false or inflated news matter commonly known as "bunk," and which the exhibitor knows as "bunk." It is possible; no paper ever published has always been proof against the news fakir. We, despite our best efforts, may at times admit matter to our columns of which afterward we are ashamed. In other words, the press representative "puts one over" on us.

But to what avail? To whose good? Certainly neither to the good of the press representative nor his employer.

(Continued on page 44.)

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES
Published on Thursday Every Week by

EXHIBITORS' TIMES, Inc.

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Vol. XII October 2, 1915 No. 13

A Criticism And a Reply

(*Continued from page* 43.)

The manufacturer loses the reader's confidence, the press representative loses ours. Ever afterward we will distrust every news item he sends in, just as the reader will distrust all further representations from that manufacturer.

* * *

MOTION PICTURE NEWS, since its very inception, has striven to be a *news medium,* a *genuine newspaper of the trade.* That, indeed, is the very genius of this publication. We stand or fall upon our ability to print the *news,* all the news and only the news.

Our critic is right. This, unlike any other trade, is a business dominated by the news interest. The whole exhibitor business revolves completely every week; and the news of the picture is largely what makes it revolve.

* * *

SO the motion picture trade paper should be primarily a weekly *news* medium; and in this respect it is unlike a paper of a trade in which news is not of such vital interest. The motion picture trade paper is no medium for the essay, nor the long-winded, eulogistic write-up designed to catch advertising. Such a paper does not and cannot acquire circulation.

The reader wants news, business news, served up as news. I fancy we appreciate this fact better than anyone in the business, in particular the manufacturer who bases the value of editorial publicity by largeness of space and frequency of publication, not realizing that a single paragraph of real business news in a paper of real circulation is worth more to the reader and to him than whole pages of no news value in papers of no circulation.

* * *

AND now as to the *reviews* of pictures, a subject of at least equal importance.

By a coincidence, the very mail that brings us the foregoing criticism brings also a communication from a producer disgruntled because we reviewed adversely his latest release.

Our reply to this producer will, perhaps define best our policy in reviewing pictures.

Our reviews of pictures are honest appraisals written by men trained in this field of work. They are not affected by the fact that the producer does or does not advertise.

* * *

WE review pictures for the exhibitor, realizing that his business success depends importantly upon his bookings and that he looks to us for information. To deceive him is to lose his confidence and our circulation, in which case we are of no interest to the advertiser, and no value to ourselves.

To the producer's reply that he would rather have us say nothing about his pictures if we cannot say nice things, we have only to say that we *must* review all pictures. The reader wants this service. If we don't give it, some other paper will.

No paper in this field can acquire a circulation except by giving honest reviews of all releases. If it doesn't, it is just as worthless to the advertiser as it is to the reader. To roast a picture because its producer doesn't advertise, is quite as disastrous to a publication as to praise it because he does.

* * *

HERE again, let us give the reader credit for a little sense.

You cannot continue to fool the exhibitor with fake reviews, just as you cannot fool him with fake news. And why fool him once? If the producer could only realize it, it is just as good business for him to tell the truth about his pictures—in his advertising and in every way, as for the publication—in its reviews, and news.

If we were reviewing pictures for a single theatre or a distinct class of theatres whose needs we well knew, we could write a specific criticism and say, this picture is "good" or "bad" and "book it" or "don't book it."

But we are reviewing for exhibitors in every town and city in this broad land, the needs and tastes of whose people vary widely. The picture that may be "good" in New England may be "bad" in the Southwest. Even cities side by side differ widely in their amusement standards and requirements, and "book it" for one means "don't book it" for another.

* * *

RECENTLY I looked over a packet of postcard criticisms of a certain feature. The criticisms were made by exhibitors at the producer's request. Half of them said the feature was excellent and asked for more like it. Others said it was the worst ever and threatened to break contracts.

These exhibitors, undoubtedly, followed the feelings of their audiences. Some liked the feature; others didn't.

* * *

THE best we can do is to appraise each picture from each booking standard—to tell what kind of a picture it is in every way—and then let the exhibitor decide, whether or not it is suited to his particular clientele. This we do.

MOTION PICTURE NEWS, in the course of a year, publishes over seven thousand pages of editorial and advertising news matter. In policy and in fact and to the level best of our ability and income this service is a *news* service, in the readers interest.

The individual reader may find a review not specific enough for his requirements; that we cannot always help. Our editorial foot may slip up, occasionally on news; that is only human. *But* MOTION PICTURE NEWS *is and will remain a news medium, written by newspaper men in the readers interest.*

WILLIAM A. JOHNSTON.

Table of Contents will hereafter be found every week opposite inside back cover.

Board of Trade Declares War on Enemies of Industry

National Body, Organized by Representatives from Every Phase of Business, Will Seek to Invoke Spirit of Co-operation Among Members for Elevation of Picture Art and Invincible Resistance to Unwarranted Censorship Laws and Other Hostile Legislation—Binder, Executive Secretary, Outlines Purposes of Organization

THE Motion Picture Board of Trade is at last a reality. Herewith, in all its fine substantiality, is given the founding of the commendable organization, its officers, directors, committees and purposes. The leaders of the trade are united in its inception and future work. It is established solidly. It has practical ideals and is equipped to follow them out. It signalizes, more than any other one fact, the advance of this industry; it will do the industry more good than any other one possession.

MOTION PICTURE NEWS takes a natural pride in the final accomplishment of the body. The very name, "Board of Trade," was first mentioned by this publication; and this publication editorially supported and actively brought about the first movement toward a Board of Trade at the New York Convention of June 8, 1914. The movement was born again at the Dayton Convention in July of the same year. Both attempts failed, but both were steps to an end, and the good intentions and unselfish work of those concerned should not be forgotten. They failed principally through the lack of just what the present successful movement has had, namely, the individual efforts of a skilled organizer, J. W. Binder, who has builded into concrete form that which the best elements of the business want and will actively support.

WILLIAM A. JOHNSTON.

THE organization of the Motion Picture Board of Trade was completed September 21 when the Board of Directors met at the offices of the Board at 18 East Forty-first street, New York. The personnel of the directorate had already been made up at the meeting of September 16.

The Constitution called for ten directors, who were elected in the following classes, to serve one year, or until the next election:

Class 1. — Manufacturers. — J. Stuart Blackton, Vitagraph; Carl Laemmle, Universal.

Class 2.—Supplies.—J. E. Brulatour and Schuyler Colfax.

Class 3.—Exchanges.—P. A. Powers and W. W. Irwin.

Class 4.—Exhibitors.—Max Stearne, Columbus, Ohio; S. L. Rothapfel, New York.

Class 6.—Miscellaneous.—J. W. Binder, William A. Johnston.

The business of the September 21 meeting was the election of officers and appointment of committees. The balloting resulted in the election of the following:

Blackton Elected President

President, J. Stuart Blackton; first vice-president, Carl Laemmle; second vice-president, Nicholas Power; third vice-president, John R. Freuler; fourth vice-president, Frank J. Rembusch; fifth vice-president, W. Stephen Bush; sixth vice-president, W. R. Rothacker; secretary, E. A. McManus; treasurer, Joseph W. Engel.

The committees were elected as follows:

Executive Committee—W. W. Irwin, Nicholas Power, P. A. Powers, William A. Johnston, E. A. McManus.

Membership Committee—J. Stuart Blackton, John R. Freuler, Richard A. Rowland, Siegmund Lubin, S. L. Rothapfel, Carl Laemmle.

Finance Committee—J. Stuart Blackton, R. H. Cochrane, Schuyler Colfax, John R. Freuler, Joseph W. Engel, Ferdinand Singhi.

Arbitration Committee—Samuel M. Field, W. W. Irwin, E. A. McManus, Paul Gulick, Arthur James, Will C. Smith.

Auditing Committee—Fred Hawley, L. W. Atwater, Carl H. Pierce.

Publicity Committee—Arthur James, Chester Beecroft, Sam Spedon, Paul Gulick, Carl H. Pierce, Arthur Leslie, William A. Johnston, W. Stephen Bush, Charles R. Condon.

Prior to the election of officers and committees, Carl Laemmle resigned as director, and his place was taken by R. H. Cochrane. In the same manner Schuyler Colfax resigned as director, to be succeeded by Nicholas Power.

Following the announcement of his election, President Blackton made a brief address of acknowledgment, in which he pledged himself to fulfill the duties placed upon him, and work for the growth and progress of the organization, no matter how great an expenditure of time it involved.

In conclusion, the Executive Committee tendered a vote of thanks to the organization committee for its successful labors.

Following the regular meeting of the Board, the newly appointed Executive Committee, which is charged with the duty of conducting the affairs of the Board, convened and elected Walter W. Irwin chairman of that committee. J. W. Binder was then elected executive secretary of the Board of Trade and William M. Seabury, of 52 Nassau street, was chosen general counsel. Mr. Binder is the man who has laid out the plan and scope of the Board and who was the chairman of the Organization Committee. Mr. Seabury is a prominent attorney not hitherto identified with any of the film interests. He is a brother of Judge Samuel Seabury of the Court of Appeals of New York.

Mr. Binder reported to the Board that nearly ten thousand dollars had already been paid into the treasury as initiation fees and annual dues, and that he was receiving applications for membership by mail and telegraph from all parts of the country.

Binder Outlines Purposes of Board

"It is not the intention of the Board to make a promiscuous campaign for the members," said Mr. Binder to the NEWS. "We propose, however, to devote every minute between now and the first of November to bringing into the organization every person, firm or corporation from Maine to California who has a legitimate right to claim membership, and who can convince the membership committee and two-thirds of the Board of Directors that he and his work will contribute to the permanent and substantial upbuilding of the industry as a whole. Men and concerns having these qualifications will be welcome; others will find it difficult to come in. It goes without saying, of course, that the applicant must pay in advance his initiation fee and annual dues in the class of membership to which he belongs. But, understand, he must have more than merely money. The question which the membership committee will keep to the front in its deliberations will largely have to do with the ideas and ideals that animate the work of the man or company applying for membership. Do these tend to elevate and make permanent the motion picture art? Well and good. Is the reverse true? Nothing doing. Is there a doubt? Investigate.

"You can readily see, can you not," Mr. Binder continued, "that the effect of such a policy will be to make membership in the Board a thing to be desired, sought for; indeed striven for. And it will bind together those who come in as members in a bond that is closer than any legal or corporate union—the bond of mutual service for the general welfare of the industry.

"And that, of course, is the end and aim of the Board. The motion picture industry —today the fifth in the country in point of money invested—has hitherto been entirely unorganized as a trade. Those who make a business of preying upon the body corporate have been quick to note this condition. As a result, the industry has been a mark for all kinds of attacks which have cost it many millions of dollars. It is our purpose as an organization to fight these conditions, whether they exist in the halls of the National or State Legislatures; in the town council chamber, or in the back room of the ward heeler's club. We will fight them by dragging them out in the open; by bringing them into the fierce light of 'pitiless publicity.' We will fight them while they are being considered as bills. If any of them get by and are made laws, we will fight these in the courts. Hitherto this work has been done sporadically and spasmodically, if at all, by individuals or individual concerns standing alone. We propose to fight as a united industry—one

Table of Contents will hereafter be found every week opposite inside back cover.

that has at its command the mightiest media of thought expression in the world, the motion picture screen—and we will use this to create that still mightier force which when once aroused speaks in thunder tones —Public Opinion. The motion picture screen speaks to more than ten million people in this country daily. It speaks a language that convinces.

To Use Public Prints in Battle

"But, in addition to this, we shall use the public prints to tell our story. We shall, through the daily press, the trade papers, the weekly and monthly magazines, tell the story of the motion picture—the wonderful fairy tale of its growth in a decade; the untold power of the screen as a propaganda medium and the consequent importance of keeping such a medium free from the trammels of political, partisan or religious pre-publicity censorship; the almost unbelievable stories of the rise from penury and poverty to affluence of the men who had the vision of the present day a decade ago and staked their pitiful all on the chance that their vision was true; these and hundreds of stories of like kind and character, written by the greatest writers in the land, many of whom have been enriched by the motion picture, will be read by the millions and when the legislative 'uplifter' in Passamaquoddy or Pumpkintown rises to introduce his thinly disguised bill to create a censor board, or to limit the days on which pictures may be shown or to add an inch to the areaway about the theatres, or to specify a new system of ventilation, or to provide for compulsory free admission for all legislators to the theatres of his State or municipality, the aroused public sentiment, educated to know and understand the mainsprings which animate his action, will either 'laugh him to scorn' or tear his bill to tatters.

"Then, there is the broad commercial side of our activity at which I can only hint. In this there will be numerous and varied activities, each having for its object putting the business on a solid, permanent basis. The securing of fair railroad-carrying conditions for films; adjusting and working out the vexed insurance conditions which surround the industry; arranging to supply members with credit information carefully gathered and kept for their information only; to create a body of men respected by all in the trade to whom members having honest differences may bring them for arbitration before rushing into litigation. These and many other features will be worked out.

"Now I am going to anticipate the objection you are going to make. You are going to say that all this is very pretty, but that it cannot be done in the film industry. You are going to say that the men in this industry hate each other, and distrust each other, that they will not work together. I am going to tell you that you are *wrong*. I had some of the oldest and most successful men in the industry tell me that same tale more than a year ago when I started out to get broader support for the National Board of Censorship. I proved they were wrong then, I am going to prove them wrong now. And in saying this I will at once admit that there are men in the industry today who will not play on the level. There always will be. But I do say this: that the great majority of the men in the film industry today—in all branches of it *want* to play on the level; *want* to build a business of which they can be proud; *want* to conduct their business so that it will be clean, high-grade and enduring. And I am only telling you what has been proven in every other business in the land that is today strong and prosperous, stable and profitable, that it will be the same in the film industry—those who play the game according to the age-old principles that at base govern all successful enterprise are the men who will win in the long run. And these men will work together for the common good in a Trade Association such as we will build and it is because this is true that this Motion Picture Board of Trade will in a few years be one of the most important factors in the industry. What the American Bankers' Association is to the banking business; what the National Canners' Association is to the fruit canning industry; what the wholesale and retail grocers associations are to the great business of making and selling of food stuffs; what the American Society of Civil Engineers is to the profession of Engineering—that, and more, will this organization be to the great art and industry of making, distributing and showing motion pictures. That is my profound conviction.



ANNA Q. NILSSON AS SHE APPEARS IN THE FOX FEATURE, "REGENERATION"

Financial Boon to the Industry

"But, you say, 'all this is going to cost a lot of money.' I hate to demolish your arguments; but, really, you are a poor guesser. The annual budget of the Motion Picture Trade Board for the first year aggregates the huge sum of $49,563. That's a lot, isn't it? Well, if the State censor bills in the 13 States in which they were introduced last year had become laws, they would have cost the industry in censor fees alone, more than $288,000. Motion picture men pay every year in insurance premiums more than they should, upwards of $400,000. I am told that there is outstanding on the books of the film exchanges of the country in uncollectable accounts upwards of a million dollars. I guess, perhaps, Mr. News man, you have some accounts yourself that are much—very much —past due that would not have been on your books if you had had proper credit information. What! Well, the Trade Board will save some of this money.

"How did this Trade Board come to be organized? Just about a year and a half ago I made an address to an assemblage of moving picture men in Grand Central Palace at the invitation of the News. What I said then, in the light of what has happened since, is prophetic. I said at that time:

"'All the problems which harass and hinder the motion picture industry today can be solved by a national trade organization made up of representatives from the three great divisions of the industry—the producer, exchangeman and exhibitor.'

History of the Board's Formation

"That was the first public announcement. But sometime about the middle of last February a luncheon was given by my friend McGuire, of the National Board of Censorship and myself at Rectors, to some seventeen of the largest manufacturers of pictures. In response to a plain statement I made to them concerning the necessity of fighting the censorship bills which were pending in ten States, a sum of money was subscribed for that purpose. In order to prevent heart failure on the part of the political and other grafters in the States in question at their not getting any of this huge sum, I will say that the exact amount of the fund was $2,900. With it certain results were accomplished and about the middle of June, it was thought best to call the same men together who had contributed, and tell them what had been done with their money. They met in the projection room of the recently organized V-L-S-E. The same man who presided at the Rector luncheon, Commodore J. Stuart Blackton, presided at the latter meeting. After making the report I took occasion to say that in my judgment this work should not be done by the National Board of Censorship, and suggested that it ought to be done by the whole industry through a Trade Board. This suggestion was heartily and eloquently seconded by Walter W. Irwin, who told what other industries did in the way of organized effort to protect themselves against similar oppression. In the discussion which ensued, every man present agreed that the time was here for action. A volunteer committee was called for to draft a plan and map out a program for the formation of such a Trade Board. I was asked to do the work. I did it. The committee met, enlarged the plan and approved it after a series of meetings during August. On the first of September I resigned my position as director of finance and publicity of the National Board of Censorship and since then have devoted all my time to launching the new Board."

Battle Lines in Ohio Censor Fight Tighten

Exhibitors Present Pugnacious Front—Sam Bullock, Who Refused to Obey Order of Board Which Cries Out Painfully for His Arrest, Walks into Custody, as if He Would Rather Be Arrested Than Eat—Carl Pierce, Also Eager for the Fray, Prays for the Censors to Take "Hypocrites" into Court

Special to Motion Picture News

Cleveland, Sept. 22.

NOT getting any satisfaction from Mayor Baker, the Cleveland police prosecutors and the police themselves, Chairman Charles G. Williams, of the Ohio Board of Censorship, came to Cleveland all enraged over the fact that Sam Bullock, manager of the Columbia theatre, 2465 St. Clair avenue, had not been placed under arrest. Mr. Williams then went to Squire S. N. Schwartz, of East Cleveland, which is a separate municipality, and swore out a warrant for the arrest of Mr. Bullock.

As soon as he heard of the action of the chairman of the Censorship Board, Mr. Bullock surrendered himself and demanded a jury trial on charges that he had violated the censorship laws. His case was set for September 30, and it promises to be a hotly-fought issue.

Considerable comment was heard in Cleveland over the fact that Mr. Williams had to go outside of the city of Cleveland to get a warrant. Mayor Baker refused to take action on the ground that the right of free speech is accorded to citizens of the United States and they are entitled to express their opinion on any law. The police prosecutors did not take any action, although the case was submitted to them by Mayor Baker.

Mr. Williams charges that Mr. Bullock, on August 25, exhibited a film entitled "The Third Annual West End Business Men's Picnic" before it was passed by the censors. The board, when it did pass on the picture, cut out one sub-title reading: "Censorship was conceived in iniquity, born in sin and is dying in disgrace."

This sentence was an extract from an address made by Fred. J. Herrington, president of the Motion Picture Exhibitors' League of America, who attended the picnic as the guest of picture theatre managers who are members of the business men's organization.

Mr. Williams made this comment regarding the picture after the warrant had been issued:

Williams Does Not Like Criticism

"The sub-title was an insult to Ohio legislators and officials trying to uphold the law.

"The board of censors will stop defiance of the censorship law in Cleveland, as well as any other place. Certain Cleveland motion picture managers have been tantalizing us."

At first it appeared that Cleveland would be the storm center over the film play "Hypocrites," but for the present no Sixth City exhibitor will have an opportunity to gaze out upon the world through prison bars by defying the Ohio censors, who have rejected the play on two occasions. The state industrial board also declined to go contrary to the order of the censors on the ground that their overruling of the state board would be a bad precedent.

A few favored Clevelanders got a private view of the film at the Metropolitan theatre in company with Mayor Baker, city officials, newspaper men and others. The almost universal opinion was that the film was not so bad as it had been painted. Those who expected to see a picture out of the ordinary voiced their disappointment.

Carl H. Pierce, representing the producers, took the film with him to Columbus, where it will be shown at a private performance. According to Mr. Pierce, one of the members of the censorship board told him that the nude figure of truth should have been a man, anyhow, as "women do not stand for truth." This is on the same plane with the attitude on "The Devil's Daughter," that as the devil never had a daughter, the title was misleading.

Aching to Get Into the Courts

"This film has been passed and shown in every state in the Union except Ohio," said Mr. Pierce. "I confidently expect it will be shown all over Ohio if the board lives up to its threat to arrest us and give us a chance to get into court."

Ohio will be the next battleground of the fight over "The Birth of a Nation," and the stir caused by "Hypocrites" is regarded as the opening wedge of the fight against the censors. So far the Ohio board has not taken official action on the play. Individual members have been quoted as saying that they will overrule the National Board of Censorship and reject the film.

In view of past developments it can be assumed, with the greatest amount of assurance, that the Ohio board will move contrary to the action of the National Board of Censorship on any film. One Ohio exhibitor suggested that if the exhibitors want to have the Ohio censors pass any film is to make announcement that the National Board has rejected it.

"The Birth of a Nation" is booked for a two-weeks' run at the opera house.

Exhibitors are beginning to realize that they have been butting their heads against a wall when they thought that they could have censorship abolished. The State of Ohio wants the revenue that comes from censorship and will fight any attempt to have it put aside. The hope of Ohio exhibitors now is to secure a censorship board that will give unbiased verdicts on films and not announce in advance that they will reject a film.

Paul Alwyn Platz.

The Indian Head Studios Working Night and Day

Essanay Will Release 181 Reels in October, November and December—New Series of Cartoons, Entitled "Canimated Nooz Pictorial, Burlesque and Current Events"

GEORGE K. SPOOR, president of the Essanay Film Manufacturing Company, announces that the company has arranged for an unusual number of strong releases for the next three months, or the balance of the year 1915.

Essanay will release 181 reels in October, November and December. There will be produced 58 reels in October, 61 in November and 62 in December.

The photoplays will include works by the greatest writers of the period, as well as dramatizations of the older authors. Such writers as Edgar Allan Poe, F. Marion Crawford, Henry Oyen, Clinton Dangerfield, George Ade and H. S. Sheldon are among those whose creations will be put into photoplay form.

Among the best of the multiple reel photoplays which will be released are "In the Palace of the King," by F. Marion Crawford, and in which E. J. Ratcliffe, Richard C. Travers and Arline Hackett star; "The Raven," by Edgar Allan Poe, in which Henry B. Walthall takes the lead; "Tides That Meet," by Clinton Dangerfield, Bryant Washburn leading; "The Family Divided," taken from H. S. Sheldon's play, "The House Divided," featuring Edna Mayo and Bryant Washburn; "The Village Homestead," by Joseph Byron Totten and featuring Darwin Karr; "The Old Sin," by H. Tipton Steck, presenting John Lorenz and June Keith, and "The Great Deceit," written by Edward T. Lowe, Jr., and featuring Warda Howard and John Lorenz.

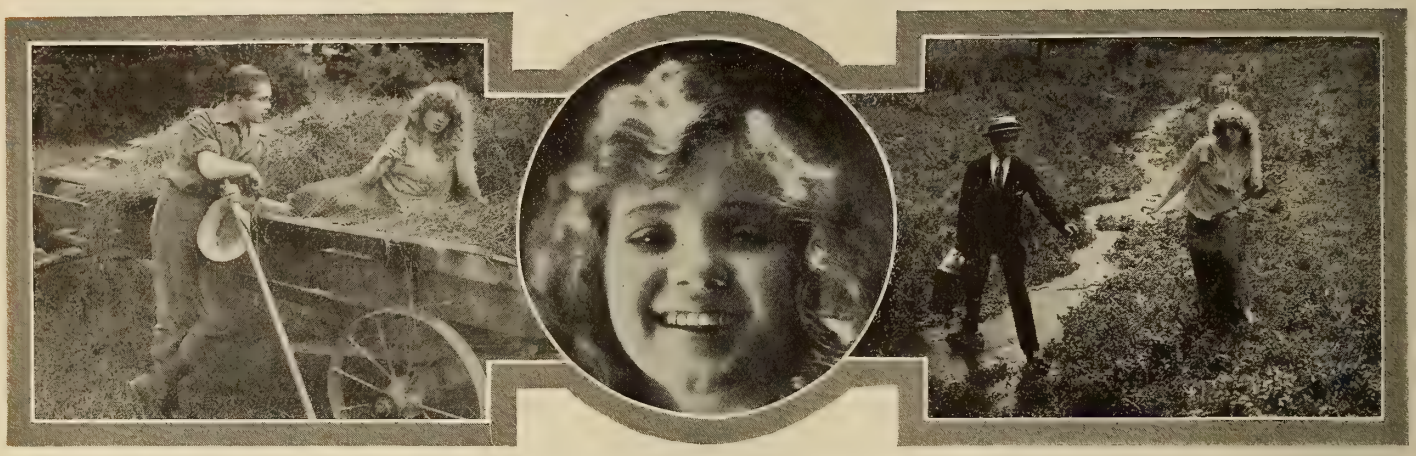
There also will be forthcoming the George Ade Fables in Slang, the "Dreamy Dud" cartoons and scenic pictures, the Western dramas by G. M. Anderson, the Western comedies as well as Essanay-Chaplin photocomedies.

A new series of cartoons also will be introduced under the title of Essanay's "Canimated Nooz Pictorial." This series, drawn by Wallace A. Carlson, author of the "Dreamy Dud" pictures, will be a burlesque on current topics of the day. They will be five hundred feet in length and coupled with five hundred feet of scenic. These are scenes taken in the Rockies of the Canadian Northwest.

Essanay is planning for a great spurt in putting out its releases and completing them far ahead for the convenience of exhibitors. Owing to the great demand for Essanay plays its directors have been working day and night the past few weeks to keep up to the call for pictures of the Indian Head brand.

There are a score of directors now at work, six more having been added to the company roll. Because of the magnitude of many of its productions, particularly "In the Palace of the King," for which both Chicago studios were

MARY MILES MINTER, STAR OF METRO'S "THE STORK'S NEST," IN SOME TYPICAL SCENES FROM THAT FEATURE



utilized as well as a large outdoor temporary palace, eight assistants working all the time to aid Director Fred E. Wright, other directors were kept busy taking out-of-door scenes and working during the night on the various indoor settings.

The new Essanay studio, which will be 350 feet long and 175 feet wide, with a floor space of 61,250 square feet, is being pushed as rapidly as possible in order to give plenty of room for the production of plays. This is one of the largest indoor studios, lighted by artificial lamps, ever built, and it will accommodate a dozen directors working at the same time.

GLAZE NEW GENERAL MANAGER FOR E. AND R. JUNGLE COMPANY

Special to MOTION PICTURE NEWS

Los Angeles, Sept. 20.

T. H. Glaze, formerly with the Lubin company at Philadelphia, has been named general manager for the E. & R. Jungle Film Company, and has arrived at the Coast to take up the preliminary work of this new position. Later Mr. Glaze will take care of the Eastern end for the company, but at the present time is aiding in the production work.

A two-reel subject, "The Jungle's Toll," from scenario by J. A. Neitz, formerly of the NYMP scenario department, is being made under the direction of Louis Chaudet. This features Sallie, the educated chimpanzee. She kidnaps a baby child and takes it to the jungle where she mothers the infant. The majority of scenes are laid in African jungles, and a number of E. & R. trained animals will take part. Supporting Sallie are Edward Alexander, Ann Kroman, Josephine West and others. The baby part is taken by Lucille Smith, age three years, the daughter of the caretaker of the zoo. Little Lucille has played with Sallie since she was a mere baby, and the chimpanzee fondles her as if she were her own daughter.

"TRAIL OF THE BLOOD," TRIANGLE, POSTPONED

The Triangle Film Corporation has been forced to postpone the Griffith production, "The Trail of Blood," because of the illness of Mae Marsh, from pleurisy.

Winner of Universal Beauty Contest Becomes Actress

Ruth Maria Purcell, Likened to Pauline Bush in Pulchritude, Decides to Accept Offer to Appear Before the Screen and Goes to Imp Studio for First Play

RUTH MARIA PURCELL, who was chosen as the most beautiful girl in America at the close of the Universal's National Beauty Contest a couple of months ago, has finally decided to enter the realm of moving pictures.

This contest originated with Joe Brandt, "the Universal's man of ideas," and was carried to a successful end by H. H. Van Loan, who brought it to a close by marrying one of the contestants, Gertrude Cameron, on board the battleship *New York*, while the fleet was lying in the Hudson waiting to be reviewed by President Wilson.



RUTH PURCELL

Miss Purcell comes from Washington, and was chosen by a committee consisting of Mrs. Christian D. Hemmick, Paul Bartlett, sculptor; Henri de Sibour, architect; Mme. Ali Kuli Kahn, wife of the Persian Ambassador; Hazel Mackaye and Ruth Jones, society editor of the Washington "Times," as the most beautiful girl in the Nation's capital and the District of Columbia.

She made the journey across the continent, with forty-seven other beautiful girls, and, on the big stage at Universal City, on June 17, was chosen as the most beautiful girl in America. The committee which selected her on points, included H. O. Davis, director of the Panama-California Exposition, at San Diego; Chairman Max Wierozeck, A. S. Kestllyi, Mrs. Antonia Melville and Mrs. Maud Davis Baker, all well known artists in Los Angeles.

Before going to California, Miss Purcell was employed in the office of Samuel Gompers, in the Federation of Labor offices in Washington. Upon her return she was offered a position as star by the Universal, but she requested that she be given time to consider the offer, as she was not certain whether she cared to leave the city wherein she was born, and had lived ever since.

But now she has decided to go to the screen and she is due to arrive in New York within a few days and will be given a position at the Imp studio, where she will remain until she has become used to the camera, when she will be sent to Universal City, where she will probably be put at the head of her own company.

She is a type similar to Pauline Bush, and is what is known as true Southern, willowy, with eyes that are clear hazel, registering instantly every change of emotion; wide set like the Harrison Fisher conception of beauty.

EDNA MAYO NOT DAUNTED BY ACCIDENT

Edna Mayo, leading woman for Essanay, slipped and sprained her ankle during the filming of one of the first scenes in "The Scapegoat," Essanay's three-act photoplay, but, although urged by her physician and director to rest for several days, the plucky little actress insisted that there be no delay because of her injury.

She played throughout the remaining scenes of the photoplay, although her ankle pained her and she walked with difficulty. As a result, the play was gotten out on time, but Miss Mayo was laid up for a few days as a result of her pluck. She stars with Bryant Washburn in "The Scapegoat."

Jamaica Officials Receive Fox Companies Royally

Although the Island Is Under Martial Law and Consequently Entangled with Red Tape, the Authorities Endeavor to Prevent Delay to the Players—Owner of Immense Plantations Offers His Property for Backgrounds—Preparations for Filming the Annette Kellermann Subject Are Under Way on a Large Scale



WITH THE FOX-BRENON-KELLERMANN FEATURE COMPANY IN JAMAICA—Left to right: THE CARPENTER SHOP; REAR END OF MAIN BUILDING; TECHNICAL DIRECTOR'S OFFICE ON THE GROUND; IN THE SCENE-PAINTER'S ROOM.

THE second week's report from the William Fox companies at Kingston, Jamaica, where they are making the photospectacle starring Annette Kellermann, in whose support appears William E. Shay, teems with interest and shows that the hustle and progressive spirit of Director General Herbert Brenon have infected the somewhat phlegmatic residents of the tropic islands with a spirit of vim and vigor.

On Wednesday, September 1, within two days after the companies had landed, a lease was signed on Rose Gardens, one of the largest plots in town. Estimates asked on lumber, on the supplies ordered and the printing of a voucher system to fit the conditions in the island, which is a British possession, and at present, of course, under martial law.

The military authorities on the island, however, have combined with the civil dignitaries to extend every courtesy to the Fox companies, and the name of the motion picture magnate, who selected Jamaica for the gigantic Kellermann enterprise is already one to conjure with.

The cold-storage plant at the Myrtlebank hotel will be utilized for making tests as the taking of the pictures develops, but the negative itself will be sent north for development, as the climatic conditions of Jamaica do not allow the very best work in this line.

The first rehearsal was called for September 2, and Director Brenon, assisted by Director Morrissey, read the script to the company. Although rain fell heavily, work went forward and more than one hundred horses were purchased during the day. The stores open at 8 a. m. and close at 4 p. m., except on Wednesday, which is a half holiday, and this caused some inconvenience until the Americans learned the ropes.

British Red Tape Cut for Fox

Like most colonial British possessions, Jamaica is loaded down with red tape. The William Fox organization, however, succeeded in smoothing out much of the delay due to this source, and is meeting with nothing but courtesy and helpful advice from all quarters. Sir John Pringle, who owns numerous plantations on the island and represents the aristocracy, called on Director General Brenon and offered his estate and assistance in the way of making the Kellermann picture.

As some of the most beautiful scenery on the island is on Sir John's property, his offer was promptly accepted. Several entertainments have been given to the company, among them a dance in honor of Miss Kellermann, given by the naval and military officers stationed at Jamaica.

On Friday, September 3, seven hundred negroes, natives of the island, were set to work at one dollar and a half a day in a drenching rain. Arrangements were made to installate water, electric lighting power and telephones. The police department showed its desire to co-operate with William Fox's plant by issuing cards, instructing officers and constables to render all assistance to the William Fox organization.

Despite the drenching rain, four machines scoured the island, looking for locations. A system of bookkeeping, made necessary by the use of English currency, was installed by the auditing department. The Myrtlebank hotel is constantly besieged by armies of would-be motion picture actors, showing that the fever to appear on the screen is as strong in the tropics as in the north. The average hours of work for the William Fox staff are from 7 a. m. to 11 p. m.

Annette Kellermann, whose dog, it will be recalled, was not allowed to land on Jamaica soil, and was carried off to Colon on the S. S. *Carillo,* was returned on Saturday, September 4, and quartered on board an oil steamer lying in the harbor. Miss Kellermann immediately set off for the oil steamer, accompanied by an imposing procession consisting of the chief officer of the United Fruit Company, James Sullivan, the deputy inspector-general of police, two constables in white coats and helmets, the captain of the ship and three reporters. Miss Kellermann insisted on taking up her quarters on board the oil ship, if her dog was not allowed to land.

Dressing Rooms for One Thousand

Dressing rooms for one thousand persons have been completed, and a wardrobe room containing six thousand costumes, in charge of Mrs. Irene Lee, erected. Besides the main studio, three large open-air studios are being put up. As it is necessary to use revolvers in the course of the picture, notice was served on the authorities to issue licenses, for in Jamaica, it is the gun and not the carrier that is licensed.

The first pay-day of the company on foreign soil involves some amusing complications, as the American gold taken down by order of William Fox, had been used up, and payment had to be made in pounds, shillings and pence, giving rise to endless confusion and snarling up the auditor's department in a beautiful tangle. In fact, matters were not straightened out until after midnight.

On Tuesday, September 7, S. S. *Santa Marta* arrived from New York at Kingston, bringing more American gold, several additional actors, cameramen, mechanics and supplies, in addition to four hundred suits of armor, spears and helmets. At last advices, Miss Kellermann, finding that she could not bring her dog ashore, has persuaded the captain of the tank steamer, the *Lucerna,* to fit up quarters for her on board, until such time as the quarantine restrictions on her pet have been lifted.

CHICAGO AUDIENCE SEES "TRILBY"

The World Film Corporation on Thursday, September 16, gave a special invitation showing of "Trilby," the initial release of the Equitable Motion Picture Corporation, at the LaSalle theatre in Chicago. This production was well received by the large and enthusiastic audience.

Table of Contents will hereafter be found every week opposite inside back cover.

N. Y. CONCERN NEGOTIATES FOR POINT BREEZE, MASS.

Special to Motion Picture News

Boston, Sept. 22.

Negotiations are under way for the transfer of Point Breeze, Webster Lake, Mass., to a New York motion picture concern. The land is owned by Michael Commons. The property consists of dancing pavilion, dining hall, bowling alley, pool parlors, and eight acres of land. Mr. Commons expects the deal to be closed in six weeks, until which time he will not divulge the name of the company interested.

World Film Treats Itself to First Birthday Dinner

Equitable, Releasing Through the Corporation, Also Comes in on "The Eats," Served at the Hotel Astor to Officers and Directors and Members of Trade Press

THE World Film Corporation celebrated its first anniversary on Monday, September 20, with a luncheon at the Hotel Astor, New York. At the same time, in the same manner and at the same place the first birthday of the Equitable Motion Picture Corporation was honored by the same luncheon, which was, it might be remarked in passing, plenty large enough for the two celebrations. Officers and directors of both corporations were present, while members of the press attended as special guests of honor.

The growth of the World Film Corporation and the promising outlook of the Equitable organization were the main topics of the speeches.

Lewis J. Selznick, vice-president and general manager of the year-old concern, referred to its phenomenal growth since its commencement.

"I would like to call your attention," he said, "to the busy calamity howlers of a year ago who predicted that World Film would never make good in an almost untouched field. To refute these statements at the present time is unnecessary. 'The Dollar Mark,' our first release, netted $80,000 for us, so you can see that we plunged right in at the start and made good—we didn't let a moment pass."

William A. Brady, whose past stage successes have furnished much material for World features, spoke of the motion picture business in general. "The interest that the public of this country is manifesting for the silent drama is the most startling thing that I have ever encountered in my thirty-five years' theatrical experience," Mr. Brady said. "The inroads that the pictures are making upon the legitimate stage," he continued," are almost terrifying, yet without a doubt their highest possibilities have not yet been attained."

Mr. Brady spoke highly of D. W. Griffith, and in conclusion dwelt on the rapid growth of the World Film Corporation, the aggressiveness of Mr. Selznick and the future of World Film and the Equitable.

Joseph L. Rhinock, representing the Shubert interests, voiced many of Mr. Brady's sentiments and spoke highly of Mr. Selznick and his associates. Felix Feist, general manager of the Equitable Motion Picture Corporation, spoke in behalf of that organization, saying that already many exhibitors throughout the country were ready to show every release turned out by the Equitable, as the excellent character of "Trilby" and several of its followers already completed was proof sufficient of the program's quality.

Other speakers were Milton C. Work and Harry Reichenbach, manager of publicity for the Equitable corporation, this last gentleman punctuating his glittering speech with several examples of his humorous lines.

Those present were: L. J. Selznick, M. Selznick, Fred L. Stine, B. L. Busch, Leo J. Feist, William A. Brady, Milton C. Work, Joseph L. Rhinock, Jacob Wilk, Harry Reichenbach, Henry F. MacNamara, N. Winick, Harry L. Brock, George W. Lederer, Wiley F. Newman, G. W. Newgason, C. O. Kracht, P. B. Newman, A. S. Aronson, M. E. Hoffman, Harry C. Drum, Stewart N. Lake, Tracy Lewis, Harry Ennis, John W. Semler, Lynde Denig, J. L. Hoff, Fred Beecroft, Charles R. Condon and Peter Milne.

Associated Film Sales Plans Publicity in Dailies

Company Intends to Make Known Its Activities in 600 Newspapers Through Campaign Launched By Chicago Agency Next Month—"Advertising to Know the Truth," Says Bard

A MOST important step toward acquainting the fans throughout the country with the quality and merits of its productions, was taken by the Associated Film Sales Corporation last week when it completed the details of a nation-wide newspaper advertising campaign that will carry the announcements of its activities into every important daily newspaper in America.

Lee-Jones, Inc., a well known Chicago advertising agency, will launch this campaign for the Associated early next month.

"Advertising to learn the truth," is the rather unique expression used by Arthur Bard, general manager of the Associated, in explaining his ideas. "Primarily, of course, we are advertising for the benefit of all those in any way connected with Associated service, whether that connection be as theatre-goer theatre manager, exchange manager, or manufacturer.

"Our advertising will be based on absolute truth. We do not intend to interest the public or the theatre manager with extravagant claims and then trust to kind fate that they will be satisfied with a small per cent. of such claims. This will be no hit-or-miss campaign with an allowance for ignorance on the part of the public to carry us through.

"The moving picture has become a necessity and the public is now thoroughly familiar with screen values; in fact, the theatre-goer is now the most hypercritical of all our critics and it behooves the motion picture manufacturer to take that fact into consideration. We, of the Associated service, are so convinced of this that we will make no claims of merit or quality for our pictures unless we will at all times be able to more than substantiate such claims in every way."

The Associated has also extracted a promise from Myron C. Fagan, editor-in-chief of the National Newspaper Publishers' Drama Service Bureau, that he would personally review their productions every week.

Mr. Fagan is the official New York dramatic critic for a number of America's newspapers and this promise on his part carries with it an assurance that his criticisms of Associated pictures will be seen in many newspapers throughout the country.

Norma Talmadge for Two-Reel Dramas on Kriterion

William Parsons Has Arranged to Release Pictures Starring Actress Through This Program Regularly—Cartoonist Engaged for Weekly Split Reel Featuring Artist's Personality

THE Kriterion Film Sales Corporation, now completing plans for organization, announces that Norma Talmadge, whose work in "The Battle Cry of Peace" has elicited widespread approval, will be regularly featured in two-reel dramas on the Kriterion program.

This arrangement was brought about through a visit to New York of William Parsons, head of the National Film Corporation. Mr. Parsons satisfied himself as to the stability of the Kriterion organization, and closed an agreement by which productions of his company starring Miss Talmadge will be regularly released through Kriterion.

A well-known vaudeville cartoonist and artist will also contribute drawings for a split reel which Kriterion will release weekly. One part of this feature will consist of pictures in which the personality of the artist himself will be exploited in connection with playlets appealing to the sentiments of old and young.

Preceding each picture of this nature will be an illustrated interview—prominent personages as they appear in real life and the artist's impression of them.

Other stars who will be seen on the Kriterion program are: Dot Farley, Constance Talmadge, Hazel Buckham, Rena Rogers, William Parsons and Harry Fisher.

S. L. Newman, of Kriterion, discussing the plans of the corporation, said: "We are incorporating for $500,000 under the laws of the State of New York. Quality and permanence will be the watchword of the organization, and an evidence of the class of productions which we shall offer is shown in the fact that we shall release eighteen reels a week. The company has opened an office in London, at 62 Great Russell street, with Charles Hauff in charge.

Martha Hedman With Metro for "Turmoil"

Actress Who Is Now Starring in "The Boomerang," a Belasco Broadway Success, Is Cast for a Screen Version of a "Best Seller," by Booth Tarkington—Lionel Barrymore Added to List of Metro Stars by B. A. Rolfe—William Nigh Will Direct Plays Featuring the Actor

THE policy of the Metro Pictures Corporation of sparing neither expense nor effort in offering the public the foremost stars of the stage and screen in vehicles worthy of their highest artistic talents, was given concrete expression this week in the announcement that Metro had closed a contract with Martha Hedman, one of the most magnificent and popular of the younger stars of the American stage, under the terms of which this charming and accomplished actress will be featured in an elaborate picturization of Booth Tarkington's powerful novel, "The Turmoil," the rights on which were secured by the Metro Pictures Corporation a few weeks ago.

When the Metro first secured the motion picture rights to "The Turmoil," the problem of finding an actress worthy of the stellar role in this picturization of one of the greatest novels of the decade, at once became of supreme importance.

Miss Hedman was chosen because she, of all the stellar artists of the stage and screen who were considered, alone had the sympathetic qualities and bewitching personality demanded by the part in supreme degree.



LIONEL BARRYMORE

Miss Hedman is now playing the leading role in "The Boomerang" at the Belasco theatre, a Belasco masterpiece, and by far the most successful of all the plays of the present season, which have yet come to Broadway. Last season she was featured with John Drew in "The Prodigal Husband," and scored an individual triumph. Miss Hedman has a long list of successful engagements to her credit, and Mr. Belasco has said to her, that she is, perhaps, the most intelligent actress he ever starred and the quickest to sense the possibilities of her part. Her wonderful versatility and magnetic personality will be given unlimited opportunities for expression in the role of Mary Ventrees.

LeGuere as Temperamental Youth

Next in importance to the part of Mary Ventrees in "The Turmoil," is that of Bibbs Sheridan, a youth of many moods, and therefore with unlimited possibilities for a juvenile lead. George LeGuere, who was featured with Emily Stevens in "Destiny; or, the Soul of a Woman," a recent Metro production from the studios of Rolfe Photoplays, Inc., has been selected for this part. So excellent was his work, that LeGuere will be featured with the star in the coming screen production of the Tarkington masterpiece.

Although LeGuere was admirably suited for his part in "Destiny; or, the Soul of a Woman," in "The Turmoil" he will portray a character which gives him still greater opportunities.

"The Turmoil," first ran as a serial in *Harpers'*, meeting with wonderful success, and when it was brought out in book form, it enjoyed a great popularity. For more than a year it has headed the list of the "six best sellers," prepared and published monthly by the *Bookman Magazine*.

Edwin Carewe, who directed "Destiny; or, the Soul of a Woman," will produce "The Turmoil" at the Rolfe Photo Plays, Inc., studios, his selection as director of this important production by Metro officials being directly due to the tremendous success he achieved in the first named picture.

Work will begin on "The Turmoil" immediately after Mr. Carewe finishes "The Final Judgment," the new name selected for the play in which Ethel Barrymore is starring, which is scheduled for early release in the Metro program.

Another notable addition to the list of Metro stars during the present week is Lionel Barrymore, long one of the most versatile and popular actors of the speaking stage. Early this week B. A. Rolfe, head of the Rolfe Photoplayers, Inc., signed Mr. Barrymore for the stellar role in a photo-drama of unusual quality, the title of which will be announced later.

It is probable also, that in addition to the contemplated production Mr. Barrymore will be starred in other Metro pictures of similar distinctive character. The play selected for Mr. Barrymore is of a vital type, brimful of strong action and unusual situations and gives the fullest scope to his notable dramatic gifts.

William Nigh, who recently added fresh laurels to his reputation as a director of really big motion pictures, in "Emmy of Stork's Nest," the latest Columbia-Metro feature in which Mary Miles Minter is starred, will direct the Barrymore play.

In addition to Mr. Barrymore, Metro has also engaged Hamilton Revelle, the eminent English actor, for a series of pictures to be produced by Rolfe Photoplays, Inc., for release in the Metro program.

Mr. Revelle won a notable success in "An



MARTHA HEDMAN

Enemy of Society," in which he shared stellar honors with Lois Meredith, and his engagement for other future Metro pictures was a logical sequence. In drawing-room and polite heroic roles, Mr. Revelle is conceded to be among those who are at the head of their profession.

Before coming to Metro, in addition to many notable plays on the speaking stage, both in England and America, he appeared in pictures produced by Ambrosio in Italy, where he won signal success. Early announcement will be made of the next feature in which he will appear on the Metro program.

SCREEN CLUB ELECTION SET FOR OCTOBER 2

The fourth annual election of the Screen Club will be held at the club house, 165 West 47th street, New York City, on Saturday, October 2. A spirited contest is expected. Last year's battle of the ballots created considerable interest in the motion picture trade, as the five hundred members of the Screen Club are drawn from all walks of the industry. Arthur Leslie was campaign manager for James Kirkwood, the winning candidate, and this year is campaign manager for Billy Quirk, who is running against Paul Scardon for the presidency.

PUBLICITY DEPARTMENT OF TRIANGLE MOVES

The publicity and promotion departments of Triangle Film Corporation have removed to larger quarters, and now occupy Rooms 405, 406 and 410 of the Longacre building, at Broadway and Forty-second street, New York. Even these rooms have been found too small for the increasing demands of these departments and will be occupied only until larger accommodations can be obtained.

The Triangle Corporation is already negotiating for an entire floor of a building in the Broadway-Forty-second street district to house its entire executive offices. The various departments, which are now temporarily located in different buildings in New York City will remove within a few weeks to this new address, which will be announced as soon as the negotiations are completed.

Three Directors for 2 American Comedy Companies

Plan Consists of Rotating Plays So That No One Studio Manager Will Be Obliged to Complete a Production, Thus Putting Three Fingers in a "Beauty" Pie

A NOVEL plan for the production of comedy films has been inaugurated at the Santa Barbara studios of the American Film Company, according to a statement made by Samuel S. Hutchinson, president.

The idea consists of the use of three directors for two producing companies, rotating the direction of each of the two companies among the three directors. It is said that the novel comedy situations thus developed have resulted in remarkably better farce films than have been produced under the old scheme.

The revelation of this novel plan of direction was made by Mr. Hutchinson, while in New York recently. Mr. Hutchinson said: "I have always believed that novel situations were vitally essential to good comic productions. In order to produce really unique situations you must have great diversity.

"Formerly I followed the plan used by other film manufacturers of using only one director to a company. The Beauty comedies gained considerable recognition under that scheme, but I was not satisfied. When we recently increased the production of Beauty comedies to two a week instead of one a week for the new Mutual program, I conceived the idea that it would probably result in much better work to have three directors for the two companies, rotating the productions among the three directors. This means that a company producing Beauty comedies this week would be directed by one director; the following week the same company would be directed by another director, and the third week the same company would be directed by a third director.

"In order to work out this plan smoothly I have arranged two companies to produce Beauty comedies. The leads in company No. 1 are: Frank Borzage, Neva Gerber, Mrs. Lucille Ward and William Carroll. The leads in company No 2, are: John Sheehan, John Steppling and Miss Holloway.

"These two companies are directed by the following three directors: James Douglas, Archer MacMackin and John Dillon. There will be an interchange of direction on all Beauty comedies hereafter. Mr. Douglas directing company No. 1 this week, Mr. MacMackin directing company No. 1 next week, and Mr. Dillon directing company No. 1 the third week, and rotating similarly with company No. 2.

"You will observe that this gives the directors sufficient leisure to create comedy situations. It gives them ample time to read and reread the scenario and to seek locations and to create situations. This consequently must result in a higher quality production, and I am looking forward to a new high standard of production in Beauty comedies.

"I have recently reviewed the first ten Beauty comedies made under this new plan and I am confident that the plan is already a remarkable success. 'Cash, Cats, and a Cook Book,' a Beauty comedy directed by Mr. Dillon, is exceptionally good. Clever use of Carroll's comedy character will be found in 'Love, Bumps and Mumps,' a Beauty comedy directed by Mr. MacMackin. 'Mixed Mails,' is another Beauty comedy which displays the stage technique of Mr. Douglas. 'Curing Father' is full of comic situations and was directed by Mr. Dillon. 'Mother's Busy Week' is another Beauty laugh-provoker which was directed by Mr. MacMackin. 'Alias James—Chauffeur,' demonstrates Mr. Douglas' ability as a screen director.

"All of the above productions will be released on the Mutual program within the next few weeks and I am confident that exhibitors everywhere will see in the quality of these Beauty comedies the success of the new plan of direction."

David Horsley Engages Four More Stars for His Plays

Mabel Van Buren, Donald Bowles, Grace Gibson and Marvel Spencer Join Ranks of Producer for Mutual Program—Carl M. Le Viness, Director, Also With His Organization



MARVELL SPENCER DONALD BOWLES MABEL VAN BUREN

DAVID HORSLEY continues to add the names of many stars to his already long list. The latest to enter into contracts with him are Mabel Van Buren, Donald Bowles, Grace Gibson and Marvell Spencer, all photoplayers, and Carl M. LeViness, the director.

Mabel Van Buren comes to Mr. Horsley from the Jesse L. Lasky studios, where she had been engaged for some time playing leading parts in the Lasky features released on the Paramount program. Perhaps her greatest picture success was scored in the role of The Girl, in "The Girl of the Golden West." In this release she attained great dramatic heights, playing the difficult part with so thorough an understanding and finish that critics proclaimed her unsurpassable in the character. Besides the girl, she played leading feminine roles in other Lasky productions.

Miss Van Buren's leading man is Donald Bowles, a great stock favorite in Los Angeles, where he appeared with the Burbank theatre organization. He has had much experience on the speaking stage. He began his career when he was seventeen at the Herald Square theatre.

After the San Francisco fire Oliver Morosco engaged him for his Burbank theatre stock company in Los Angeles. Here Mr. Bowles remained four years and it is this company he leaves to join Mr. Horsley.

Grace Gibson, another of Mr. Horsley's new players, was formerly with the Vitagraph company, but later went into vaudeville, which she leaves to return to pictures, this time through the medium of Mr. Horsley's company.

Marvell Spencer, the fourth of this week's acquisitions, was formerly with the Eclair company. She played the leads in "The Beginning of the End," and was featured with George Larkins in "Red Tape," and "The Unpardonable Sin."

Carl M. LeViness, the latest director to join Mr. Horsley's organization, is an old Reliance man. Mr. LeViness started in with Thanhouser at New Rochelle, and then went to the Reliance studio in New York. When D. W. Griffith took charge of the Reliance Mr. LeViness was one of the few directors to remain. Later Mr. LeViness joined the Eclair company, with whom he remained until his connection with Mr. Horsley.

Table of Contents will hereafter be found every week opposite inside back cover.

GLIMPSES OF THE NEW ADDITION TO THE CHICAGO LABORATORIES OF THE SELIG POLYSCOPE COMPANY



CORNER OF THE DRYING ROOM | VIEW OF NEGATIVE DEPARTMENT | FINISHING ROOM

ALICE BRADY TO LEAD FASHION EXTRAVAGANZA

Alice Brady, popular star of the footlights, who has also won a screen reputation in the Knickerbocker Star Feature, "The Cup of Chance," has been chosen as the star of the coming fashion show. Because of her rare beauty and grace, Miss Brady has been chosen for the leading part in the International Fashion Extravaganza, which will be held at Carnegie Hall, October 7, 8 and 9.

BRONSTON, PATHE SCENARIO MAN, WRITES A SONG HIT

Douglas Bronston, of the Pathé scenario department, is a versatile genius. He wrote a song for "Neal of the Navy," the big serial success, that was so good Pathé has had it published by Berlin, Watterson and Snyder. The song is making good.

Metro Pictures Will Have Musical Accompaniment

S. M. Berg Is Delegated to Prepare Music for the Special Needs of Each Release—"The Silent Voice" Is First Subject with Music Under New Plan

THE Metro Picture Corporation is to provide a novelty for its exhibitors in the musical scores which will be especially prepared for each feature picture prior to its date of release. The Metro plan, which will become effective with the current releases, is to select from the classics in music, melodies of popular appeal, which will give suitable atmosphere and a harmonious accompaniment to the theme of the screen play.

When the classics fail to provide material that supply the precise needs, the best American composers will be called upon to write original music suited to the picture. In this connection President Richard A. Rowland, of the Metro, said:

"The spoken drama has had the advantages of music written exclusively for the individual production and certainly our feature pictures, which entail a cost in many cases greater than the cost of producing a play for the speaking stage, are entitled to as careful attention.

"If Beethoven, Mozart, Grieg and Chopin can give us better than we can have made to order, then I'll be glad to see the music of these distinguished men utilized for the great good of Metro pictures. They, all of them, would undoubtedly have been glad to have their music accompany Metro pictures, and I feel we are not trifling with art when we give the best in music a chance with what we believe is the best in pictures.

"If, on the other hand, none of these great composers have written music which fits our features to a nicety, we shall have compositions that do.

"Metro has waited on the musical accompaniment plan until we could satisfy ourselves that we were in a position to offer only the best.

"I have instructed Nicholas Devore, general manager of G. Schirmer, Inc., 3 West Forty-third street, New York City, to provide nothing but supreme music, suitable in every detail and particular for each Metro picture, and he begins his work while the picture is in the making. S. M. Berg, one of the ablest musicians on the Schirmer staff, has been delegated to study each Metro picture with a view to writing a musical program which shall exactly fit it in every particular.

"The first musical program to be issued will be with the release of "The Silent Voice."

Selig Finishes Elaborate Plant for Laboratories and Technical Departments at Cost of Many Thousands

A NEW addition to the Selip Polyscope Company's great plant in Chicago has just been completed for the purpose of housing the laboratories and technical departments. This addition makes the Selig studios in Chicago among the largest and most modernly equipped in the world.

The new addition, built of steel, brick and stone, is three stories high, and new machinery installed in this addition aggregates in cost many thousands of dollars. The new addition includes the negative, assembling, developing, printing and perforating departments, drying rooms, machine shop, and a film inspection department. There is also a job printing office in the new addition.

The film editorial department, with modernly equipped projecting rooms, is also located in the new addition, as are the editorial rooms of the "Hearst-Selig News Pictorial."

Were it possible for all the friends of the Selig company to make a tour of inspection of the new departments they would gain a new conception of the manifold details essential to the work of preparing and releasing the Selig pictureplay program.

Laboratory experts are continually engaged in the dark rooms, the drying rooms and the developing rooms, and the power which runs the delicate machinery is furnished by dynamos. The interior of the new building is finished in concrete in order to guard against fire, and contains the vaults for films, etc.



VIOLA DANA, THE LITTLE EDISON STAR, IN A POSE FOR THE FORTHCOMING FEATURE, "GLADIOLA"

HORSLEY ENGAGES C. M. PECK AS BOSTOCK SCENARIO DIRECTOR

Special to Motion Picture News

Los Angeles, Sept. 20.

Charles Mortimer Peck, formerly vice-president of the Balboa Company, and prior to that manager of the advertising department of the William Fox Company, has been engaged by David Horsley to have charge of the scenario department of the Bostock Jungle and Film Company, and took up this work this week.

Mr. Peck has completed a series of pictures, each subject of two or three reels.

Table of Contents will hereafter be found every week opposite inside back cover.

HELEN WARE'S GOOD NATURE MAKES FOR SUCCESS OF "LOWRIES"

It is indeed a good-natured star who will not only stand for being "jollied" by her director, but will join in the laugh as heartily as any one, even though that laugh be directed at herself and the make-up which her part demands.

That, however, is the sort of "regular fellow" that Helen Ware is. Far from taking an offense at a good-natured, well-meant "ragging," she is ready with repartee as bright and witty as any ever delivered by one of her forefathers, who, rumor hints, had in their veins a few drops of the blood of old Erin.

When Miss Ware arrived at Universal City for her initiation into the picture game, she frankly acknowledged that she had much to learn about the new branch



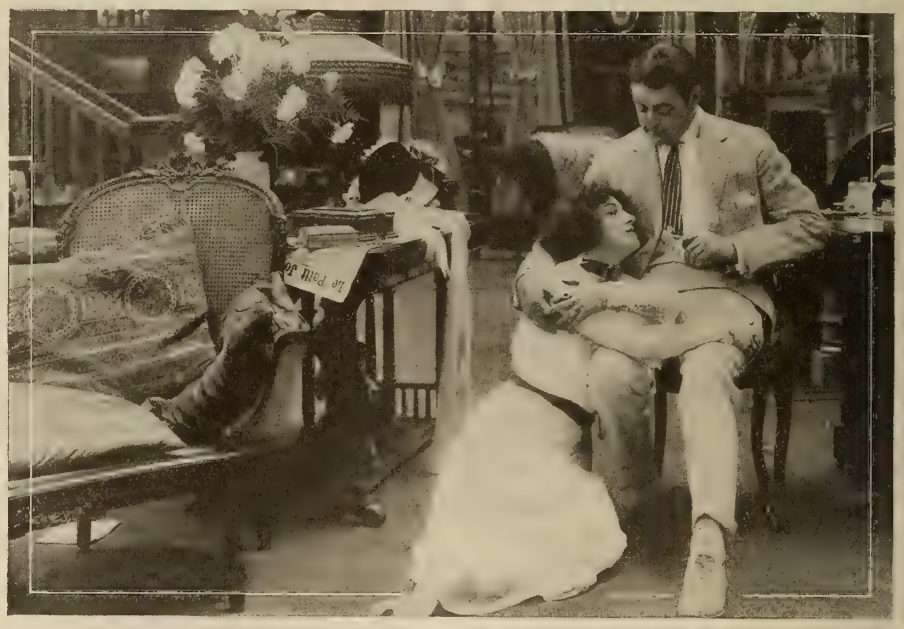
HELEN WARE

of the old profession. The result was that everyone in the company, from Director "Bob" Leonard down to the least known of the extramen, became possessed of an almost insane desire to do all within their power to help the willing star over the hard places.

Nor did her demeanor change as she learned more and more of the new work. On the contrary, as she learned, she came to realize even better than before just what her new-found friends had been doing for her, and she became all the more willing to accede to that hardest of all "stunts" for the average novice, "taking direction." And that very fact—the fact that she had absolute confidence in the judgment of her director—has made work with her a pleasure, and more than any other one thing, has assured the ultimate success of "That Lass o' Lowries," one of the most difficult pictures Leonard has ever attempted and one that is said to be peculiarly suited to Helen Ware's personality.

"Zaza," Famous, Found Intact in Vault After Fire

Feature, Scheduled for Release on October 4, Vehicle for Pauline Frederick, Is Only One of 11 Completed Productions to Wholly Escape Effects of Conflagration



PAULINE FREDERICK IN "ZAZA" (Famous Players—Paramount—October 4)

THE opening of the huge film vault, which hung on the walls of the Famous Players Film Company's studio after the total destruction of the building by the disastrous fire of September 11, revealed the fact that the negative of that company's film adaptation of "Zaza," in which Pauline Frederick is the star, was the only one of eleven completed feature productions to escape wholly the ravages of the flames.

It was the fate of this picture that caused the officials of the company the greatest concern, as it represented the outlay of many thousands of dollars, and had consumed six weeks in the making.

When notified of the saving of "Zaza," Miss Frederick was jubilant.

"I cannot tell you how glad I am to hear the news," she declared to Mr. Zukor, president of the Famous Players Company, when he telephoned her the facts. "Never in my life have I felt so utterly miserable as when I arrived at the fire and realized that 'Zaza' was in that building. I had put my whole heart and soul into the enactment of the great character, and I am sure that if it had been necessary to repeat the entire production, I should never have done as well again.

"Only a person who has gone through the terrible emotional stress which is necessary in acting such a powerful impersonation as 'Zaza' can realize with what dismay I faced the prospect of repeating the whole performance.

"'Zaza' is to me the most marvelous character that has appeared on the stage in years. I looked forward to playing the role with the keenest anticipation, and when we began the filming of the play for the first time I had worked myself up to a nervous tension that enabled me to put all my force into the role. But with this tension gone, as it inevitably would be, it would have been practically impossible for me to have put the same spirit into a repetition of 'Zaza' which I did before."

The miraculous escape of "Zaza" from the flames preserves for the motion picture public the record of Pauline Frederick's greatest histrionic achievement, as it was into the portrayal of the French music hall singer that she had put her whole soul. "Zaza" had been considered the heart-breaking kind of role that only a Rejane or a Bernhardt could adequately interpret.

That Miss Frederick was the one person fitted by temperament and artistry to give this great character the most resplendent presentation on the screen, everyone will be quick to affirm who has seen her in "The Eternal City" or "Sold," in both of which she startled the motion picture public by her wonderful emotional acting.

"Zaza" was produced under the joint direction of Edwin S. Porter and Hugh Ford, who also collaborated in the production of the Famous Players masterpiece, "The Eternal City," in which Miss Frederick made her screen debut. Prior to the outbreak of the fire they were at work on the picturization of Robert Hichens' famous novel and play, "Bella Donna," the continuation of which has already been resumed.

WALTHALL GUEST OF REEL FELLOWS IN CHICAGO

Special to MOTION PICTURE NEWS

Chicago, Sept. 20.

Henry B. Walthall was the guest of honor at the September dinner of the Reel Fellows Club, held at the Movie Inn Wednesday evening, September 15. Mr. Walthall delivered an interesting talk on the making of a photoplay, and was elected an active member of the Reel Fellows Club.

It was decided to rent the floor above the Movie Inn for club rooms, and dues were raised to $10 a year.

Table of Contents will hereafter be found every week opposite inside back cover.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 220 West Forty-second Street, New York City

BRINGING THE PEOPLE TO THE PICTURE THROUGH NEWSPAPER ADVERTISING

HOW can a motion picture theatre attract continuously to its performances the largest possible number of patrons?

This is an A B C statement of the perennial problem that confronts exhibitors. Every issue of Motion Picture News contains stories and cuts setting forth a variety of "live wire" ideas that show the ingenuity of exhibitors the country over. Attractive fronts, lobby displays, well planned house organs and heralds, decorated floats—even advertising on the top of milk bottles—constitute recognized methods of bringing the picture to the people and the people to the picture. All of these are excellent. None of them could be spared. But there is another medium coming more and more to be used by picture men—which has the virtue of cementing all advertising methods into one.

It is the newspaper advertisement. Whereas a comparatively small number of prospective patrons can be reached by a mailing list, and a smaller number by the employment of the house itself as an advertising medium, a far greater audience is at the command of the newspaper advertiser. This fact is so well known to progressive exhibitors that the mere statement of it is all that is necessary. What exhibitors are not so well acquainted with, however, is how newspaper space can be used most effectively. In the bewildering array of pictures produced today, the simple announcement that you have pictures to show will not bring crowds. Neither will a mass of adjectives describing a picture as "marvelous," "stupendous," "magnificent," and the like, any longer impress the theatre public. People want to know why and how a picture is "marvelous," and the newspaper column is an excellent place to tell them.

Unless an exhibitor is able to buy newspaper space in large quantities, he must necessarily confine himself pretty much to an announcement of the name of his theatre, titles of pictures and names of stars, and hours of performances. He is at a disadvantage when he cannot tell in concise, clear and vivid language what the picture really is—a hint of the plot as well as of the ability of the players in unfolding the plot, which is what picture goers are eager to know. But if the exhibitor must confine himself to small space, there is a way in which he can still make his newspaper ads appealing. It is by giving the ad a good typographical dress; by selecting one style of type and sticking to it; by learning the value of white space; by steering clear of heavy, black face type; and finally, by making use of lay-outs and electros furnished him by the manufacturer.

This last is the thing we have especially in mind now. Many manufacturers supply free, or at nominal cost, electros or mats of advertisements of their pictures. These advertisements are supplied in several sizes, with neat borders and suggestions for ad writing. In many cases all the exhibitor has to do is to insert titles of pictures and the name of his theatre.

For example, the Paramount Pictures Corporation has recently issued a publicity book, containing reproductions of electros supplied free to exhibitors of Paramount pictures. The lay outs in the book are well designed, in good taste, and calculated to impress the newspaper reader very favorably. To be sure, Paramount Pictures are emphasized in all the ads, but this is no drawback to the use of them, as the exhibitor is thereby tying himself up to Paramount's national advertising campaign. What is true of the Paramount publicity is true also of the publicity of several other large picture producers. Exhibitors will do well to study the value of the advertising supplied by the manufacturers, and adapt it to their individual needs.

ELEVATOR TAKES PATRONS UP TO SECOND BALCONY

The Columbia theatre, Sixth and St. Charles street, St. Louis, has a novel innovation in the form of an elevator to take the patrons up to the second balcony. Instead of climbing two flights of stairs and getting all out of breath, the thankful patron who comes too late to get a seat downstairs or in the first balcony, is gently wafted towards the elevator, which takes him up and deposits him near his seat without any effort at all on his part and in a few seconds' time.

Although the Columbia is primarily a vaudeville house, there are always from one to three reels of pictures shown at every performance, and this year Manager Harry D. Buckley shows pictures mostly in color.



THE FLOAT USED TO ADVERTISE "THE TWO ORPHANS" (Fox) USED BY ROY SHELTON, MANAGER OF THE STRAND THEATRE, NASHVILLE, TENN.

Table of Contents will hereafter be found every week opposite inside back cover.

RENTS THEATRE; INVITES FRIENDS TO SEE KALEM DRAMA

What is probably the first event of its kind occurred at the Arc theatre, Delphi, Ind., the other day, when Mrs. Henry R. Wilson rented the theatre for the afternoon and entertained her friends at a special presentation of "Prejudice," a three-act Kalem drama.

As the leader of Delphi society, Mrs. Wilson's movements are naturally of interest to the community and the function was therefore given generous space in the local papers. This, of course, was of tremendous benefit to the Arc theatre, and, as mentioned by Mrs. Belle B. Gardner, secretary and treasurer of that photoplay house, the effects of this publicity are still being felt. Mrs. Gardner forwarded one of the clippings to Kalem.

An attractive four-page program, printed on a white sunburst stock and 4¾ x 6 inches in size, was gotten up specially for the occasion. According to Mrs. Gardner in her letter to the Kalem Company, the affair was one of the biggest social successes Delphi has ever known. Mrs. Gardner then goes on to say:

"The inclosed clipping and program speak for themselves. The picture 'Prejudice' is one of the best ever shown in this theatre. The ladies who were entertained sent the members of their families to see it that night, and we did a big business because of it.

"We also show a Kalem three-act subject every alternate Wednesday, and they surely are fine! We find the Hazards of Helen Railroad Series constantly increasing in popularity, while "Ham" and "Bud" draw big houses every Thursday. Keep up with the good work. You are putting out pictures that help exhibitors get the crowds. Incidentally, the society function of which I have spoken might contain a suggestion for exhibitors all over the country. Why not acquaint them with it? It was a big thing for us."

GIRL USHERS TO LEAD SPELLBOUND MALES TO THEIR SEATS

Girl ushers only are now employed in the Majestic theatre, in Dallas, Tex.

Last season three young women were employed as ushers on the orchestra floor of the playhouse. Their employment was an experiment, leaving two young men ushers in the balcony. The experiment was a huge success, and in the future nothing but pretty girls will be employed as ushers at the Majestic.

"KU KLUX," ADVERTISING "NATION," ATTACKED BY GANG

The Ku Klux Klan was given a taste of real battle during the Spokane, Wash., engagement of "The Birth of a Nation." The "night riders" came out second best.

While the film was running, H. S. Clemmer, manager of the Clemmer theatre, at which it was being shown, engaged ten riders to don the garb of the clan and ride through the streets each day and evening. One night during the third week of the run a gang of men on First avenue, armed with clubs and bricks, set upon the party. Not until screams came from the first six riders did the attacking party learn that some of the persons in the grotesque costumes were women. They then turned their attention to the men. Rocks and sticks flew, yells were given and frightened horses bolted.

One of the riders, Mabel Bruner, aged 18, had a narrow escape from serious injury when her mount, struck with a fence paling, reared and fell with her. Henry Kline, a clansman, went to her rescue and was severely beaten.

The police made three arrests.

In its 40 performances, "The Birth of a Nation" played to approximately 38,000 persons. The capacity of the Clemmer is 1,000.

THE WEEK'S BEST LIVE WIRE STUNT

One of the most original motion picture advertisers in New England is George I. Appleby, of the Empire theatre, Portland, Maine. When Mr. Appleby, formerly of the Mutual in Portland, took over the Empire, it was doing little or no business. Now it is one of the busiest theatres in the state.

His latest advertising stunt has to do with milk bottles. Appleby called on W. H. Bradley, of the Triangle, in Boston, recently and announced:

"Say, I've signed up the top of every milk bottle in Portland to do my advertising. Each bottle-top carries my ad. The Empire goes into every home where they drink milk. And—I'm getting the results."

MAKES MEDALLION PLAQUES OF PHOTOPLAY STARS

P. J. Prosser, a New Orleans exhibitor, owner of the Keystone theatre, is indulging in a series of "by-product" activities that promise to net him a considerable sum. Mr. Prosser, before he was lured by the pictures, was quite a sculptor. At present he has taken up his old business again, and is turning out some excellent medallion-plaques of celebrated motion picture players.

Mr. Prosser's work has received considerable attention in New Orleans. His plaque of Theda Bara has been prominently displayed in the lobby of the Tudor theatre in Canal street, and in New Orleans exchanges others of his plaques occupy prominent positions on the walls. Heretofore Mr. Prosser has sculptored simply for the love of it, and his plaques so far have all been presented to exhibitors and exchange men with his compliments.

BUFFALO MOTORISTS SEE THEMSELVES IN PICTURES

An interesting exhibition was presented at the Majestic theatre by the Automobile Club of Buffalo, N. Y., nearly 16,000 feet of film was used to portray the social and industrial pursuits of the Buffalo motoring fraternity. The pictures show many of the events held at the Automobile Club during the current season, the process of manufacture and sale in many plants identified with the automobile industry here, hundreds of motorists prominent in Buffalo and other interesting views.

WHAT LIVE EXHIBITORS EVERYWHERE ARE DOING

Royce Fairchilds and L. E. Paine, proprietors of the Royal, Red Oak, Iowa, have a successful plan for inducing the farmers of the surrounding territory to attend their theatre. They sell tickets to the merchants and the merchants, as a trade inducement, give a ticket with every dollar's worth of purchases. The prize tickets are given only to farmers. The Royal also has an ice cream parlor and a comfort station in the lobby.

The Omaha theatre, Omaha, is one of an increasing number of houses that issue weekly organs containing no advertising but their own.

Dr. Denko, manager of the Shenandoah, St. Louis, has discovered from close observation that his Sunday audiences show a marked preference for light subjects and comedies. Denko's program for that day, therefore, consists of a romantic drama in three or four parts, with one reel dramas or comedies. Problem plays do not appeal to his Sunday crowds.

An Ovey-Chaplin contest was a live wire idea put into effect last week by Manager Celler, of the Decatur theatre, Brooklyn. Celler ran an Ovey comedy and a Chaplain comedy in succession, permitting his patrons to judge which of the two comedians was funniest. Printed slips were passed to each patron for the recording of votes. The result was announced on the screen before the show ended.

Still another exhibitor has found a Charlie Chaplin contest profitable. This time it was Manager Frank Miller, Mojeska theatre, Augusta, Ga. Miller offered prizes for boys who could give the best imitations of the famous screen comedian. A crowded house, with hundreds standing outside unable to gain admission, witnessed the contest. Rather than disappoint those who failed to see the first contest, Miller put on a second, from which winners in the first were barred. In both contests the first prize was four dollars and the second and third a dollar and a half each. Augustin Dorr and Thomas Grier were the youngsters who took first money in the two competitions.

The Symphony theatre, 612 South Broadway, Los Angeles, has instituted a new policy, with change of prices and service, and is now showing five reels of Universal program for ten, fifteen and twenty cents. This is the only downtown Los Angeles theatre, besides the Clune Broadway, which uses General regular program, that is showing a regular program for more than five cents. The Clune theatre is using first run Essanay-Chaplin subjects as its features, and the Symphony the Billie Ritchie—L Ko—Universal comedies as a special attraction.

Table of Contents will hereafter be found every week opposite inside back cover.

AMONG THE EXCHANGES

DUNCAN SUCCEEDS HUTTON AT DETROIT FOR V-L-S-E

J. M. Duncan has been appointed manager of the Detroit office of the V-L-S-E, to succeed R. R. Hutton, who has been transferred to the Cleveland exchange. Mr. Duncan for a number of months has been associated with the Cleveland end of the business.

The Detroit office will continue in the Peter Smith building. Later, Detroit will be made a regular exchange, so it is reported. V-L-S-E pictures are going big in Michigan. Detroit's finest theatre, the Majestic, has the first-run rights, following which they play the Family theatre on the Campus. All of the large theatres are running V-L-S-E pictures from one to three days each week, and the best houses throughout the State are reported to be contracting for V-L-S-E features.

DETROIT KRITERION APPOINTS SALES DIRECTOR

Ray Branch has been appointed director of sales of the Detroit Kriterion Film Company, Detroit, Mich., which operates branches in Toledo, Grand Rapids and Columbus. Branch for the past two years has been associated with the Universal Film Exchange as assistant manager.

The Detroit Kriterion Company reports very successful business with the new Associated and Standard Programs. Ralph P. Peckham is the general manager of this company.

WEEKS APPOINTED MANAGER FOR MICHIGAN METRO

A. Arthur Caille, who recently purchased a large amount of stock in the Michigan Metro Film Corporation, announces the appointment of George W. Weeks as manager. The Detroit office is now occupying new quarters at 159 West Jefferson avenue.

Mr. Weeks also retains his position with the Universal Film Exchange, which is located on the first floor of the same building.

TRIANGLE DOING BIG BUSINESS IN NEW ENGLAND

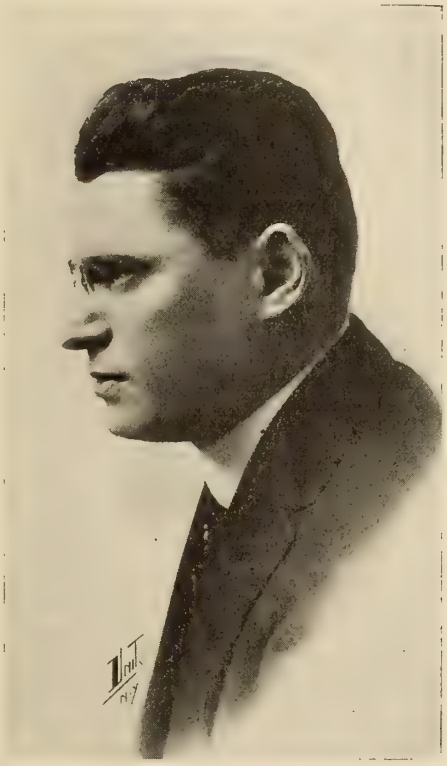
W. H. Bradley, New England Triangle manager, is doing a big business at his offices in the Kimball building, on Tremont street, Boston. Plans for a Triangle building are still being discussed; no definite site has been selected.

NEW QUARTERS FOR LOS ANGELES BOARD OF TRADE

The offices of the Film Exchange Board of Trade of Los Angeles, have been moved to suite 317 and 318, Superba theatre building, 518 South Broadway.

AVERAGE EXHIBITOR AGAINST FEATURE PROGRAM, SAYS HOFFMAN, BACK FROM NATION WIDE TOUR

AFTER a tour lasting six weeks, during which time he visited every Universal exchange in the United States and Canada, with a view to studying the conditions and finding out what was needed in the various territories, Exchange Manager M. H. Hoffman has returned to his desk at the Universal headquarters. During his trip he felt the pulse of the public, through



M. H. HOFFMAN

the exchangemen, and he says there is no need of any apprehension on the part of a concern which is seeking to cater to the demands of its audiences.

Although Mr. Hoffman has held the position of exchange manager for the Universal but a few months, during that short time he has proved to the seventy-two exchangemen throughout the country that he knows what he is talking about. His "pep" letters to the exchanges have already instilled greater enthusiasm, with the result that the exchangemen have gone out and got more business, and in some cases he has actually gone and got new business himself.

During his trip he visited Montreal, Toronto, Buffalo, Detroit, Chicago, St. Louis, Kansas City, Oklahoma City, Denver, Omaha, Des Moines, Minneapolis, Milwaukee, Indianapolis, Cincinnati, Pittsburgh, Cleveland, Toledo, New Orleans, Atlanta, Louisville, Charlotte and Memphis. At New Orleans he attended the convention of the Southern exchangemen and at Denver he spoke at the Western exchangemen's convention.

"I was particularly interested in the spread of the feature bookings," he said to a MOTION PICTURE NEWS representative, the other day. "I was impressed with the number of exhibitors who didn't have feature programs. The average exhibitor today doesn't want a feature program because his business doesn't permit or warrant it. He is content to accept the Universal program, with a weekly feature; but for him to run daily big five- and six-reel productions, is beyond the question.

"The average exhibitor was interested in the feature when it first came out, and it is safe to say that the first two-reeler, which was released by one of our companies, did more business than any feature that has been released since. The exhibitor and the public liked it because it was something new, but they have grown so common since then that they are not fully appreciated by the public, even though they are good.

"The result is that the exhibitor has found it necessary to go back to his program and be satisfied with running a Broadway Universal feature once a week. His audience will stand for that, but the moment he tries to put over three or four features a week, he finds his receipts slump accordingly. This is the consensus of opinion, from the reports of the many exchangemen I met on my trip.

"During my trip I tried to show the exhibitor how to advertise his product, and I have placed an expert publicity man at the disposal of exhibitors, free of charge, to help him expand. Most of our exchanges have had to increase their staffs, and they have been given more facilities, more help and more room. Within the past few months a good many of the Universal exchanges have had to move into larger quarters.

This is true of Detroit, St. Louis, Denver, Indianapolis, and Toronto, in which cities we have been increasing our business tremendously in the last few weeks.

"I also found in certain parts of the country, West and South, the exchanges lacked film enough to handle the big amount of business, and so I established additional buying offices in those places. Most of the exchanges have increased their output, due to increased demand for our service, and many of the exchanges have had to purchase additional prints in order to take care of the influx of business."

Table of Contents will hereafter be found every week opposite inside back cover.

TWO V-L-S-E HOUSE ORGANS PUT OUT BY EXCHANGES, SHOW SNAP IN CONTENTS

"The V-L-S-E Pals," issued from the Seattle office, under the direction of Tom North, in charge of the V-L-S-E exchange in that city, is a bright, snappy house organ designed for circulation among the exhibitors of the States of Washington, Oregon, Montana and Idaho, who take the V-L-S-E service.

Already the publication has become quite a factor in the promotion of a "get-together" spirit among the managers booking the pictures of the releasing company.

Impressed with the success of the Northwest publication, now in its second volume, the office of the V-L-S-E in Kansas City has brought out a pamphlet somewhat on the same order, designed for circulation in Missouri, Kansas, Nebraska, Iowa, Illinois, Arkansas and Indiana. "The Big Four Clansman," as it is called, will doubtless prove helpful in promoting a fraternal spirit among the exhibitors in the Southwest using the V-L-S-E service.

HENRY B. ROTBERG JOINS ASSOCIATED

The Associated Film Sales Corporation has secured the services of Henry B. Rotberg as their general office man. Although only 25 years of age, Rotberg has had a very wide experience in this line. He started in the film business as an errand and rewind boy, and from then on worked in film laboratories, and in the meantime attended and graduated from Pierce's Business College and Temple University in Philadelphia. He then secured a position with the National Film Company, of Philadelphia, as their bookkeeper, and systematized their entire office.

When the Kriterion Film Corporation was formed, he was called to New York to systematize the exchange office. Mr. Keen, of the Associated, has now secured his services, and he is busy starting a system for the home office and will later take a trip through the country.

STRIKING EXAMPLE OF PARAMOUNT POPULARITY

A striking example of the popularity of the Paramount Pictures in Los Angeles is shown in the recent various bookings, all of which are on long term contracts made by Manager M. L. Lewis, of the Los Angeles Progressive exchange. Beginning Monday of this week four of the eight larger down-town theatres were using Paramount. The Garrick adopted the policy of showing one year old subjects, opening with the Pickford film of "Tess of the Storm Country" and will use each subject one week, thus having the choice of the two releases.

Clune's Broadway theatre, which since its opening several years ago has used regular General film service almost continually, is using the Thursday release of the Paramount, the Monday release continuing at Tally's Broadway. Clune's theatre has always charged ten, fifteen and twenty cents, and begining with this new program they increased the price to ten, twenty and thirty cents.

OFFICE RULE No. 1: READ MOTION PICTURE NEWS EVERY WEEK

When A. Chapman, formerly assistant manager of the Warner's Feature Film exchange, at Kansas City, and assistant manager under Ph. Goldstone, at Des Moines, came to Omaha to be under Mr. Goldstone in the World exchange, he was not looking for the first bit of instruction handed him.

"Get Motion Picture News and read it over," said Manager Goldstone. "We all do. It's a rule of the office. Do it every week." Then he went ahead and gave other instructions.

Growth of the business out of the Omaha exchange made it necessary to get another man, and knowing Mr. Chapman's ability from past experience, Manager Goldstone secured him.

PACIFIC COMEDY EXCHANGE MOVES TO NEW QUARTERS

The Pacific Comedy Film Exchange, which was opened recently for business on an upper floor of Film Exchange Building, at Golden Gate avenue and Jones street, San Francisco, has been moved to the fourth floor of the Mechanics' Bank Building on Market street. Manager Palmer has gone East to secure additional film.

Nick Turner, one of the leading exhibitors of Northern California, for some time connected with the Majestic Theatre at Chico, has disposed of his interests in this house to his former partners and has joined the traveling force of the Golden Gate Film Exchange.

ESTABLISHES NEW V-L-S-E OFFICE IN WASHINGTON

J. S. Hebrew, manager of V-L-S-E interests in the Quaker City spent a few days in Washington last week, having got there to establish another V-L-S-E headquarters.

The new office will be in charge of Frank B. Spurrier and situated 8 E street N. W.

FORMER MANAGER FOR UNITED OPENS INDEPENDENT EXCHANGE IN WASHINGTON

SIDNEY B. LUST, who has been Washington manager of the United Film Service for the past several years, has purchased the stock and holdings of that office in Washington and Baltimore and has established an independent exchange. In this Mr. Lust holds an unique place in Washington and believes he will supply a need that has been felt by many exhibitors. His stock is exceptionally large, numbering one thousand reels, which will be added to weekly. These include dramas, comedies, westerns, features and scenics, from many manufacturers. He has a large stock of the Chaplin single re-issues, which are being sought by many houses as a relaxation between long features, and he is also handling the new Kriterion Film Service. His stock includes several Ella Wheeler Wilcox features and many of the substantial pictures which will always bear repeating. Mr. Lust has always been very generous to the exhibitors with paper, slides and photos, and this will be continued.

In speaking of his new and independent relation with the exhibitor Mr. Lust had this to say: "During the years that I have held office as exchange manager, I have realized too often that the exhibitor does not receive a service to suit his individual needs. No exchange manager can give such service when he is controlled from the main office and limited with minimum prices quoted by corporation officers who are too often ignorant of the conditions existing in the territory which the branch manager must serve: I know my territory and the exhibitors know me and I am now in a position to give each an individual service. I have always wanted to do this or that for the exhibitor, but have been hampered by the head office. Now I can act as I see fit, making my own prices to suit the individual exhibitor. Just to show how well my ideas in this line are working, I might add that I have already increased my business several hundred dollars a week during the short period I have had a free hand to use my own judgment in the matter. An open exchange is a good thing in this territory."

V-L-S-E ADDS TWO NEW MEMBERS TO SALES FORCE

Two new members have been added to the sales force of the V-L-S-E, Inc. They are P. B. Elliott, who will be attached to the Cincinnati office, and E. B. Shaw, who joins the Cleveland branch.

Mr. Elliott recently resigned as manager of the Boston branch of the World Film Corporation. Previous to that, he was connected with their New York and Indianapolis exchanges. He obtained his first picture experience with the Empress Feature Film company, and the Union Feature Film company in the Hoosier State. In going to Cincinnati, Mr. Elliott resumes his association with R. S. Shrader, the manager of that branch, with whom he worked when both were World Film men.

Mr. Shaw, who is to be stationed at Cleveland, has for some time been connected with the Mutual Film Corp., in the Buffalo office.

C. M. HILL REPRESENTS PATHE IN WESTERN WASHINGTON

Clarence M. Hill, who has been connected with the World and Fox Film companies on the Coast for the past two years, is now representing Pathé in western Washington.

Mr. Hill has the distinction of having secured second place on the World's solicitor's list for one month, and advises that he expects to head the Pathé solicitor's list within a very short time. Mr. Hill reports bookings on "Neal of the Navy" and Gold Rooster Plays as very good.

Table of Contents will hereafter be found every week opposite inside back cover.

HEAVY DEMAND NECESSITATES PATHE OFFICE IN SPOKANE

Pursuant to heavy demand for its subjects in the Spokane territory, Pathé has found it advisable to open an office in Spokane, for convenience of exhibitors in that territory. The Spokane office will be fully equipped with a print of all Pathé releases, together with a complete line of advertising matter.

The Spokane office will be in charge of P. L. Carroll, who has been associated with the General and Fox Film companies in that territory for the past two years. The new office is located at 412 First avenue, in the heart of the business district.

ADDITIONAL SPACE FOR TWO OMAHA EXCHANGES

Unable to wait longer in his search for a more suitable location, Manager Joe Levy of the Fox exchange in Omaha, was forced by growing demands last week to give up and order his present headquarters enlarged. A large warehouse room has been added to the office and film suites.

The Laemmle Film Exchange in Omaha has also been rearranged and enlarged. "Bigger business" was the reason given by Manager Van Husan.

SCOTT, OF KLEINE, GOES TO PHILADELPHIA

Harry Scott, that genial and popular Kleine representative who has successively handled the Cleveland and Dallas offices, is now in charge of the Kleine branch at Philadelphia. H. A. Bugie, formerly of Philadelphia, is transferred to Cincinnati, where it is planned to open a new Kleine office.

OUIMET SEES CROWDS AT CANADIAN EXPOSITION FILMED FOR PATHE

Mr. Ouimet, general manager for Canada of Pathé Frères, was in Toronto last week, visiting the Canadian National Exhibition. This fair is the largest annual exposition in the world, and Mr. Ouimet and his cameramen made several interesting films of the vast crowds that throng the grounds from morning till night.

CHANGES IN DES MOINES PATHE OFFICE

W. C. Buskirk has left the Pathé exchange in Omaha to represent the General throughout Nebraska, and C. L. Frankenberger has left the Pathé to join the Mutual forces out of Des Moines. M. Fox, of Sioux City, Ia., and A. S. Stein, of Sioux Falls, S. D., have joined the Pathé force in their stead.

NORTHERN MICHIGAN OFFICE OPENED BY METRO

The Metro Film Corporation, through the Detroit office, has opened an office at Escanaba, Mich., to handle the business in the northern part of the state. H. W. Smith is the manager of the new branch. He was for nearly a year manager of the Empire theatre, Detroit.

INCREASING BUSINESS MARKS ACTIVITY OF NEW ORLEANS OFFICES

THE Kleine-Edison Feature Service was formally launched in New Orleans last week. They have offices in the Nola building, Carondelet street. Howard Gale is the manager. Carpenters and decorators have been busy for three weeks putting the finishing touches. The office is in the heart of the exchange district, and has attracted favorable comment from the rest of the craft in New Orleans.

W. C. Jones, who managed the motion picture department of the *New Orleans Item,* and incidentally during his regime with the paper edited one of the best motion picture pages in the South, succeeds T. W. Chatman, Jr., as representative of World in Film in Southern territory. Mr. Jones as a newsgatherer is well known to the New Orleans exchange men and exhibitors, and his connection is a valuable acquisition to the staff of Maurice F. Barr.

Ross Hardenbrook, of Memphis, will shortly take charge of the New Orleans branch of Mutual, it is announced, relieving Mr. Eberle, who will depart for new fields, but still with Mutual. P. F. Blankenship, formerly connected with the Pearce interests, is new owner of the new Isis theatre, in Dryades street. Metro features installed by Karl Bugbee are an asset of the new suburban house, as is a sprinkler system and other appliances for the safety and comfort of his patrons. D. P. Reed, executive on Metro's staff, was a New Orleans visitor last week. He reviewed the situation there and pronounced it excellent.

Employees of the Peerless Feature Film Company, and her other film friends in the Crescent City, presented Miss Maude Davis, stenographer in the Peerless office, with a handsome silver loving cup on the occasion of her nineteenth birthday last week. J. Nicoll, formerly the manager of Pathé in New Orleans, was appointed special representative of the Mutual's New Orleans branch on September 10. He will handle Mutual Masterpieces. Cecil A. Gibson, formerly of Dallas, Texas, is a new salesman for Southern Paramount Pictures Corporation of New Orleans. E. C. Kirkpatrick, manager of the Southern Paramount Pictures Corporation, has returned from the meeting at Chicago the early part of this month. He is enthusiastic over the results of the convention and of business in his territory.

The Pearce interests of New Orleans have signed up with S. T. Stephens, manager of the Fox Film Corporation, for Fox pictures six days a week for the Tudor, in Canal street. The first Fox picture under these arrangements was "The Two Orphans," on September 9. Twenty-seven suburban houses in the past few weeks have signed up with Mr. Stephens for Fox features. On September 15 the Fox offices were removed from the Weis building to 832 Common street. Here Mr. Stephens and his augmented force have much more space to handle increasing Fox business in the Crescent City region.

C. McTier, a special from V-L-S-E headquarters, passed through the city rerently, and his visit gave credence to rumors that V-L-S-E would soon gain a foothold in the New Orleans territory.

The Peerless Feature Film company, of 832 Common street, New Orleans, is in the market to purchase state rights to any smashing features, Paul L. Ford, its president, states.

SOUTHWESTERN EXCHANGEMEN READY FOR BANNER FALL BUSINESS

THE colors under which a few of the exchange managers in Dallas have been working have changed somewhat within the past week.

C. C. Ezell is back at his old desk at the General Film Company, after an absence of several months, during which time he handled the affairs of the Texas Paromount Pictures Company. Mr. Ezell is one of the most popular exchangemen in the Southwestern territory.

C. E. Hudson, who has been managing the General office in Dallas, has returned to the East, where he has assumed a similar position with the same organization.

LeRoy Bickel, who has been handling the affairs of the Famous Players Film Company at Oklahoma City, is now installed as manager of the Texas Paramount exchange. Mr. Bickel is succeeded at Oklahoma City by R. D. Lewis, who has been traveling for that exchange.

W. M. Byrd, who was recently appointed manager of the World Film Corporation office in Dallas, after being a traveling representative for many months, did not stay with them long. He is now installed behind the mahogany manager's desk at the Box Office Attraction Company in Dallas, handling Fox productions. At the present time, the World office in Dallas is being managed by C. R. McHenry, recently appointed assistant manager from the traveling ranks.

N. R. Spitzer, special Fox representative, will remain in Dallas for a week or two, getting Mr. Byrd "on" to the office and the work of the organization, when he will return to New York. After the resignation of R. B. Morris from the supply department of the Consolidated Film & Supply Company, in Dallas, A. B. Salles, who has been Mr. Morris' assistant for some months, was installed in the swivel chair.

The exchanges in the Southwestern territory are expecting business to take a big leap, growing even much larger than in the past sixty days. In the last month or so, numerous exchangemen report business about 40 per cent. to 50 per cent. higher than in the past four months. One exchange, in particular, has been forced to add a few men to care for their increase.

Within the past two weeks, various reports show a total of about twenty new theatres in Oklahoma, ten or twelve in Arkansas and about thirty in Texas, with others projected.

FILM NEWS FROM FOREIGN PARTS

Special to MOTION PICTURE NEWS

London, Sept. 15.

THE decision of H. A. Spoor, who controls all the Essanay, including Chaplin productions in Great Britain, to rent direct to the exhibitor, has not been favorably received by exhibitors. Last week, the Scottish exhibitors resolved that they "agree jointly, and severally, to abstain from showing any of the Essanay productions under their scheme of direct renting."

Spoor Replies to Attacks

Our English correspondent has approached Mr. Spoor on the subject, and he makes an exclusive statement to readers of MOTION PICTURE NEWS. "When I consider," he said, "that we are doing nothing more nor less than seven or eight other manufacturers and agents have previously done, and in one instance where another manufacturers' entire product has been placed on this market and handled exclusively since our announcement of doing the same, without the least adverse comment or criticism being made by either the Press or the Exhibitors Association, I feel I have good cause to believe that there must be some motive behind the movement to reject our films, which I cannot discover. I may be mistaken in this, however, and the movement may be a genuine one, which, if it is, surely they are conducting it under a misapprehension of some kind, as I have declared my intention to conduct my Essanay Renting Service along established and legitimate lines, in keeping with the customs of the Exclusive Renting business in Great Britain."

Complaining of misrepresentation in the Press, he continued: "My statements in the Press have been misquoted generally and used against me. Ultimately, however, when we commence dealing with the exhibitors, I have not the least fear but that we will be able to overcome what is apparently an unfortunate situation, but it has been necessary to build up an entirely new organization for our renting business. We have been handicapped in having to do this in the fact that we could not start dealing with the exhibitors, and we will be in this position for two or three weeks more only, when you will see the situation changed in our favor."

"Regarding the likelihood of Chaplin films continuing," he concluded, "there seems to be a general impression that owing to his extreme popularity at the present time, his success will not be lasting. I, personally, anticipate that Chaplin is only beginning, and when the present publicity boom settles down, it will leave him in a very strong position. The Essanay Company are not releasing his films oftener than every three or four weeks, which fact in itself will avoid surfeiting the market with them."

Soldier Regains Speech at Show

While viewing the L--KO Film, "The Fatal Note" (Trans-Atlantic) at a Liverpool picturehouse a soldier belonging to the Army Service Corps had a wonderful experience. Corporal Beck during his sojourn on the battlefield became deaf and dumb, and his condition was certified to by a medical man at one of the military institutions. Going to a motion picture theatre, he witnessed "The Fatal Note" and while in a state of convulsive laughter made a gurgling noise which he recognized as his own voice. Since his voice has recovered wonderfully. Medical evidence affirms that Beck's nervous organs must have become deranged and his recovery under the circumstances is quite accounted for. I understand that Mr. Tippett, Geneal Manager of the Trans-Atlantic Co. has congratulated Beck upon the recovery of his hearing and speech and in remembrance of the event has made him a presentation of a small cheque. Before the war, Beck resided at Chicago, where he was a police motorcyclist. He was wounded in Flanders while serving as a despatch rider.

Every American acquainted with the English film trade must be aware of the unsatisfactory basis of censorship of films. The police authorities ignore the certificates issued by the British Board of Film Censors, with the result that the police in the various centers regard themselves as the self-constituted censors. Their latest adventure has been at Preston where they have banned "Five Nights," a version of Victoria Cross's famous novel. The film was passed for universal exhibition, and has been shown at numerous halls up and down the country.

Mr. Redfern, the censor, expressed surprise that exception had been taken to the film. "I consider it a very narrow minded view to take," he said, "and do not hesitate to express in strong words that view, for the Chief Constable's action is a reflection on myself." Having read the book the censor affirms that there is no suggestive scene in that film, while the dressing of the characters is quite different from the original. The chairman of the International company, renters of the film, and one of the directors of the Barker Motion Photography Ltd., were amazed at the decision. Libel is now alleged against the Chief Constable by the proprietors of the film, and the Preston Watch Committee have given instructions for the action to be defended.

Big Merger of German-Danish Firms

Announcement is made in a Copenhagen dispatch of the amalgamation of two of the greatest moving picture production companies in Germany and Denmark respectively. The capital of the combined enterprise will be nearly $8,000,000. A number of German producers have already arrived in Copenhagen to arrange the details of the alliance. The effect may be far reaching, as the Danish firm sells its films mostly in England, France and Italy. There is a prospect, therefore, that German films, produced in Denmark, may be shown during the coming season in London, Paris and Rome.

FRED GRONBACK.

United California and Arizona Managers Possible

Letters Calling for a Meeting of Exhibitors in Los Angeles Sent Out by Sam McIntire and Quick Responses Indicate Fusion Chances

Special to MOTION PICTURE NEWS

Los Angeles, Sept. 20.

ANOTHER attempt to perfect an organization among motion picture exhibitors of southern California and Arizona was made this week, when circular letters calling all exhibitors to a meeting to be held in the parlors of the Lankersham hotel, Los Angeles, were mailed by Sam McIntire, owner of Photoplay Theatre No. 3, at Jefferson street and Vermont avenue.

Between thirty and forty exhibitors of Los Angeles, and nearby points responded to the letters and preliminary plans including the selection of temporary officers to have charge of perfecting an organization were made. Judge A. P. Tugwell was named chairman, Mr. McIntire secretary, and Mike Gore, treasurer.

A brief review of the organizations of this kind in the past was made by Judge Tugwell, who suggested that inasmuch as the Exhibitors' League of Southern California, which has not been active since the national and state convention at San Francisco in July, had a charter with the national organization, it might be well to organize under that charter.

This suggestion met with the approval of the meeting and the matter of completing plans within a week was put up to the officers and it was decided to meet one week later and old members of the League would be reinstated and new members added. At the coming meeting permanent officers will be elected and further plans for the progress of the organization will be taken up.

Table of Contents will hereafter be found every week opposite inside back cover.

SCENES THAT TYPIFY THREE OF THE FORTHCOMING RELEASES FROM THE GAUMONT STUDIOS THROUGH MUTUAL



"SUNSHINE AND TEMPEST" (3 Reel Rialto—Oct. 6) "POOL SHARKS" (Casino—Sept. 19) "THE HOUSE WITH NOBODY IN IT" (3 Reel Rialto—Sept. 22)

VAUDEVILLE SHOW AND DANCE FOR VITAGRAPH BENEVOLENT ASSOCIATION, OCTOBER 27

The dance which the Vitagraph Benevolent Association is to give on the evening of Wednesday, October 27, at McLoughlin's Bayside Casino, Sheepshead Bay, proceeds of which are to go in aid of the Hospital and Sick Fund, is assuming proportions which the committee did not at first anticipate.

So many orders have been received from the actors and actresses of the Vitagraph Players that not only will the dance be held, but a vaudeville show is being arranged also.

This show will give the film thespians a chance to speak their lines for a change, and will afford the public opportunity to see whether the players are as beautiful and as clever as they appear on the screen. The famous Vitagraph Quartet may be the headliners.

With this added attraction, the committee, which is headed by A. Victor Smith, Vitagraph studio manager, is preparing for an immense crowd. Practically every person connected with the picture producing company will be on hand, competing in the dance contest for the championship of the company.

HARLAN QUITS STAGE TO DEVOTE TALENTS TO SCREEN

After a distinguished career in the spoken drama, extending from 1888, Otis Harlan has announced his permanent retirement from the stage. Hereafter, Mr. Harlan expects to devote his talents exclusively to motion picture work. He will shortly make his initial bow to picture fans in the Selig Red Seal play, "A Black Sheep."

Harlan has had a notable career on the legitimate stage. He has starred in most of the Hoyt comedies, both at home and abroad, and has acted as principal funmaker for such stars as Anna Held, Ethel Levy, Elsie Janis, Thomas Q. Seabrook, and others. He also staged the original production of "Baby Mine." He aided in the organization and was prominently identified with the Bijou Circuit for years, and is reputed to be among the wealthiest of American actors.

Henrietta Crosman's Heart Is with Film Drama

Star of Innumerable Stage Successes, Now Working Under Edward Le Saint for "The Faddist," Universal, Will Return to Screen After Completing Legitimate Season

"IT is an experience I wouldn't have missed for the world," said Henrietta Crosman to a MOTION PICTURE NEWS representative at Universal City one day this week while she was resting from the day's work.

"I think the motion picture a most interesting institution and one that is doing a lot of good in the world. It is performing a great service to mankind and it is keeping the people throughout the world entertained in a most inexpensive manner.

"The pictures showing how the various industries are conducted, how the necessaries of life are prepared for the table, and the pictures showing life in foreign lands and those presenting scenes as well known to the globe-trotter, are all extremely interesting. They are a liberal education and too many of these pictures, in my opinion, cannot be shown on the screen.

"In these days when we all live so fast, when we all seem to be constantly moving at high speed, the poor man especially, has but little time for reading, and particularly the reading of books. He considers himself fortunate if he is able to find time to peruse the daily newspaper in order to keep himself informed of what's what and who's who.

"An hour or two with his family several times a week in the photoplay theatre, results in his viewing educational subjects that would take him many days to uncover in books. In addition to this educational material he enjoys several dramatic and comedy offerings, all of which are his at a comparatively inexpensive outlay—an amount so small that he willingly parts with it for the enjoyment he is certain to be afforded.

"The speaking stage has been good to me all during my long career. I have been exceptionally fortunate in appearing in attractive vehicles whether on the dramatic stage or in vaudeville, and after the completion of this picture I shall go back to the speaking stage, returning again to filmdom, probably, after another season or two.

"I am accustomed to the spoken drama and think that the voice must be heard to make the play satisfactorily effective. Acting alone, to my way of thinking, is not sufficient. We must have the voice to give us a better idea of what the story is about.



HENRIETTA CROSMAN

"Have I developed any ideas in connection with the making of photoplays? Yes, indeed, I have. I'm 'chock full' of them and some day I hope to be able to see them carried to a successful fruition. Oh, no, I cannot impart to you what these ideas are like, but I'm certain they are feasible and would result in revolutionizing the motion picture business to a considerable extent."

This famous star is now being filmed in "The Faddist," which is being produced under the direction of Edward Le Saint.

Looking Ahead With The Producers

CLASSIC SCENES AND CLASSIC FACES TO ADORN TWO VITAGRAPH PRODUCTIONS



SCENES FROM "MY LADY'S SLIPPER" AND "THOU ART THE MAN," COMING VITAGRAPH PRODUCTIONS

THE Vitagraph Company has produced a number of Cyrus Townsend Brady's stories for the screen, every one of which has been a decided success, but in "My Lady's Slipper," now in course of production under the direction of Ralph W. Ince, has what in all probability will be the most interesting of this author's stories yet released. When completed, it will be a feature picture in every sense of the word—a feature cast being employed in its enactment, including Anita Stewart and Earle Williams, Julia Swayne Gordon, Joseph Kilgour, Harry Northrup, William Shea, George Stevens and George O'Donnell, the well-known operatic star, a scenic production that will rival in beauty and accuracy of detail anything yet attempted by the Vitagraph Company and a richness in costuming that will appeal to lovers of sartorial adornment.

The scenes in "My Lady's Slipper" are laid in the Eighteenth Century, and the action takes place in and near Paris, during the time of Louis XVI. The story tells of Francis Burnham, an American naval officer, who escapes from a British convict ship and is on his way to Paris to see his country's Minister. While walking just outside of the city limits, he rescues a beautiful girl from highwaymen. It is a case of love at first sight. While waiting for the Minister, Burnham gives way to his restless nature and makes a round of the gambling houses. He loses all he has and further becomes indebted to a stranger. The next morning the stranger calls on Burnham and frightens him by showing notes signed by the American, the night before. The stranger, who finally introduces himself as the Marquis du Tremigon, laughs away Burnham's fears and tells him he can wipe out all of his obligations by procuring some article of wearing apparel of the Countess Villars, with whom he is in love, so that he might overcome the objections of her grandfather with evidence of her affection. Burnham does not like the job, but makes his way into the Countess' apartments, where he is discovered by her as he is about to leave with one of her slippers. They recognize each other. She is the lady he rescued from the highwaymen. Crushed and humiliated, he tells his story and she believes it. Burnham returns to the Marquis, denounces him and is arrested. Word is carried to the Countess of his plight and through her influence with Marie Antoinette, Burnham is released and the Marquis humiliated. Later, Burnham and the Countess are happily married.

6 RELEASES FOR FAMOUS IN MONTH NEW PARAMOUNT RECORD

As a result of the disastrous fire which destroyed the studios of the Famous Players Film Company, and which necessitated the revision of the Paramount Program for the next three months, due to unavoidable changes in the Famous Players release dates, that concern will have six releases on the Paramount Program in November in order to regain the dates it lost in September and October through the necessity of having to re-take scenes in subjects scheduled for earlier release, which were partly destroyed, in the fire. This is the first time since the organization of the Paramount Pictures Corporation that one producer has had six releases in one month.

The November program of the Famous Players includes Marguerite Clark in "Still Waters," by Edith Barnard Delano, scheduled for November 4; Mary Pickford in the much-discussed screen version of John Luther Long's great classic, "Madame Butterfly," November 8; John Barrymore in "The Red Widow," November 11; Marguerite Clark in an elaborate picturization of Mark Twain's master-work, "The Prince and the Pauper," the first work of the great American humorist to be filmed, November 15; Charles Cherry, in the international dramatic triumph, "The Mummy and the Humming Bird," November 18; and Pauline Frederick in a photo-production of "Bella Donna," November 29.

SELIG SETS OCTOBER 14 AS RELEASE DATE FOR FIRST OF "BLOOM CENTER" SERIES

ON Thursday, October 14, the first of a series of twelve two-reel picture plays, "The Chronicles of Bloom Center," will be released by the Selig Polyscope Company. The first release will be a Selig Diamond Special, in three reels, entitled "Landing the Hose Reel." Following the first release, in three reels, "The Chronicles of Bloom Center" will be released as two-reel comedies every other Monday in regular service. The second in "The Chronicles of Bloom Center" will be released Monday, October 25.

"The Chronicles of Bloom Center" promise to achieve another record to compare very favorably with that other great serial put forth by the Selig company, namely, "The Adventures of Kathlyn." A special company of character artists were engaged to play the rural types, and Mr. Selig caused to be erected a rube village in Los Angeles which was named "Bloom Center."

The new Selig series is something different, as is shown by the fact that while the characters and the same environment are utilized in all twelve comedies, yet every story is complete in itself and has a well-defined plot. In this method there is a connecting link in the "Bloom Center" series and interest is sustained, but at the same time every release does not necessarily have to be seen in order to keep in touch with the entire series.

"The Chronicles of Bloom Center," according to the Selig company, is going to set a new record in screen comedy. There is no vulgarity, but at the same time true American rural life is presented in a comical way.

GEORGE DUNCAN, NEW SCREEN STAR, TO CAPER FOR MINA

The peculiar antics of an erratic hotel proprietor make some very amusing situations in the Mina release of September 30, "Why the Boarders Left." George Duncan, who takes the leading part, is a new figure on the screen, but his work is marked with originality and he possesses a line of comic caperings that are entirely his own.

Table of Contents will hereafter be found every week opposite inside back cover.

VIVACIOUS ELSIE JANIS IN A VARIETY OF SCENES FROM THE COMING BOSWORTH, INC., RELEASE, "'TWAS EVER THUS"



HORSLEY OFFERS "THE PROTEST" FOR FIRST 3-REELER FOR MUTUAL

For his first three reel feature release on the Mutual program David Horsley offers "The Protest," a drama of everyday life enacted by Crane Wilbur, the popular photoplay star, supported by a big cast which includes Leona Hutton, Margaret Gibson, Robert Newcombe and Joseph Von Meter.

The picture will be released through the Mutual program on September 29.

In theme "The Protest" is sociological in nature, treating a profound problem suggested by a situation in everyday life—the necessity of some women, especially in the lower strata of life, being compelled to make extreme sacrifices for every favor in life they receive. In its treatment it reaches fine dramatic heights capped with a climax that is startling in its effectiveness.

Crane Wilbur plays a district attorney who lends a helping hand to the girl who protested, a part interpreted by Leona Hutton.

"The Protest" is a splendid drama and an excellent subject for the first release of the new brand. Jay Hunt directed.

FOUR VITAGRAPH STARS HEAD CAST IN CAMERON PLAY

Virginia Pearson, S. Rankin Drew, Joseph Kilgour and George Cooper, assisted by a cast of well-known Vitagraph players, are appearing in George Cameron's "Thou Art the Man," an original drama founded on the Biblical story of "Uriah."

ELSIE JANIS, AUTHOR AND STAR, IN BOSWORTH PLAY OF THREE LOVES

AS its latest release, Bosworth, Inc., announces Elsie Janis, the international favorite of the stage and screen in her fourth film subject, "'Twas Ever Thus," a novel photoplay presenting a triple love story from the prehistoric age up to the present.

The play opens with the stone age, when a lithe, bare-limbed girl, in a panther skin, is wooed in the fashion of those days. The film shows how the early lover gained his ends, and then carries the audience up to 1865, when in graceful ringlets and fetching poke bonnet, silk shawl and flounced crinoline, pretty Prudence Allen, of Boston, ventures down into battle-torn Dixie to nurse her wounded brother. A pretty romance follows and the sedate lovers of the Civil War period finally win out over all obstacles in an interesting series of events bringing the story to a fitting close and introducing the third episode presenting a startling love story of present-day life.

In this production the star appears at her best and in the different episodes of the story her varied talents are given a wide field. Supporting Miss Janis, Bosworth, Inc., have selected an exceptional cast, including such able players as Owen Moore, Myrtle Stedman, Hobart Bosworth, Harry Ham, Helen Wolcott and Joe Ray.

The producers, in staging this play, which was also written by Elsie Janis, were called upon to secure an unusual variety of scenes, and in this respect have gone to particular pains to give the subject the desired backgrounds. A striking contrast is offered when the film turns from the cave-man period, when animal skins were used both for furnishings and clothing, to the overdressed Civil War age, with its imposing Southern homes and quaint interiors, and thence up to present metropolitan settings, with their developments of city life.



TWO SCENES FROM "THE PROTEST," FIRST OF HORSLEY'S NEW THREE REEL FEATURES (Mutual—Sept. 29) WITH CRANE WILBUR, LEONA HUTTON, AND MARGARET GIBSON

MUTUAL STUDIOS BUSY ON SEVERAL SUBJECTS

Director Donald McDonald of the Mustang Brand is completing a two reel Western feature called "Breezy Bill—Outcast," by Edward A. Kaufman. Jack Rickardson, Helen Rosson and William Stowell will have the leads. Charles Bartlett has been given the direction of the company headed by Winifred Greenwood and Ed. Coxen and will make one and two reel American features. Director William Bertram has begun work on the second of the Charles E. Pan Loan "Buck" Parvin stories. As in the first one, Anna Little and Art Acord play the principal roles, with E. Forrest Taylor and "Larry" Peyton.

"A Bungalow Bungle" is the title of the Beauty comedy just completed by Director Archer McMackin and soon to be released. In this story, replete with humorous situations, the milk-fed youth type predominates, ably played by Richard Rosson. Others in the cast are Carol Holloway, John Steppling and John Sheehan.

TOURNEUR DIRECTING "BUTTERFLY" FOR WORLD FILM

Maurice Tourneur, who has directed so many distinguished features for the World Film Corporation, is at work on "A Butterfly on the Wheel." Heading the cast is Holbrook Blinn, who as a sterling actor is known throughout the world. He has already proved himself one of the best screen actors in three of the World Film releases, namely, "The Boss," "The Ivory Snuff Box," and "The Family Cupboard." Vivian Martin will portroy the feminine lead.

John Hines, comedian of the World's Film forces, will have a prominent part and Miss June Elvidge, will portray the second feminine lead.

Table of Contents will hereafter be found every week opposite inside back cover.

EDISON TO MAKE HUBBARD'S "A MESSAGE TO GARCIA"

The Edison company announces that it has obtained the film rights to Elbert Hubbard's "A Message to Garcia," that extraordinary essay which in pamphlet form alone obtained a circulation of more than forty million copies.

Immediately after its issue orders for extra copies began to come in for a dozen, fifty, a hundred and a thousand. George H. Daniels, of the New York Central Railroad, ordered two million. Prince Hilakoff, director of Russian Railways, had the matter translated into Russian and supplied a copy to every railroad employe in Russia. This example was emulated by Germany, France, Spain, Turkey, Hindustan and China. Soldiers in both the Russian and Japanese armies were provided with copies of the little book.

"A Message to Garcia" will be released by the Edison company through the Kleine-Edison Feature service.

JOSE COLLINS, LATE OF "FOLLIES," BECOMES EQUITABLE STAR

Another recruit to the Equitable roster of noted stars is Jose Collins, late star of Ziegfeld's Follies, and leading player in last year's Winter Garden show. Miss Collins recently appeared in a screen production of "The Impostor" on the World Film program, and scored an instantaneous hit. Her work so appealed to Mr. Selznick and Messrs. Speigel and Feist, of Equitable, that arrangements were entered into by which Miss Collins becomes an Equitable star. She will begin work within a fortnight.

Miss Collins was engaged for appearance in a forthcoming legitimate attraction under the direction of Messrs. Shuberts and was to have begun rehearsals this week, but the production was put forward several months, thus giving the bright star an opportunity to work before the camera.

Marc Edmond Jones, of the Equitable scenario staff, has been assigned to procure a suitable vehicle and arrange a scenario for Miss Collins.

NEW BARRYMORE PLAY RENAMED "THE FINAL JUDGMENT"

The original photoplay by George Scarborough, author of "The Lure" and other successful plays on Broadway, in which Ethel Barrymore is being starred by the Rolfe Photoplays, Inc., for release on the Metro program, has been changed from the title previously announced as "Her Honor" to "The Final Judgment." The screen version of the Scarborough play has been undergoing production for several weeks and is now nearly finished. Miss Barrymore has a supporting company of exceptionally high quality, that includes many actors and actresses well known on the screen and speaking stage.

"The Final Judgment" is one of the most elaborate pictures that have yet come from Rolfe Photoplays, Inc., and is being produced under the direction of Edwin Carewe. The stellar role affords Miss Barrymore unusual opportunities for the display of her distinctive dramatic talents, and it is not too much to say, promises to be one of the sensations of the current season.

DONALD BRIAN TO MAKE SCREEN DEBUT IN LASKY PRODUCTION "THE VOICE IN THE FOG"

DONALD BRIAN, one of the most popular young stars of the American stage, will make his debut as a photodramatic player on September 27, in the Paramount Picture, "The Voice in the Fog," produced by the Jesse L. Lasky Feature Play Company and adapted for the screen from the novel of the same name by Harold MacGrath.

"The Voice in the Fog" is by the author of "The Goose Girl," and "The Puppet Crown," both picturizations of which by the Lasky Feature Film Play Company have met with universal success wherever shown. Harold MacGrath is an imaginative writer of fiction whose work never fails to meet the popular demand.

In "The Voice in the Fog," Mr. Brian will appear as Thomas Webb, a young Englishman who inherits a title, but who transfers its use to a professional crook for three months, in payment of a gambling debt. Webb becomes a steward on a liner and meets a young American girl from whom the professional crook previously had stolen a valuable necklace. The theft occurred in a London fog and the girl recognizes Webb's voice, as having heard it the night the necklace was stolen. Webb did not know of the theft, however. In order to keep watch on the young man, the girl employs him as a private secretary. As the climax of a melodramatic situation, Webb is able to explain himself and claim the love of the girl when he reveals his true identity at the expiration of the three months' period. Among the famous Lasky artists with Mr. Brian are Ernest Joy, Florence Smith, George Gebhardt and others.

"The Final Judgment" will be produced on the speaking stage in a Broadway theatre late in December, and its presentation on the screen, scheduled for release on the Metro program more than a month before that time, will mark a reversal in the usual order of procedure.

HARRY MESTAYER TO BE FEATURED IN "BRIDGE OF TIME," SELIG

"The Bridge of Time," a Selig Diamond Special in three reels, written by Roy L. McCardell, will be released in regular service by the Selig Polyscope company, Thursday, October 7. Harry Mestayer is featured and is supported by such artists as Guy Oliver, Virginia Kirtley and Eugenie Besserer.

The story of "The Bridge of Time" is a most unusual one. Ralph Kennard, the last of a noble English family, falls in love with a girl in humble station. Kennard, with his best friend, plans her downfall. The girl's brother seriously wounds Kennard, who, in his delirium, is carried back across the bridge of time into the Elizabethan period. There he becomes Sir Ralph Kennard, a royster, and is wounded by a yoeman. How the yoeman and his sister save Sir Ralph from disgrace, how the girl finally marries him, and how a plot against the queen's life is circumvented are details in a most exciting series of events constituting a story of unusual interest.

"HOUSE DIVIDED," ESSANAY, IS A STUDY IN SUSPICION

"The House Divided," a three-act Essanay drama by H. S. Sheldon, teaches a forceful lesson to all husbands and wives not to bear idle suspicions against each other and shows vividly the unhappiness that results when one or the other lacks faith.

Edna Mayo and Bryant Washburn, in the leading roles of "The House Divided," are the ones who finally bring the couple together and reunite a family divided by a wife's groundless fears. The story depicts a well-to-do business man and his wife, much in love with each other.

They have two pretty children. One day a poor woman goes to the husband for aid, and he accompanied her to her home. The wife sees them, and a separation results. The wife gets the daughter and the husband the son. The children grow up, and the son, lacking a mother's influence, becomes wayward, and his father, twelve years after the separation, decided to send him to Panama.

He writes to his wife that their son is going and arranges to have her say goodbye to the youth at the office of a mutual friend, a young lawyer in love with the couple's daughter. The husband and wife meet there unexpectedly, and a reconciliation is effected when matters are explained. The film will be released October 2 through the General Film Company.



TWO STRIKING MOMENTS IN "STANLEY'S SEARCH FOR THE HIDDEN CITY"
(Centaur—2 Reels—Sept. 30)

Table of Contents will hereafter be found every week opposite inside back cover.

New Laws And Court Decisions

This department is designed to keep the industry informed on all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

EXHIBITORS DENOUNCE AS UNFAIR NEW RULES OF JERSEY RAILROADS ON CARRIAGE OF FILMS

MOVING picture theatre proprietors in Newark and vicinity are up in arms over a ruling of the railroads, made effective last week, governing the carrying of films for use in their show houses. Complaints seem to be directed principally against the Lackawanna Railroad, which has always been used by persons carrying films, as they were allowed to bring the metal cases containing them into the regular passenger coaches.

Under the new ruling, moving picture films must be carried as baggage, and are only accepted by freight agents when encased in metal carriers. The rule was agreed to at a meeting of the traffic managers of the various railroads, held a few weeks ago in Jersey City. The ruling relative to films was made with the "safety first" rules of the Interstate Commerce Commission. The enforcement of the new regulation, however, will put an end to the practice of allowing persons to carry films in passenger coaches, no matter how well they may be enclosed and protected against catching fire. The charge made by the railroads for carrying films is twenty-five cents for each fifty pounds or fraction thereof. If the films are valued at more than twenty-five dollars each an excess baggage rate is charged, and this charge the motion picture men assert is an unfair tax on their business.

Henry C. Brown, proprietor of the Lyric theatre, in Summit, feels that the new ruling is decidedly unfair. In discussing the matter, he said: "This ruling relative to films is likely to put some of the moving-picture houses out of business. Each theatre used at least four films a week, and the payment of an excess baggage charge when films are worth more than twenty-five dollars, is a hardship to us all. Even some of the cheaper films cost about eight hundred dollars, and you can see that the baggage charge is going to be a heavy one for motion picture house managers.

"An effort will be made to organize proprietors of picture houses along the Lackawanna Railroad, between Newark and Dover, to make a test case in court to determine whether or not the railroads have a right to charge us so much for the carrying of films," said Mr. Brown. "Under existing conditions the baggage charges will prove ruinous, to say nothing of the inconveniences we will be forced to suffer."

"Charging twenty-five cents for each fifty pounds on the railroad is likely to put several small film houses out of business," said Oscar A. Morgan, resident manager of the Paramount theatre. "A great many small houses in New Jersey are just about making expenses. This added expense is probably a knockout blow, not only because of the extra charge, but because nearly all of the small houses change their pictures every day, while the larger houses can keep them for three days, necessitating only two trips to New York a week. It is this delay that is causing the most harm to exhibitors in Newark and other towns in New Jersey—the films in iron cases have to be checked through the baggage room. At the present time, with the tremendous amount of business at the film exchanges in New York, messengers are frequently half an hour to an hour late in getting back to Newark with their shows. Thus you can see where the loss is—sometimes the loss of a whole afternoon's receipts."

In discussing a recent published statement that films rarely weigh more than thirty-five or forty pounds, Mr. Morgan said that a better average would be from seventy-five to eighty pounds. In addition to car fare and railroad fare, it now costs Mr. Morgan's messenger fifty-three cents excess baggage for each trip he makes to New York. According to motion-picture men, the railroads will reap a substantial harvest from the new regulations. There are more than fifty motion picture houses in the immediate vicinity of Newark, nine-tenths of which send to New York for film every day. Every town has its quota of messengers, Asbury Park, for instance, sending twenty to twenty-five a day.

In the offices of the Lackawanna Railroad it was stated that the new rule went into effect last Thursday and that prior to that time films were not allowed as baggage at all. It is generally understood, however, that moving picture men were in the habit of riding on the Lackawanna when bringing films from New York. They were not molested, but now, it is understood, passengers will not be allowed to carry film cases, even empty, in the passenger coaches.

SUNDAY SHOW CASES DISMISSED

Sunday picture show cases that were filed in the County Court at Dallas, Tex., in June, prior to the trial of the test case before Judge W. L. Crawford, Jr., were dismissed September 14, when they were reached on the docket of the court.

METRO TO RESIST BANNING OF FILMS IN PORTLAND

Pernicious activity on the part of local censors has again been evidenced by the action of the local censors of Portland, Ore., in refusing to sanction the exhibition of "The Soul of a Woman," the Metro picture in which Emily Stevens is the star.

When this picture was shown to the National Board of Censors in New York, at a special showing at the Strand theatre, not a single objection was registered, and the picture was passed unanimously. It was pointed out at the time that the picture was far from being objectionable in any particular, and that on the contrary it preached a more powerful sermon against a life of evil than any pulpit master could hope to utter.

When word was received at the Metro offices that the picture had been refused by the local censors of Portland, arrangements were immediately effected to resist the Portland censors, and if necessary carry the matter to court. The Metro Pictures Corporation, working in harmony with the National Board of Censors, will endeavor to secure a change of front from the Portland authorities, and failing in this an injunction will be asked for.

"The Soul of a Woman" was made at the Rolfe studios in New York City, and Edwin Carewe directed it. The picture's popularity in New York has been such that return bookings have been asked for by the New York Theatre and others.

Why a picture which is distinctly encouraging to morality and which paints the other course black and unlovely, should be objected to by the keepers of the public morals, Metro Pictures Corporation officials were unable to understand.

CINCINNATI EXHIBITORS TO FIGHT "WATCHMAN" ORDINANCE

Exhibitors of Cincinnati are preparing to oppose an ordinance introduced recently in the city council providing for the employment in every motion picture theatre of a man to be placed behind the screen to guard against accidents and otherwise preserve an atmosphere of "safety." The salary fixed for this watchman is $21 a week. Cincinnati exhibitors declare this is an unnecessary expense and that there is no urgent need for any person except the manager to watch the screen. The Cincinnati exhibitors' league is affiliated with the Chamber of Commerce there and will bring every influence to bear in opposing the measure which they deem unwarranted.

Table of Contents will hereafter be found every week opposite inside back cover.

In and Out of Los Angeles Studios

By J. C. Jessen
Special to Motion Picture News

Los Angeles, Sept. 20.

THE fifth big stage at Universal City is this week nearing completion, and already has been put to use for several sets, regardless of the fact that the diffusing system has not been completed except on the sides. The most recent addition is one hundred and twenty-five by three hundred feet, and brings the total of stage space up to more than one hundred and fifty thousand square feet, or the equivalent of nearly four acres.

For the past several weeks the officers of Universal City have been having tests made with a new diffusing system which they find satisfactory in every way. This permits a quicker change than the old system used, and also makes arrangements for changing a studio from one depending entirely upon the sunlight to one where artificial lights are used. This is made possible by an extra structure above the diffusing system which will support a roof that darkens the enclosure, thus preventing any cross lights. This new system will be added to all the exterior stages, making it possible for all companies to work during the rainy season, which lasts from December to April each year, and which in the past has caused much delay in production because companies were not prepared to produce under rainy weather conditions.



MARY ALDEN IN "THE LILY AND THE ROSE"
(Triangle—Griffith Fine Art)

Activities at Lasky Studios

In the absence of Jesse L. Lasky and Cecil de Mille, who are spending a week at their mountain ranch, forty-nine miles inland from San Diego, and William de Mille, who is in New York, activities at the Lasky studio are not as brisk as usual. Edna Goodrich, who arrived during the past week, has been at the studio making tests, and the latter part of this week the filming of the first subject in which she appears was taken up. This was from an original scenario by Margaret Turnbull, and the production will be in the hands of George Melford, who, during the past ten months, has completed eleven Lasky productions.



L. C. SHUMWAY (Lubin)

The E. Phillips Oppenheim story which appeared in the "Saturday Evening Post" entitled "Mr. Grex of Monte Carlo," is to be filmed by the Lasky company, and the scenario is now being prepared. Theodore Roberts is to play the name part of this, and Carlyle Blackwell will appear as the young American of the story. This subject will be filmed by Frank Reicher.

Among the interesting visitors at Universal City during the past week were Mr. and Mrs. Nicholas Longworth, who were shown over the big motion picture plant by officers of the city, and personally introduced to many of the Universal stars.

Congratulations for Bushman and Bayne

Francis X. Bushman and leading woman of the Bushman Quality Pictures company, Miss Beverly Bayne, are being generally congratulated on their victory in the contest conducted by officials of the California Panama Exposition at San Diego, in connection with Los Angeles and San Diego newspapers when they received the greatest number of votes of any Southern California photoplayer, and were elected king and queen respectively of "Motion Picture Day," at San Diego Exposition.



BEVERLY BAYNE AS "QUEEN BEVERLY" AT THE SAN DIEGO EXPOSITION

The program for "Motion Picture Day" began at two o'clock, when all screen people assembled at the Spreckles theatre and were taken to the exposition grounds in handsomely decorated automobiles. Arriving there they were led by the Thirteenth Artillery band to the Spreckles Organ pavilion, where the coronation of Mr. Bushman as King Francis X., and Miss Bayne as Queen Beverly, was conducted by President G. Audrey Davidson of the Exposition, aided by other officers. The King and Queen were then presented with large golden keys of the Exposition. In the evening an open air dance was given on Plaza de Panama. This was led by the King and Queen, following which they were presented with handsome silver

Table of Contents will hereafter be found every week opposite inside back cover.



TWO VIEWS OF THE NEARLY COMPLETED SCOTCH STREET SET AT INCEVILLE THAT WILL BE USED IN THE BILLIE BURKE PRODUCTION—THOMAS H. INCE IS SEEN IN THE FOREGROUND AT THE LEFT

loving cups and escorted to Cafe Cristobal, where a dinner was given in their honor.

During the day the Universal Joker company filmed a one-reel comedy entitled "King for a Day," the principals in which were Max Asher, Gale Henry, Lillian Peacock, William Franey, Milburn Moranti, Wilbur Plaquette and Joseph Murphy. Others from Universal City present were H. P. Caulfield, Otis Turner and M. G. Jonus.



LOUISE GLAUM IN "THE IRON STRAIN" (Triangle)

Those present from the Keystone studio were Mr. and Mrs. Harry Williams, Mr. and Mrs. Vincent Bryan, and Mr. and Mrs. Jean Swartz.

Mexico's Natal Day Celebrated

The biggest event since the opening of the Selig Jungle zoo was that of Thursday of this week when the Los Angeles and Southern California Mexicans celebrated Mexico's Independence day, September 16. The program for the day included parades, music by bands and big choruses, and a number of dancing contests in which the Spanish dances were most conspicuous. The Hearst-Selig cameraman was on the job and made a number of scenes. William Howard Taft was the principal speaker of the day.

A one-reel adaptation from the Charles Belmont Davis short story entitled "The White Light of Publicity," is being filmed by Lloyd B. Carleton at the Selig zoo. This is a story of a New York society man who befriends an actress, and in return her publicity man "dopes" up a scandal implicating the society man's name. Bessie Eyton appears as the newspaper reporter; Edward Piel, society man, and Richard Morris plays the character lead. Director Colin Campbell is making a two-reel present-day drama, "Just As I Am," in which Edith Johnson and Wheeler Oakman are featured in the principal parts.

The fire which destroyed the Famous Players' studio and laboratory in New York, Sunday, has caused unusual activity at the laboratory of the Jesse L. Lasky company, Hollywood, in that it will mean all positive prints must be made here for future releases. "The Chorus Lady," to be released on October 11, and "Blackbirds," dated for October 21, are now being printed, and will be shipped direct to the Paramount exchanges. The Lasky company had decided to make all their own prints here, and just at this time they are building a mammoth laboratory to take care of this work, but the change necessitated by the fire means that the present small laboratory of the Lasky company must be kept in operation day and night in order to get out the prints on time.

New Vitagraph Player Introduced

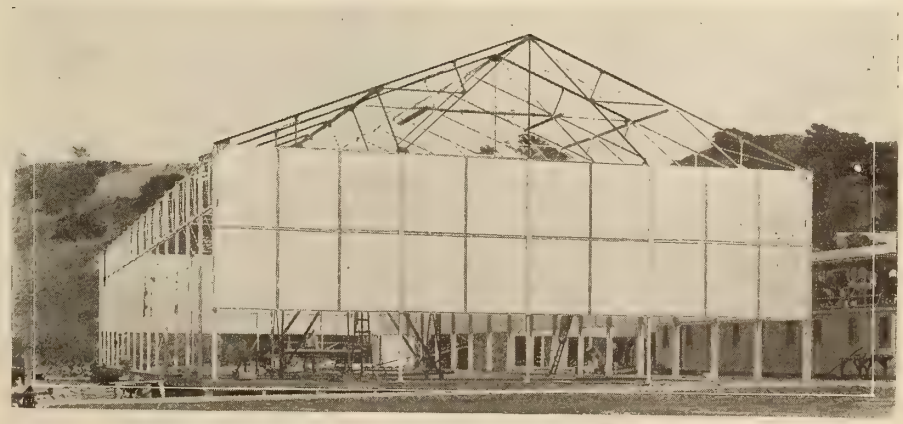
"The Hoyden," is the title of a one-reel subject being staged by Dave Smith at the Vitagraph Santa Monica studio, and will serve to introduce a new player, Edith Reeves. Other principals in the cast will be Mary Anderson and Webster Campbell, who, although they have only played in one picture together, have already become known as "that charming young couple." It has already been decided to make the stage at the new Vitagraph studio larger than at first planned, and it will be one hundred by one hundred and fifty feet. Plans are made for a large stone wall to enclose the studio and buildings, and the dressing rooms will be models of completeness for the comforts of the players.

Production Manager Rollin S. Sturgeon has been spending the past week in selecting locations for his next Blue Ribbon V-L-S-E subject. Now with the scenario completed, the cast selected and locations picked, work will be taken up within the next few days. For "The Chalice of Courage" Mr. Sturgeon traveled more than fifteen hundred miles in picking locations for exterior scenes.

John Emerson is leaving here the latter part of this week for New York City where he will take up productions of Griffith contributions to the Triangle program. The location of the studio has not been decided upon. This will probably be completed after Mr. Emerson reaches New York. He will be accompanied by George Hill, who will be in charge of the camera work, and Douglas Fairbanks, now playing in "Double Trouble," will leave in a few days to star in productions filmed by Mr. Emerson. It has been definitely decided that Alan Dwan will be the other director at the Eastern studio, and as soon as he completes his present production he will leave for New York, accompanied by Owen Moore and Dorothy Gish, who will be his leading people. It is very probable the Eastern studio will be located at Fort Lee.

"The Queen of the Band" Produced

"The Queen of the Band," a two-reel subject written by Tod Browning, has just been produced by Director Ray Myers. George Walsh, last season with the Brooklyn National League team, played the important part in this. Many of the interior scenes for this subject were made at the Brock jewelry store,



THE NEW SPECIAL FEATURE STAGE, 125 x 300 FEET, FIFTH STAGE TO BE BUILT AT U CITY

perhaps the largest in Los Angeles. A truck load of lamps were used, and the company worked inside the store three evenings. This subject will be released as a Reliance on the Mutual program.

The cast for the Pallas Pictures production of "The Gentleman from Indiana," adapted from the Booth Tarkington novel, was announced this week. The leads, John Harkless and Helen Sherwood, are played by Dustin Farnum and Winifred Kingston. The part of Joe Fisbee is taken by Herbert Standing; Tom Meredith by Signor De La Cruz; Judge Briscoe, Norman Hammond; Rodney McCune, Howard Davies; Lige Willets, Page Peters; Skillet, Joe Ray, and Skillet's girl, Elsie Court. The direction is in charge of Frank Lloyd, and Fred Dobson is doing the camera work.

Joe Weber and Lew Fields had their first motion picture thrill this week when the antiquated taxicab in which they were riding in a scene was accidentally hit by Managing Director Mack Sennett's one hundred and twenty horsepower Fiat racer. The accident was wholly unintentional, the driver of the racing car having been instructed to j-u-s-t miss it, but he lost his head, and incidentally control of the machine, and there were two really scared comedians rolling on the pavement for a few minutes. All of the scene was caught by the cameraman, and in the midst of the excitement the familiar voice of Weber piped out:

"My God, is these Keystone Pictures, vot?"

The comedian was in earnest. He was ready to cancel his contract, and it took several minutes of persuasion on the part of Mr. Sennett and Frank Griffin to induce the comedians to continue their work. They now have a motto over their door, "This life is just one d—— unexpected thrill after another."

Fairbanks Subject to Be Made in East

"His Picture in the Paper" is the title given the third Triangle picture in which Douglas Fairbanks will be featured. This was written by Anita Loos and John Emerson, and will be produced by the latter in the East. Scenes for this are laid in New York, Atlantic City, and Bridgeport, Conn., and the work of filming it will be done in the East. Mr. Fairbanks this week appeared in the last scenes of the film version of Herbert Quick's story, "Double Trouble," filmed by Director William Christy Cabanne. In several scenes for this a very large number of extra people were used in support of the star and cast. The total number is stated to be about four thousand.

Ruth St. Denis, well-known vaudeville stage dancer, assisted by her husband, Ted Shaw, have been engaged to teach players of the Griffith studio the new dances as well as fancy stage acts, and is giving three lessons a week. Rhea Mitchell, late with the Ince forces, has been engaged to appear in support of De Wolfe Hopper in "Don Quixote," and will appear in the part of Lucinda. Viola Barry, recent star of "The Landslide," has been engaged by the Griffith studio for an important part in support of John Emerson in "The Scarlet Band," or "In 1921."

Director Jack O'Brien of the Griffith forces assembled a very remarkable number of men in a set representing the President's room of the White House this week for the topical subject "The Scarlet Band," or "In 1921." This body represented the new board of directors of the Navy Department, and was composed of Thomas Edison, John Hayes Hammond, Jr., Dr. Charles P. Steinmetz, Hudson Maxim, Orville Wright, Henry Ford, Thomas Nixon, and Alexander Bell, impersonated by Ralph Lewis, Alfred Paget, James Gibson, Charles I. Pearce, Bert Hadley, "Curly" Baldwin, Elliott Griffin and Charles Gill, respectively.

Comedy Lives Up to Its Name

In the making of the Kalem Ham comedy, which has a working title of "Spike's Jonah Day," the subject has proven up to its name. Owen Evans was accidentally dropped from a painters scaffold to the sidewalk some twenty feet below and is now finishing the picture with four broken toes. During the past week this company, under the direction of Reub Miller, former producing clown for Ringling Brothers and the Barnum & Bailey circuses, where one of his best acts was that of an educated goose, was making a farmyard scene, and Miller discovered an infant pig, scarcely two weeks old, which he purchased from the farmer. It is now being trained, and already will come when called and follow its trainer. About the studio it is said this pig will become the mascot of the Ham comedy company, but just now it is causing much ill feeling because of the desire of every member to hold the bottle when it takes its three or more meals each day.



LILLIAN LORRAINE AND WM. COURTLEIGH, JR., STARS OF THE PATHE "NEAL OF THE NAVY," MADE BY BALBOA, AT THE SAN DIEGO EXPOSITION, SEPT. 11

Business Manager J. C. Epping, of the Griffith studio, found himself in a distressing condition Thursday, September 9, when all banks in the city were closed on account of Admission day, which is a legal holiday in California, and he could not get funds to pay off the army of extra people employed that day at the studio. In his mad rush from one bank to another, thinking it might be possible to find one where the vaults were open, he met G. A. Hoppe, Jr., traveling passenger agent of the Santa Fe Railway, and together they went from one store to another, getting five here, ten there, etc., giving checks until they raised the necessary amount, something near three thousand dollars.

The "Alden Besse," a Chinese sailing ship, built more than four hundred years ago, and which has been in almost constant use since that time, has been purchased by the Griffith studio and will be used in sea scenes. For several years this boat has been anchored in Pacific Coast harbors, where an admission fee was charged to inspect it. Every piece of timber in the boat was hewn out, which consists of heavy pieces. For a number of years this boat was used by pirates because of its exceptional speed. Later it served as a prison ship, and for a time plied between Portland, Ore., and Chinese points.

At Chatsworth Park, north of Los Angeles, a Mexican village has been erected by Mexican workmen for scenes in "The Penitentes," the Fine Art subject which has Orrin Johnson, Seeno Owen and Paul Gilmore as co-stars, supported by Irene Hunt, Charles Clary and F. A. Turner. The village will represent one built by a band of religious workers who sought to worship as they pleased, and for this reason formed their own colony.

Pavlowa Completes Work for Universal

Mlle. Pavlowa and her Russian ballet, having completed scenes for the Universal subject, departed for New York the latter part of the week, and the members of the company went to Santa Barbara, where a number of scenes were made. Tom Chatterton, who for two years was with the NYMP organization in capacity of leading man and director, has been signed by the Universal to play leads in the Cleo Madison organization. The Ray Clement company, featuring Victor Potel, is filming "By Return Mail," which will in all probability become a Joker release.

Director Francis Ford of "The Broken Coin" company, owing to the absence of Grace Cunard, who has been at a local hospital for the past two weeks, is making a two-reel subject entitled "Guilty or Not." Many scenes for this will be made at San Francisco. Fortunately, "The Broken Coin" company is far ahead on its releases, and the illness of Miss Cunard will not interfere with releases of this serial. It is expected she will be able to resume work within the next two weeks.

The five-reel subject being filmed by Hobart Bosworth originally known as

SNAPSHOTS OF THE CORONATION CEREMONIES OF "KING FRANCIS X." AND "QUEEN BEVERLY" AT SAN DIEGO



THE QUALITY-METRO STARS APPROACHING THEIR THRONE

THE KING AND QUEEN HOLDING COURT

KING "FRANCIS X." ADDRESSING THE CROWDS

"Na-Ta-Nan-Gan" (Indian, meaning "a great trapper"), has been given the title "The White Scar." The locale of this picture is in the Hudson Bay country, and the story is of the nature of "The Call of the North" by Stewart Edward White. The supporting cast includes Anna Lehr, Norval McGregor, Jane Novak, Frank Newberg and Ronald Bradbury.

"No Babies Allowed" is an Allen Curtiss one-reel Joker being filmed this week, which depicts the troubles of a couple in finding a home in a city where all apartment and flat houses will not permit the entrance of babies. The cast includes Milburn Moranti, Gale Henry, Max Asher and William Farney.

Rex Filming Three-Reel Drama

The Rex company, under the direction of Joseph De Grasse, is making a three-reel drama entitled "Fate's a Fiddler." This shows the intentions of two mothers to bring about a marriage between their children, and the intentions of the children to disregard the wishes of the parents in matters matrimonial, but Fate takes a hand and the couple are united. The cast includes Grace Thompson, Gretchen Lederer, Arthur Shirley, Mill Wilmer, Marcia Moore, Millard K. Wilson and Lon Chaney.

Director William C. Dowlan is back at Universal City after a vacation of two weeks, and has been given "The Devil and Idle Hands," a one-reel drama, for filming. Mr. Dowlan will play the lead in this, supported by William Quinn, William Canfield and Gloria Fonda. Miss Fonda was the Washington candidate in the Universal beauty contest in June, and has just come to the studio to begin her engagement in pictures.

The Victor-Kerrigan Company, which has been at Lake Tahoe for the past three months, is expected back at Universal City within the next week or two. The company is now filming "Son o' the Star," in two or three reels, the name part being taken by Jack Kerrigan. It is an Indian legend wherein the child of pioneers was taken by Indians following the death of his parents, and ever afterwards was thought of as a half-breed. This prevented the parents of the girl he loved from giving their consent to marriage until he proved his birth, which he finally succeeds in doing by the aid of old Indians. The supporting cast for Mr. Kerrigan in this subject consists of Norbert A. Myles, Ethel Phillips, Helen Leslie, Buck Connor, T. D. Crittenden and Will E. Lloyd.

Jack Jaccard, who has been directing the Kerrigan company at Lake Tahoe together with Helen Leslie, who in private life is Mrs. Jaccard, has returned to Universal City and taken up the direction of the second Victor company. Peggy Corday and Ray Russel are the principals in the new company.

"Public Approval" a Political Story

The fickleness of the public with respect to showing its approval or disapproval will be forcibly brought out in the three-reel subject "Public Approval," written by Harvey Gates, and being produced by Leon Kent with cast composed of Ray Hanford, E. Devers, H. Bliven, Agnes Vernon and Marguerite Gibson. The story is one concerning politics in a big city, and shows the effects of success ofttimes becoming intoxicated by public approval. In this is a pretty love theme.

"His Best Pal" is a two-reel subject of the mining camp day of the West, written and being produced by Lynn Reynolds. The discovery of gold by a couple of young miners, and their battle for possession with crooks of the camp make an interesting melodrama.

The Hobart Henley company, under the direction of Henry Apfel, is still engaged in the filming of "The Measure of Leon Dubray."

The Joseph Franz Universal company is now filming the three-reel adaptation from the Peter B. Kyne story, "The Spell of Hassayampa." Scenes for this are laid in Arizona and deal with the Indian legend of the Hassayampa river, which is to the effect that anyone drinking of its waters will not in the future be able to tell the truth.

Rupert Julian, who has been playing in the Pavlowa subject, has been assigned a company, and this week began the filming of "The White Feather," with Elsie Jane Wilson playing opposite Mr. Julian.

"The Tiger Woman" is a two-reel animal story being made under the joint direction of Norval McGregor and Paul Bourgeous, animal trainer of the Universal zoo. The script for this calls for a number of very sensational animal scenes, one being a fight in the water between a man and tiger, another with two Sumatra lions, and another scene that of two lions and two tigers fighting. Mr. and Mrs. Bourgeous, Marie Walcamp and Fred Wilson play the principal parts in this. "The Man from Panama," recently completed at Universal City by the Lynn Reynolds company, has been changed to "The Man from Argentina."

Patriotic Theme for Big U Picture

The Murdock MacQuarrie Big U company is filming "In the Folds of the Flag," a patriotic story in which granddaughter first finds employment at a picture studio when the family is in distress for want of funds, and she secures grandfather a place to play in a Civil war picture. With Mr. MacQuarrie in this are Edna Payne, Mother Benson, Arthur Moon and Will White.

George Hall, who has been with the scenario department of the Universal company in the East, and for the past six months at Universal City, has resigned to accept a similar posiiton at the L-Ko studio, comedies of which are released on the Universal program. Al. E. Christie this week took up the filming of a five-reel subject featuring Edna Aug, which will be a burlesque on melodrama. Miss Aug appears as the simple country girl; Lee Moran will be there in his portrayal of the part of Detective Potts, and Eddie Lyons will appear as Jim, the reporter.

The George Fawcett Universal Broadway feature, "The Frame-Up," has been completed under the direction of Otis Turner, and within the next few days the Henrietta Crosman subject, "The Faddist," will be cut and forwarded to the New York laboratory. The latter was produced by E. J. LeSaint, from story by L. V. Jefferson, and adapted by Harvey Gates.

Jerry Storms, playing juvenile and character parts at the NYMP studio, played the hero in a real fire at the Inceville garage last week and saved the probable total destruction of the plant.

Fox Directors at Work on Important Releases

Jersey City Studios Complete Subject Featuring Mantell and Genevieve Hamper—Grantwood Stages the Scene of Activity in Preparation of Picture Directed by W. S. Davis

THE one-a-week policy of William Fox, which has been inaugurated by such record breaking successes as "The Two Orphans" and "The Song of Hate," is calling for unusual activity and bustle on the part of the various directors and stars now enlisted under the Fox banners. The productions now in preparation are being made in accordance with the William Fox slogan, "Make Each Picture Better and Stronger than the Last."



RAOUL WALSH

At the Jersey City studios of the Fox company, J. Gordon Edwards, assisted by Clifford P. Saum, has just completed a pretentious modern production of great dramatic power starring Robert B. Mantell and the beautiful and beloved Genevive Hamper. This photoplay is an original screen drama by Rex Ingram, named "The Blindness of Devotion," and deals with a vexed problem of modern society. Mr. Mantell and Miss Hamper are seen to splendid advantage in it, she as an adventuress of beauty and fascination, he as a man-about-town frantically in love with her.

On the open stage in Jersey City several massive scenes have been screened for another original photodrama the title of which has not yet been announced, but which will abound in dramatic situations and powerful climaxes.

At the William Fox Grantwood studio, W. S. Davis, assisted by Arthur Vaughn, is hard at work on a dramatic production which will excel "Dr. Rameau," the celebrated screen success made by Mr. Davis for William Fox. Mr. Davis brings into play in this production all his marked skill as a director and is aided in making his latest work a success by a powerful company.

The Fort Lee studios are housing three William Fox companies—namely, those directed by Oscar Apfel, Raoul A. Walsh and Frederick Thompson. William Farnum, in a new romantic drama, is the star whom Mr. Apfel is directing, and he is supported by Dorothy Bernard, who scored so heavily in "The Song of Hate," "The Princess Romanoff" and other William Fox successes.

Mr. Walsh is directing a production starring the famous Theda Bara, who once more is cast in a vampire role after having temporarily deserted siren roles to star in William Fox's production of "The Two Orphans." The part is one especially written to fit Miss Bara's exotic temperament. The photodrama itself is a spectacular production involving the erection of four open air sets costing about $15,000 each, besides employing the services of hundreds of supernumeraries. Mr. Walsh, who is assisted by Marcel Morange and a staff of deputy assistants, declares that the new Bara picture is the triumph of his directorial career.

Frederick Thompson is working with an especially selected company, headed by Dorothy Green, on a photoplay of diversified incident and highly original plot. It deals with dwellers by the sea, and how tragedy and love were brought into their lives from the outside world. Mr. Thompson made many of the scenes on the rugged coast of Maine, including a scene in which a large vessel is blown to splinters by an explosion.

Frank Powell, yet another of the William Fox directorial staff, is handling a new modern photodrama starring Nance O'Neil, who made such a memorable motion picture triumph in the Fox production of "Kreutzer Sonata" and "Princess Romanoff."

Miss O'Neil is supported by a company of noted Broadway players, including Alfred Hickman, who will be recalled as the original Little Billie of the stage production of "Trilby." The role for which Miss O'Neil is cast is that of a famous authoress who rises to the height of her ambition after many bitter struggles.

An interesting production in which William Farnum is to be starred is in active course of preparation by Frank Kugler and his assistant, Thomas O'Brien. Mr. Kugler, who is the latest director to join the Fox forces, is busy casting for the new photoplay and revising his manuscript. He will work at the Jersey City studios.

Alexandra Carlisle Signs Contract with Equitable

Actress, Who Will Make Her Screen Debut Under Direction of Marshall Farnum in Photo-Play Version of "Creeping Tides," Insists Upon Odd Clause

ONE of the strangest contracts ever entered into by a stage celebrity and an engaging corporation, was that consummated this week between the Equitable Motion Pictures Corporation and the famous legitimate stage beauty, Alexandra Carlisle.

Miss Carlisle, who attained fame in England seven years ago, stepped into prominence in this country by reason of her unusual beauty and her ability in "The Marriage Game," and recently as leading woman opposite John Drew in the Empire theatre production of "Rosemary." Miss Carlisle, through her contract engagements with Equitable, makes her debut on the screen under the guidance of Director Marshall Farnum, in Russell Edward Smith's scenario of Kate Jordan's novel, "Creeping Tides."



ALEXANDRA CARLISLE

In the contract with Equitable, Miss Carlisle, who, by option, following her first effort, if desirable to Equitable, becomes an exclusive Equitable star, demanded the insertion of a most curious clause. It reads thus:

The Equitable Motion Pictures Corporation hereby grants to said Alexandra Carlisle the rights to refuse to appear in any role, characterizing evil women or indiscreet females. If the part apportioned her calls for the portrayal of an adventuress, evil creature, woman of the world or unfaithful wife, said Alexandra Carlisle will have the right to refuse to portray said role.

This clause is the first of its kind to appear in a motion picture contract and bears out the statement of Miss Carlisle's manager that within the past two months she refused to appear in the star parts of "The Woman Thou Gavest Me," for Klaw and Erlanger, in which she portrayed the role of the mother of an illegitimate child, and in "The Married Mistress," for William Elliott, both of which plays held unbounded opportunities for the delightful actress.

Miss Carlisle will start work at the Equitable Flushing studio next Monday. Her first vehicle, "Creeping Tides," will be released through the World Film early in December.

SENNETT SIGNS JOE JACKSON AND BERT CLARKE

Mack Sennett has rounded out his corner on comedians by making contracts with Joe Jackson, the Winter Garden and vaudeville headliner, and Bert Clarke, who has also been successful in the same fields of endeavor as the tramp cyclist.

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HIS FATHER	LOUIS MORRISON
IRMA BRENTWOOD, HIS FIANCEE	OLGA DEVOE
BRUCE HOWARD, AN UPPER CLASSMAN, HIS RIVAL	VAL PAUL
IRMA'S FATHER	ROBERT SINGER
DAISY WOODS, AN ORPHAN	FLORA PARKER DE HAVEN
MRS. BLANDING, LANDLADY	LULE WARRENTON
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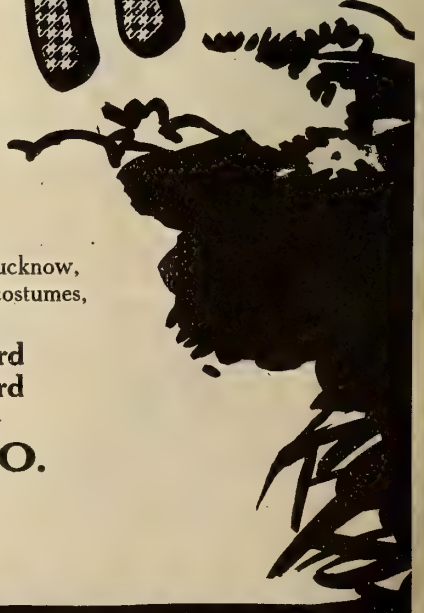


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JUST TO MAKE TALK

By LONGACRE

NOW comes the opening of the first two dollar moving picture theatre with a weekly change of program. The Knickerbocker theatre, New York City, long the home of the most celebrated stars of the speaking stage, was scheduled to open Thursday, September 23, with the initial bill offered by the Triangle Film Corporation, the Griffith-Ince-Sennett combine.

On this first bill are offered "The Iron Strain," with Dustin Farnum; "The Lamb," with Douglas Fairbanks and Seena Owen, and "My Valet," with Raymond Hitchcock, Fred Mace, Mack Sennett and Mabel Normand.

D. W. Griffith was scheduled to be present in person, as were Hitchcock, Farnum and Miss Normand.

This is an opening which really means more to the trade all over the country than has any other metropolitan presentation up to this time.

When "Cabiria" was presented, when Birth of a Nation" was presented, when any highly exploited pictures have been presented in New York they have always been pictures which the exhibitor in the smaller cities and towns would not have a chance to show because the exploiters wanted, and with perfect good right, to exhaust the possibilities of the big cities before sending them out in the woods.

But the Triangle plans, as announced, make it possible for the one or two exhibitors in each city or town who are real showmen to get Triangle pictures and get them exclusively for release at the same time as the largest cities. So it much behooves the bold exhibitor to keep an eye on how Triangle films go at their first presentation.

Remember, Ince, Griffith and Sennett are the producers.

The nominating committee of the Screen Club has prepared the regular ticket to be voted upon at the coming election on October 2. It runs: President, Billy Quirk; first vice-president, Harry Myers; second vice-president, Adam Kessel, Jr.; third vice-president, William Farnum; corresponding secretary, Harry Ennis; recording secretary, George D. Proctor; treasurer, John F. Race; members of board of governors, C. A. Willat, William Garwood, and Harry Morey. Other tickets will be nominated by petition.

Unsigned communications only reach the waste basket.

Frank Bannon is leaving Edison. That is real news. For Frank has been publicity manager and special representative at the studio so long that he has seemed a fixture and his resignation is a distinct shock. In addition to being a natural gentleman, Frank was an exhibitor for three years and knows the business thoroughly. He has been prominent at all trade gatherings, expositions and conventions all over the country. He is the man who introduced "Edison nights" at many theatres. He was assistant to General Manager Horace G. Plimpton, who resigned a few weeks ago. In addition, Frank is considerable of an oarsman. Future plans are not announced, but he wears a smile.



FRANK BANNON

The new Universal studio at Coytesville, N. J., will soon be occupied by the big U's Eastern producing companies. About all that remains to be done is to hire some trucks and move.

Paramount Pictures Corporation will soon issue a travel weekly composed exclusively of American scenes. Fred Beck is in charge.

Reports from that dear old Lunnon say that Charlie Chaplin is getting more popular every day there. He is 'way ahead of everybody else in popularity, with Billie Ritchie, of Universal, and Lloyd Hamilton, of the Ham and Bud Klems, next in line.

H. H. Van Loan, of the Universal press department, who has caused considerable trouble by breaking into press more than the polite number of times in the past few weeks, comes to the bat again. This time he says that Joe Brandt is going to spring a new stunt which is a sure hum-dinger. Whether it's a new hat or a chain of new exchanges H. H. neglects to say. 'S all right, Bert.

Famous Players did not take long to rise —Phoenix-like—from the flames. Bright and early the next working day James Kirkwood was taking scenes with Hazel Dawn. Temporary executive offices have been opened at 507 Fifth avenue.

In a communication printed in the New York "World," Bert Adler, manager of the Universal Coytesville studio, rises ably to the defense of film companies in re fires. It is all too often that the film company is blamed for a fire for which it is not responsible.

Bert calls attention to the fact that neither the recent fire, nor one some time ago in the old Commercial laboratories, nor the one at the Edison Orange, N. J., plant, were moving picture fires.

Bert concludes by saying:

"There is practically no fire danger from a picture studio. In the film factory, true, large quantities of film and chemicals are stored. But the average studio carries little of chemicals and only enough film for the camera man to 'shoot' from day to day. I know of only one strictly studio fire in the history of the industry."

It seems good to see some one take up the cudgels.

Marriages are plentiful this week. They include: Wellington Wales, auditor for Lasky on the Coast, and Ethel Powell, formerly in charge of the Lasky employment department; David Spurlin, a Los Angeles contractor, and Camille Astor, a Lasky actress; Edwin J. Brady and Lillian West, both Balboa players; William Courtleigh, Jr., and Ethel Fleming, also both Balboa players; Chester Withey, of the Triangle scenario ranks, and Virginia Philley, of Los Angeles, and Billy Gilbert and Norma Felicia, both of Keystone.

Motion picture days are in order at the San Diego Exposition in California. Motion Picture Day came September 11 with Francis X. Bushman and Beverly Bayne, leads in Quality-Metro pictures, as the King and Queen. Siegmund "Pop" Lubin will be king all alone on September 25, which will be Lubin Day. There will be queens ad lib.

Edgar Lewis has celebrated his advent with the Lubin forces by announcing that he is writing a book for private distribution entitled "Advice to Actors." Ed's brightest words are, "Don't act off stage, but try to on." Harry Spingler has subscribed in advance for a copy.

Table of Contents will hereafter be found every week opposite inside back cover.

Life of a Film Is 2 Years, Says Sennett, Triangle

Demand for Subjects, Particularly Comedy, Keeps Studios on Constant Hunt for New Material—"Speed Cannot Diminish, Neither Can Quality"

MACK SENNETT, one of the directors of the Triangle Film Corporation, was recently asked for his views on the future of the comedy film, and he expressed impatience over the absurd supposition that entertainment of this character is in danger of becoming obsolete. Mr. Sennett said:

"The final shot in the interrogatory volley with which the average interviewer bombards me is, 'Do you think that film comedies will continue to be popular—is their future assured—will audiences tire of them?' or words to that effect. These queries appeal to me as being about as rational as to ask, 'Will humor last—will people continue to laugh—is the world tiring of fun?'

"To speak of the passing of the comedy



MACK SENNETT

motion pictures is equivalent to prophesying the elimination of laughter from the world, and laughter is as necessary to continued existence as light; when either ceases to be the world will die.

"Broadly speaking, then, let me say that not only is the motion picture industry not on the wane, but the possibilities for its future are so vast that it may be truthfully said to be still in its infancy. Little more than a decade ago the motion picture machine was a toy in the class with the magic lantern and the phonograph. Now it is the greatest existing factor in the progress of education and civilization.

"In less than twenty years the production of motion pictures has grown to its present position—the fifth industry in the United States. Most of its growth has taken place in ten years. What then of the next ten years? We are constantly striving for, and gradually gaining, more perfect photography and projection. These and kindred mechanical details widen the field upon which the producers and writers may work.

"The most difficult branch of this growth has been comedy. The comedy of the stage relied upon the spoken word to a greater extent than the drama, therefore the breach between the stage comedy and the screen comedy is greater than between the same two forms of drama. A drama that has been a success on the speaking stage may gain in strength and vital force when filmed, owing to the removal of the necessary limitations of the stage.

"A comedy, on the other hand, that has been a huge stage success, when shorn of the brilliance of dialogue, relies upon a quality of action that is much more difficult of attainment. The future of film comedy rests on the efforts of the best writers and producers and the task is far more arduous than that of the writers and producers of dramatic subjects.

SNITZ EDWARDS JOINS KLEINE

The first of the eccentric German character comedians to popularize the style of German dialect so prevalent today in musical comedies and shows of a like nature, was Snitz Edwards, whose engagement with the Kleine forces marks his first appearance in pictures.

Edwards is recognized as a straight, light comedian of exceptional ability. Years ago



SNITZ EDWARDS

at a rehearsal of the "Seven Suabians," he was overheard by the stage manager telling a story in dialect. As the part that Snitz was cast for was not a particularly good one, the stage manager asked him if he could elaborate upon it so that it would stand out more prominently. Snitz carried the play by storm and was acclaimed the creator of a new idea in Teutonic comedy.

Several years ago Edwards decided to retire from the stage, and, with that end in view, purchased a farm in Orange county, N. Y. Managerial inducements proved potent and he "came back" in the part of Schmaltz, a Viennese wig-maker, in "The Rollicking Girl."

WELCH PLAYED OPPOSITE MISS MINTER IN "STORK'S NEST"

Niles Welch, who played opposite Little Mary Miles Minter in "Emmy, of Stork's Nest," a five part photoplay just completed by the Columbia Pictures Corporation for the Metro program, scored so notably in the part assigned him that arrangements were at once made for Mr. Welch to play similar parts in future productions in which Miss Minter will be featured.

Mr. Welch is by no means a newcomer in motion pictures. His first work was with the Vitagraph stock company, where he was engaged for a year. Later he joined the



NILES WELCH

Kalem stock, playing lead juvenile roles for four months. His first work with Metro was in a small part in "Always in the Way."

He made so much of the role that William Nigh, the director of the production, wrote him a part in "A Royal Family," which was being produced at that time. From that he stepped in the lead male part in "Emmy, of Stork's Nest."

Mr. Welch is a graduate of Columbia University, and before entering that institution took a special course at Yale. He is an enthusiastic college man in every sense of the word, and an all around athlete of considerable ability. He made his "theatrical debut" while a freshman at Columbia, playing the leading role in the annual Varsity show.

EDISON FINISHES "THE MAGIC SKIN"

"The Magic Skin," the second Edison release on the Kleine-Edison program scheduled for October 13, was given its finishing touches last week at the Edison studios in Bronx Park.

Everett Butterfield, a newcomer in the ranks of picture players, will be seen in the role of the idealist and dreamer. Butterfield is now playing the juvenile lead in "The Last Laugh," at the Thirty-ninth street theatre.

HERRINGTON WILL HEAD "REVIVAL" CONVENTION IN OHIO

Fred J. Herrington, national president of the Exhibitors' League, during his four-days' visit to New York City, from September 21 to 25, announced that he has sent out a call to "all bona fide exhibitors" in the State of Ohio to attend a two-day convention that will be held in the city of Cleveland on October 19 and 20, for the purpose, as he put it, of "organizing them into a branch of the national league that will take a positive stand against censorship."

It is understood that many prominent exhibitors who are interested in fighting censorship in Ohio have urged Mr. Herrington to call the meeting for the purpose mentioned above.

While Mr. Herrington steadfastly refused to discuss the Ohio situation, he said that there is no doubt in his mind that after the Cleveland convention the Ohio organization will be solid against censorship and that its allegiance with the national body will be on a firm basis.

It is understood that the Cleveland local, which is probably the strongest in the State of Ohio, favors fighting censorship to the limit, and Mr. Herrington expressed the firm conviction that the whole State organization, at the Cleveland meeting, will go on record as opposed to censorship.

Musical Program for Its Pictures Is Paramount Plan

George W. Beynon Will Arrange Orchestral Settings for Productions of Famous Players, Lasky and Morosco, Supplied to Theatres Showing Releases of This Service

THROUGH America's first practical and systematically developed movement for the raising of the standard of music for motion picture theatres, the aesthetic days of the ancient Greek drama and the material age represented by the year of our Lord 1915 are linked.

The idea of the moderns is to educate the great photoplay public to a better appreciation of good music. The genius of the movement lay in the agreement just made by a prominent musician with a leading music publisher and three allied film companies. The musician is George V. Beynon, the publisher, G. Schirmer, Inc., and the photoplay producers, the Famous Players Film Company, the Lasky Feature Play Company, and the Oliver Morosco Photoplay Company, producers of Paramount Pictures, the first of which to receive the musical honor being "Peer Gynt," made at Mr. Morosco's California studio with the international star, Cyril Maude, in the title role.

Here is the plan adopted: Mr. Benyon and his assistants are to put together orchestral settings for the feature pictures produced by the Famous Players, Lasky and Morosco; these orchestral scores are to be published by the Schirmers, and they are to be supplied to the motion picture theatres by the Paramount Pictures Corporation.

The manner of arranging music for the Paramount pictures is as follows: Some two months before a film is released to the exhibitors, it is run over for the inspection of Mr. Beynon and his aides in the New York projecting room of the Paramount. They make notes of such music as they think will suit the spirit of the various scenes, and their memories are amplified by a consultation of the vast orchestral library in the Schirmer department.

"We then put together the music as it accompanies the picture," stated Mr. Beynon, "carefully timing each part so that it is synchronized exactly with the scene which it illustrates.

"I have observed the rate at which the pictures are run in most houses and our timing is based on this.

"We do not use any of the cut-and-dried 'hurries' such as are usually published for use with motion pictures, but instead employ real music—Beethoven, Bach, Mozart and Wagner. We don't bother about little details, but follow the broad sweep of the action, making the music heighten the atmosphere—that is the important thing."

Just how widely the movement will benefit both general public and musicians was outlined by Mr. Beynon. "At present, whether or not an orchestra leader gets a job depends upon his 'library'; our system will give him the great resources of the Schirmer company.

"We are going to give trial orchestral showings of our settings, and when the managers hear these they will no longer be satisfied with only the piano, but will install a small orchestra. This orchestra will sound pretty good to them at first, but in time they will see the wisdom of raising their prices from fifteen to twenty-five cents and putting in a large orchestra. I believe this movement is going to mean the general adoption of orchestras in picture houses.

"Thus, these theatres will give employment not only to better musicians, as I pointed out before, but to many more musicians.

"Once more, this movement will be a big help to young American composers who have difficulty in getting a hearing, and—who knows—it may result in bringing out a distinctive American style of composition."

One of the American composers whose work Mr. Beynon has utilized in one of the settings is William Stickles, the well known pianist and teacher, whom he describes as his "right hand man" in the work. In the score for "Peer Gynt" are incorporated two numbers by Mr. Stickles.

Another American work, Victor Herbert's "Dagger Dance," from "Natoma," is employed in the scenes in which the scenario writer has brought Peer among the Indians of America, but aside from the exceptions here noted, the score is chiefly made up of Grieg, including the original "Peer Gynt" music.

V-L-S-E Makes Lobby Sets of Five Original Oil Paintings for Exhibitors

THE sales force of the V-L-S-E are earnestly spreading broadcast the doctrine that the proper place for lithographs, is on the billboard, and that an artistic, dignified lobby makes the greatest appeal to the largest number of the most desirable patrons.

This propaganda is in line with the unceasing efforts of the Big Four organization, to increase the prestige of the photodrama and thereby aid the exhibitor in attracting the better paying class of patronage.

Backing up their declaration that the exhibitor should look not only for good features, but good features accompanied by the best material to exploit them, the V-L-S-E has had built a number of sample lobby sets on the Vitagraph feature, "Playing Dead," which will be displayed in the various branches of the organization as examples of the most effective type of lobby display.

These sets consist of five pieces, each of which is an original oil painting. There are no reprints.

They are made in two ways: Some of the pieces are distinct and individual scenes from the play, while others provide artistic frames in which to set "stills." In the latter case, the space on the board not occupied by photographs, bears impressionistic decorations, suggestive of the theme of the feature.

The display on "Playing Dead" is only the forerunner of a similar series to be prepared for the other V-L-S-E releases. The C. J. Dryden Company, which was so successful with this first issue, has also been engaged by the Selig Company to visualize the main incidents in "The Circular Staircase," in a like manner, and by the Essanay Company to prepare the display for "The Man Trail."

Features to follow from these manufacturers' studios will be treated likewise, and the Lubin Company has signified its intention to adopt the advanced idea.

It is interesting to note that this move of the V-L-S-E is not only commercially sound, but that it is in line with the agitation in many cities to prohibit the use of mounted paper in any form in the lobbies of moving picture theatres.

Boise, Idaho, is one of the cities to adopt an ordinance against this kind of display, on the ground that nothing is more inflammable than paper mounted on canvass.

The State of Michigan has also taken cognizance of this danger.



THE STAR OF PATHE'S "THE GALLOPER," FANIA MARINOFF, IN TWO NEW POSES

Knickerbocker Retakes Explosion Scene Many Times

First Time Blast Is Set Off for "The Purple Night" Stage Hands Failed to Co-Operate—Set Reconstructed and Scene Snapped Over Again by Camera

NOW that its work is completed and the product ready for exhibitors, the producer of "The Purple Night," the new Knickerbocker Star feature, has allowed it to become known that the making of this subject has written several new chapters in the troubles of directors. As is usual in the staging of big scenes, calling for immense crowds, rapid action and striking effects, the directors encountered difficulties all their own, but in this case the worries extended even to the star of the production, Florence Rockwell, who had a forceful object lesson in the difference between acting on the stage and before the motion picture camera.

According to R. E. Shanahan, of the Knickerbocker Star Features, the task of staging some of the big scenes was so immense that Miss Rockwell and the entire company were obliged to work eighteen hours a day for several days in succession, and on one occasion the star was kept at work at the studio until three o'clock in the morning.

"This was the night we staged the big explosion scene in the house," said Mr. Shanahan. "The explosion occurs in the room, in full view of the spectators, and its work in wrecking the building is assisted by a number of stage hands, who pull down the walls at the moment of explosion.

"The first time the blast was set off several of the men were tardy, and the walls did not fly to pieces as they should, thus leaving enough of the effect to spoil the scene. It was necessary to reconstruct the entire set, then do the explosion all over. The second time it failed to wreck the mantelpiece, an important feature, and a third explosion was imperative. This delay held the whole company at the studios, and it was well after three o'clock before Miss Rockwell, so weary she could hardly walk, was able to go home.

"In this same picture, 'The Purple Night,' there is a scene in which a great crowd becomes involved in a free-for-all fight. In staging this Stanner E. V. Taylor, the director, used about 180 supers. The nondescript crowd collected at the studio, in Classon avenue, Brooklyn, attracted gangs of toughs, and when the supers began to file into the studio, the toughs joined them. It was necessary to call squads of police to keep out the outsiders, and they succeeded only after a lively scrimmage.

"Furthermore, the fight was so realistic that after the cameras had caught all that was necessary, the crowd had become so interested in its fight that it was impossible to stop it. Tables, chairs and pieces of scenery were smashed, and many persons narrowly escaped being hurt before quiet was restored.

"Not only did these incidents make trouble and wear out the nerves of directors and actors, but they have been very expensive. In retaking these big scenes, hundreds of feet of film has been wasted, and valuable time has gone for nothing.

"We have found that it is more expensive to use a star from the legitimate stage than a regular motion picture actor, anyway, for the former is so unaccustomed to acting in such restricted limits, and to the methods of direction, that much film and valuable time is wasted in every scene."

In connection with its forthcoming features, the Knickerbocker announces an unique policy. Marion Leonard, the noted actress, and star of numerous productions, has been signed to appear in a series of feature pictures, with a different male star playing opposite in each subject. The first of these, "The Dragon's Claw," will be released September 29.

"Appearing with Miss Leonard will be Walter Hampden, known all over the country for his work on the "legitimate" stage. His best known characters were created in Clyde Fitch's last play, "The City," and in "The Servant in the House." This will be Mr. Hampden's first screen appearance.

PAVLOWA IN CHICAGO, AFTER COMPLETING "DUMB GIRL"

Anna Pavlowa has arrived in Chicago from Universal City, where she spent a month making the great film spectacle, "The Dumb Girl of Portici," which will soon be released by the Universal.

She will now start rehearsing her ballets and divertissements for her regular tour,



MLLE. PAVLOWA AT HER COAST VILLA

and it is interesting to note that she will include in her program this season Auber's famous opera, "Masaniello," which was picturized by Lois Weber for Pavlowa's screen debut.

Pavlowa will start on a short tour of some of the Eastern cities in a few weeks and afterwards will come into New York, where she is due to fill an engagement of about four weeks, beginning October 24. This will set back the date of the release for "The Dumb Girl of Portici," as her contract with the Universal states that the picture cannot be shown in any city until Pavlowa and her company have filled their regular engagement in that city.

While in California, she leased a beautiful bungalow in Hollywood, not far from Universal City, which she called "Holly Villa" and it was the mecca for her many friends while she was on the coast.

LOUISE, SISTER OF JUSTINA HUFF, IS WITH LIBERTY'S "$5,000 A YEAR"

Louise Huff, who is playing leads with the Liberty Motion Picture Company, at its studio in Germantown, Philadelphia, is counted one of the most beautiful women in the cinematographic world. She was



LOUISE HUFF

long with the Lubin Manufacturing Company in Philadelphia, later with the Metro Picture Company, and from time to time has appeared in the productions of other companies.

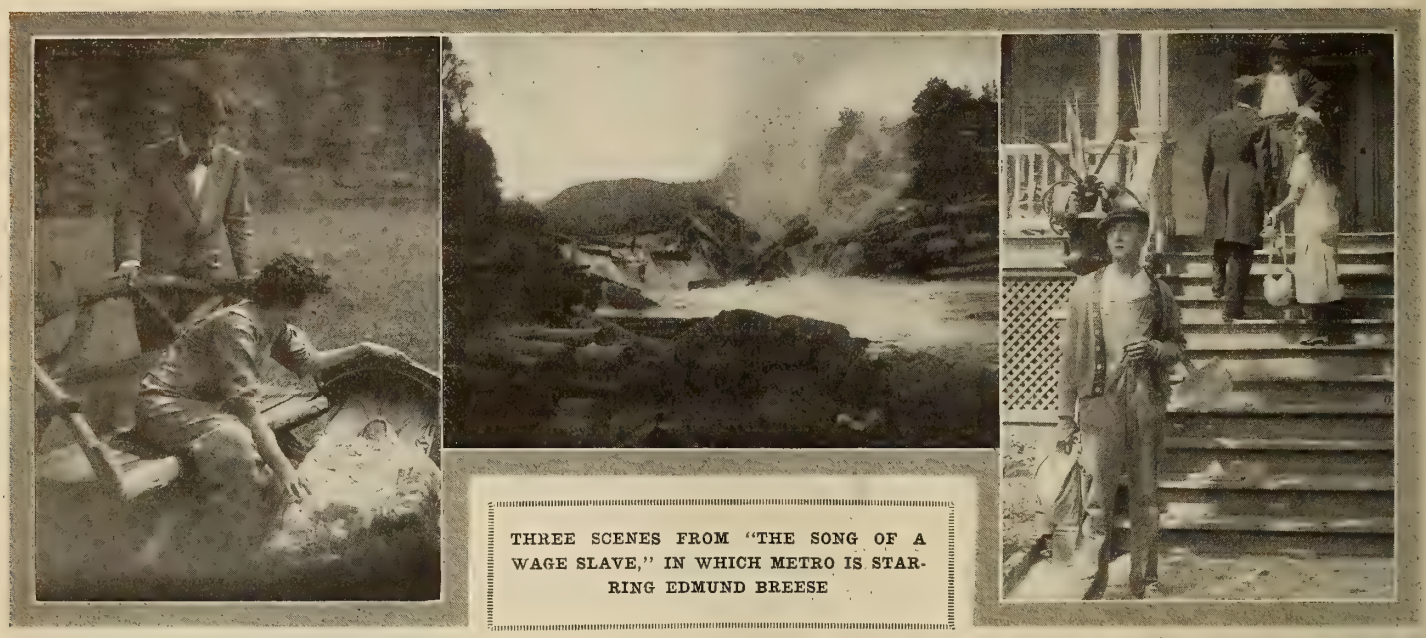
Miss Huff is a twin sister of Justina Huff, the two girls having recently passed their nineteenth birthday. They come from Columbus, Ga., and are members of one of the old Georgia families.

Miss Huff has just finished a five-reel domestic drama for the Liberty folk, entitled "For Five Thousand Dollars a Year," for release on October 6.

"THE FASHION SHOP" IS NEXT KLEINE RELEASE

"The Fashion Shop," the Kleine two reel release through the General Film company, October 4, featuring Ethel Grandin, contains a story of much heart interest.

Arnold and his wife struggle valiantly against poverty, the former cherishing the ambition to become a playwright. His brave little wife obtains employment in a fashion shop, where the astute proprietor, to better parade his gowns, introduces her into society as the countess. She sends home to Arnold only the wages of a seamstress, reserving the bigger part of her income to surprise him when he should come to New York. In the meantime one of his plays is accepted and he visits New York, where he finds his wife receiving the attentions of a notorious man-about-town. The network of incriminating circumstances is very cleverly wound around the innocent girl. How the skeins of the story are finally unraveled and the couple reunited, makes a splendid subject.



THREE SCENES FROM "THE SONG OF A WAGE SLAVE," IN WHICH METRO IS STARRING EDMUND BREESE

"HELEN'S BABIES"

(Thanhouser-Mutual—Two Reels)

REVIEWED BY HARVEY F. THEW

ONE of those moments when all things seem to work together for good evidently was seized upon for the production of this picture. It stands out from the common herd of short pictures like a broken bottle on the beach. With John Habberton's story, in an attractive and logical setting, told by a company which includes Lorraine Huling, little Helen Badgeley and Baby Stewart, and Harry Benham, a charming result has been arrived at.

The children are charming in their roguish naturalness. Their "business" is the business of real live youthful mischief-makers, and they have been allowed to do it their own way. Lorraine Huling is a ray of sunshine on the slopes of Sicily—if you know what that is. She flashes a smile which has every spectator unconsciously smiling with her, and anyone who can do that is pretty sure of a following.

Harry Benham, as "Uncle Harry," gets a note from his sister, asking him to take charge of the babies during her vacation. He consents after he learns that the girl he met last summer is staying at the nearby hotel. The babies take up all his time, and drive him distracted, and he breathes in several thousand gallons of relief when their parents return. Their crowning achievement, however, is to steal up behind Uncle Harry, as he is sparring for wind, and attempting to propose to the girl—unsuccessfully. Says one of them:

"When I love anybody, I kiss them."

"That's a good idea," replies Uncle Harry; and he is right. The past performances of the babies are immediately forgiven.

"THE SONG OF A WAGE SLAVE"

(Metro—Five Reels)

REVIEWED BY WILLIAM C. ESTY, 2ND

THOSE who love the virile power of Robert W. Service's verses of the Yukon will perhaps wonder how any one of his poems could furnish a plot for a five reel production. The theme of "The Song of a Wage Slave" has been successfully amplified and elaborated until the action is sufficient for the film footage. Edmund Breese as the Wage Slave creates a real Service character. He is rough-hewn, childlike, primordial. He carries an atmosphere of the crudity, the vastness, and the freedom of the Alaskan northwest.

The settings for the story, although not in the region that Service wrote about, are well chosen. The frequent sub-title quotations from the poem add greatly to the interest of the drama. Only one unfortunate slip in the directing occurs. In one scene, where a factory is supposed to be dynamited, the building is plainly only a front, which topples over quite tamely. Mr. Breese's support is commendable, Helen Martin, especially, making an appealing heroine.

Frank Dawson, son of Robert Dawson, a rich pulp-mill owner, loves Mildred, the foreman's daughter. The father forbids the match, hoping for a marriage that will be advantageous to him in a business way. Mildred is in a dilemma, for her expected child will be without a father. The "wage slave," a humble mill-worker, knowing the circumstances and loving her, offers to marry her. After they are married a few months, the elder Dawson dies, leaving his son free to marry Mildred. The slave, his duty done, leaves his wife to the man she loves, and becomes a hard-living, hard-drinking laborer. In a barroom brawl he is shot, and given up for dead. The newspapers report his demise, and Mildred, believing herself to be free, marries Dawson.

But when he recovers, the slave decides to change his name, and win for himself a place in the world. He becomes a labor agitator in Dawson's factories, and Dawson, not knowing who he is, makes overtures of capitulation. The slave refuses his offers, and devotes himself to alleviating the misery among the factory workers. In the slums he meets Mildred and her daughter, who are bound on an errand of mercy. When he discovers that some of the starving workmen have placed a bomb in the Dawson home, he rushes there and gets the infernal machine out of the house, but it explodes in his hands. In his dying breath, he asks Dawson to better conditions in the factories, and this the mill owner does.

Others in the cast are J. Cyrnes, Fraunie Fraunholz, Albert Froom, George MacIntyre, Wallace Scott, Mabel Wright, Claire Hillier, Kitty Reichert and William Morse. The adaptation from the poem was made by Aaron Hoffman and Herbert Blache.

"THE GUILT"

(Kalem—Three Reels)

REVIEWED BY WILLIAM C. ESTY 2d

THIS three-act drama featuring Jeanette Horton is technically a melodrama. The story, ordinary enough in itself, is unfolded somewhat in the manner of "On Trial," and this novel treatment, plus the ability of the producer, Hamilton Smith, intensifies the interest until the final, unexpected denouement.

Roland, private secretary of Gordon, a grafting contractor, asks his employer for the hand of his daughter, Eleanor. Gordon refuses, and a quarrel ensues; so, when the contractor is shot dead, Roland is convicted of the crime and sentenced to the chair. Gordon was really killed during a dispute with his daughter, in which a revolver in the man's hand was accidentally discharged. Although Roland knows the truth, he keeps silence to save the girl, while she selfishly says nothing.

On the morning set for the execution, Eleanor goes to the prison and confesses her part in the affair just in time to save her lover. A "trusty" who overhears her confession, steps forward and testifies that he, not the girl, is the murderer, since he shot at Gordon with a silencer-equipped revolver, just as the dead man's own pistol was discharged. Roland, by his heroic devotion to the girl, wins her love.

Supporting Miss Horton are Ralph Locke, Harland Moore, Edward Nannery, and Robert Vaughn.

Table of Contents will hereafter be found every week opposite inside back cover.

"THE HOUSE OF A THOUSAND SCANDALS"

(American-Mutual Masterpicture—Four Reels)

REVIEWED BY HARVEY F. THEW

THIS picture is a pleasing and surprising deviation from beaten paths. The story takes a course entirely unexpected at the start, and the interest is thereby increased several fold. It is in reality a serious preachment in favor of the application of the classical Greek idea to modern conditions and modern industry. But convincing and true as the story is, it does not convince us that young men and maidens in Arcadian costumes, and piping the tunes to goat-footed Pan, which the militarism of Rome found it necessary to eliminate, are applicable to the life of the most military age the world has yet seen. The industries of 1915 may well beware of Greeks bearing such gifts.

This much for the propaganda. As a picture it is pleasing, interesting and dramatic. It is moreover, true, and tells an intense story of the narrow bigotry of the free and untrammeled rural community. A young millionaire takes possession of his newly-inherited etsate, and one of his first acts is to interpose between a farmer's daughter and the drudgery imposed upon her by her father's theory of life. He then begins to investigate the sources of his income, with the result that tenement rookeries are wiped out, factory conditions remedied, and finally an exponent of Greek culture is engaged, and a large colony of young working people transported to the country estate, where they do their work as a community, their dress, recreation and labors being modeled after the classical Greek style which made Isadora Duncan and Anita Stewart prosperous.



THE GLORIFICATION OF TOIL

Of course the villagers get word of what is going on behind the high spiked fence, and they are scandalized. When Farmer Hobbs learns that his missing daughter is one of the participants in the carryin's-on, the protest takes form, and led by the local minister, a mob, armed with clubs, scythes, torches and dynamite descends upon the place. They force an entrance, and while the mob is smashing windows and applying the torch, a young farmer who was to have married the girl who turned Greek, plants a quantity of dynamite in the house. It blows the place to pieces, and he himself is killed. The sight of his mangled body sobers the mob, and they retire awed.

The young millionaire thereupon consults with the Greek preceptress, and out of the ruins rises a collection of buildings, colonnades, pergolas and porticoes of the true Greek style.

The cast is capable throughout. It includes Harold Lockwood, May Allison, Josephine Ditt, William Ehfe, Hal Clements, Bessie Banks and Perry Banks.

"PEER GYNT"

(Morosco-Paramount—Five Reels)

REVIEWED BY HARVEY F. THEW

WERE we a director, even one of the standing and accomplishments of Oscar C. Apfel, Peer Gynt is the last thing we would approach. The ways in which the peculiar brain of Ibsen may be spread on the screen are so limited that scenario writer and director are apt to flounder about for awhile and then strike out for shore. But as both scenario writer and director, Mr. Apfel has found a way to make almost a continuous, coherent story out of Peer Gynt's allegorical vagaries, and an impressive picture is the result.

Cyril Maude has seldom had opportunity to show the marvelous scope of his powers. His mastery of make-up, combined with Mr. Apfel's mastery of dramatic technique, makes a sure foundation on which a monument of pantomimic art is erected. From the wild, irresponsible youth of the mountains, through the changes of middle age, in conditions of both wealth and poverty, he reaches doddering and decrepit old age without once failing to convince. If one didn't know better, one might think Ibsen had Cyril Maude in mind.

The director has not attempted to make much more than a series of "romantic episodes" out of the tale. In some cases allegory is dragged in so unexpectedly that the spectators wonder what has become of the story, and a little trimming in other places would let the public more into the actors' confidence, but the locations have been so carefully selected, the lighting and time arranged with such expert knowledge of photography, that every foot of the film is enjoyable.

And now enters the ancient mystery: Why do directors of this class do some of the things they do? A duel is fought at sunrise, yet the shadows tell us it is within ten minutes of noon; Peer Gynt is abandoned on a desert shore, where he wanders alone "for months." But at the end of all his wandering his flannel trousers are still carefully creased. They tell us there is a way of pressing pants like this under a mattress, but no mattress is introduced on the desert shore.



PEER BREAKS UP THE WEDDING PARTY

The five types of feminine beauty which cross Peer's path fully live up to their advertising. Than Myrtle Stedman, Mary Reubens, Mary Ruby, Winifred Bryson and Evelyn Duncan, there are few more charming faces on any screen.

At the private showing at the Broadway theatre, New York, Thursday, September 16, a large orchestra supplied a music accompaniment to the picture, the score of which is furnished with the film, for the first time with a program release. The score is admirably adapted to the spirit of the film, and ranges from the heavy harmony of Grieg to Southern plantation melodies. It seems to us a gross mistake, however, to introduce a vocal solo just as the picture approaches one of its most dramatic situations.

Besides those mentioned above, the cast includes Fanny Y. Stockbridge, Kitty Stevens, Herbert Standing, Charles Ruggles, William Desmond, and Juan de la Cruz.

"THE SONG OF HATE"

(Fox Film—Five Reels)

REVIEWED BY PETER MILNE

THIS is the most tragic piece of dramatic art that the the writer has ever laid eyes on. There is not one faint glimmer of happiness in it, not even the slightest suggestion of a pleasant ending.

But inasmuch as the picture is a deep tragedy, as such it can be spoken of in only terms of praise, when it is taken as a whole. In structure the play is obviously the work of a master. A succession of dramatic episodes, each one worthy to be considered

alone, leads to a series of highly wrought and grippingly powerful scenes that form the climax.

The principal characters are two lovers, one an artist and the other an opera singer, and a third one of equal importance is a souless Baron. The man Maurice measures everything by the sharp standard of honor, the woman puts love before all else, and so to save her lover from the excruciating torture of the vice, she betrays the whereabouts of their friend, a spy in the Baron's country, Italy. For this she is denounced by Maurice, who now must die a traitor's death.



THE BARON CONTINUES HIS PERSECUTION

The Baron bargains with the woman, tells her that both she and Maurice may go free if she will sacrifice her honor. She consents, but when the Baron attempts to embrace her, she stabs him to the heart. But the Baron's orders were false, her lover is shot, and later she pays the penalty of her justified vengeance.

Added to this by killing the spy the Baron brings tragedy into the life of his sister, while earlier in the picture he ruins a pretty romance in an equally despicable manner.

All this action extremely powerful in itself, is intensified by some of the most expressive acting on the screen. Betty Nansen as the opera singer plays her role down to the last degree of dramatic skill. The scene in which her lover is being tortured and she is being goaded on to confession by the Baron is one of the most striking and powerful in the picture.

Dorothy Bernard goes most successfully through a trying scene with the Baron, he persuading her to submit to his plans that her lover may go free. The Baron's thankless role is carried in a polished manner by Arthur Hoops. Claire Whitney is the sister of the spy and makes the most of this sympathetic part. The rest of the cast, including the men who assume the roles of the artist and the spy do most capable work.

In such a good picture it is too bad to see the artist wearing a sport shirt with a cutaway coat and a high hat, especially as the action is in Italy. The sport shirt may be all right in a few places, but certainly not for correct afternoon wear. And perhaps the love affair of the artist and the singer culminates in an engagement too quickly, as the two decide to marry with little outward display of affection.

But when considered as a whole these two points mean little. "The Song of Hate" is immensely strong, and if an exhibitor is looking for a tragedy that has realism, acting, and a story with a liberal display of "punch" in every scene, then this latest of William Fox's offerings should amply fill the bill.

"THE EXPLORER"

(Lasky-Paramount—Five Reels)

REVIEWED BY PETER MILNE

THE man who is willing to sacrifice his love for a woman to maintain his honor and integrity is always enshrouded with romance as well as being the recipient of great admiration. Such a character has been awarded the interpretation of Lou-Tellegen, in a picturization of William Somerset-Maugham's romantic novel "The Explorer." Lou-Tellegen is a fitting type for this romantic role, and even if at times he displays the slightest inclination to overdo his part, his clean cut figure, his manly appearance and the firm character of Alec McKenzie, the explorer, serve to make light of this incident.

As for the plot itself, it is full of suspense once it gets under way, somewhere along in the second reel. The situations in which the various characters become entangled are of the most precarious sort, and the resulting suspense and excitement can be measured by no small standard. William C. De Mille in the course of adapting the original work to the screen has deftly managed to get the full benefit of Mr. Somerset-Maugham's novel. In fact, Mr. De Mille has done admirably well with material not particularly adaptable for screen purposes.

The action carries the characters to the heart of African jungles, and the illusion of reality conveyed to the spectator by the exteriors used in the picture is entirely convincing. Everything is there from dense underbrush to gloriously decorated natives. Many will be glad to learn that at the end of the trip the apparel of the explorers looks as if it had actually been worn for several weeks.

McKenzie is an explorer in the employ of his majesty's service. On one of his trips he takes with him George Allerton, the brother of his fiancee. Allerton is what is popularly known as a cad and McKenzie's reasons for taking him on the trip is to instill into him some manliness. But Allerton gets the whole party into trouble. Resenting a black's interference with him in his affair with a native girl, he shoots him in the back.

The negroes demand that the murderer be turned over to them. McKenzie forces a confession from Allerton, who at last wakes up to his unmanly ways. He volunteers to stay in camp and cover the retreat of the exploring party. He does so successfully but is finally killed by the enraged natives.



ALEC PREPARES TO MEET THE ANGRY CHIEF

Arriving back in England McKenzie refuses to tell how Allerton died and consequently he suffers the scorn of his fiancee. But the doctor of the party tells the girl everything, including the fact that McKenzie attempted to hide her brother's dishonor, and then she realizes her mistake.

Tom Forman appears as the weak-willed Allerton and makes the most of his role. Dorothy Davenport is his sister and although having little to do does that little well. James Neil completes the cast of principals with a fine performance in the role of the doctor.

"The Explorer" played at the Strand in New York and although the producers seem to have been handicapped with a slow moving plot, the success of the production is by no means uncertain.

"A DISCIPLE OF NIETZSCHE"

(Thanhouser-Mutual—Three Reels)

REVIEWED BY HARVEY F. THEW

THE Spartan philosophy which some people say brought on the great war; the eternal struggle between the just and the criminal; the appeal of the weak to the strong—all sink into the hazy background before the four dimples of Lorraine Huling.

If the author intended this piece to carry a great moral lesson he should have issued a fraud order against the dimples, for they break the thread of the story into a series of dots that scurry for shelter like geese flying south in the fall.

It is intended to prove by actual experience that Nietzsche's theory "That the lifting up of the weak is an unprofitable and useless business," is false. One can easily see a thousand ways in which this is disproved, and one can also see four dimples. The daughter of the professor insists on assisting a factory girl, and her father, follower of the stern teaching, turns the working girl out. The daughter, a settlement worker, falls in love with the leader of a criminal band, and plans to marry him, despite her father, but the "weaker" girl saves her benefactor by setting a trap which exposes the true character of the gang leader.

There are two on each side—dimples, that is—but you do not see the inner two until the smile is turned on to the third speed ahead. There is always the feeling that two more may appear, but they never do; hence the sustained interest and dramatic suspense of the picture. It would be over-enthusiastic to refer to Miss Huling as an eminent actress, but she is more interesting than either the story or any other character in it. She is as valuable a screen asset as the Thanhouser people possess.

The work of Florence La Badie, as the factory girl, is good, but Marshall Welch, as the professor, is stultified and stiff. Harris Gordon, as the gangster, is strong, and a good conception of such a character, with which the screen is somewhat overburdened just now. Boyd Marshall, as the factory foreman, is pleasing and convincing in a juvenile role.

Note: A careless observer may see only two dimples, but there really are four.

"THE DUST OF EGYPT"

(Vitagraph Blue Ribbon—V-L-S-E—Six Reels)

REVIEWED BY OSCAR COOPER

THERE are three kinds of comedies abroad on the screen—good, bad, and slapstick. Good comedies are draped around amusing situations; bad comedies are filled with situations, intended to be amusing, which never get beyond the point of good



AMENSET DECIDES TO SUMMON THE WISE MAN

intentions; and slapstick comedies are—well, physical violence lightly put into play. None of these ever measures up to comedy as it should be. Where they fall short of the mark, "The Dust of Egypt," supplying the missing element of success, scores brilliantly—and why? Simply because it contains the one essential of comedy in its true form: a genuinely humorous situation brought about naturally through the interplay of the characters themselves, and acted with real artistry.

This last quality—the acting of comedy as it ought to be acted—the Vitagraph people made perfectly sure of when they selected Edith Storey for the role of an Egyptian Princess who, through the potency of a drug administered in the long ago, awakens to the twentieth century scenes of London society. Miss Storey had never done anything finer than this interpretation of an ancient beauty in modern surroundings. In every scene in which she appears, she shows absolute mastery of subtle, refined, sure-fire comedy. Not once does she step outside the part. Always she suggests Cleopatra, but a Cleopatra of lighter hours, a Cleopatra whose brilliance is not marred by tragic happenings.

And this achievement has been realized by means of a story not at all new: Geoffrey Lascelles, a little the worse for liquor, arrives home at 3 o'clock in the morning, after a banquet at which he has announced his engagement to Violet Manning. Enter Simpson, a friend of his, who leaves an Egyptian mummy in Lascelles' apartment for the night. Lascelles falls asleep in a chair, and scenes that follow are enacted in a dream.

The mummy yields up its body in the form of a beautiful Egyptian Princess of three thousand years ago. Lascelles, after giving his unexpected guest a lodging for the night, takes her to the home of his fiancee. Her attempts at understanding modern customs furnish a variety of amusing situations. She governs the household with a high hand, always ready with her dagger for anyone who crosses her imperial will. When things are just beginning to look serious, because of the Princess's jealousy toward Violet, Lascelles takes her back to his apartment. When he is about to yield to her charms, he awakens to find it all a dream.

The cast is of uniform excellence. Antonio Moreno makes Geoffrey Lascelles pleasing throughout; Hughey Mack, as Billings the butler, furnishes comedy perfectly in keeping with the spirit of the story; Cissy Fitzgerald (Mrs. Manning) maintains her well-known reputation in character parts; Naomi Childers (Violet Manning) takes a thankless role well; Charles Brown (Simpson) is clever enough as a silly ass Englishman; Jay Dwiggins (Mr. Manning) furnishes some of the best humor of the picture, and the rest of the company is capable.

The sets are fully up to the best Blue Ribbon standard, supplying richness of scene as well as depth. George Baker directed the production, which is based on a story by Alan Campbell, the English author.

Only one adverse criticism can fairly be directed against the piece: the first reels break a little too slowly into the main theme, and waste a good deal of footage in introductory scenes that might well be abridged by half. But this is a fault that can be overcome readily, and probably will be before the picture is shown to a public that is sure to welcome it.

"THE HOUSE WITH NOBODY IN IT"

(Gaumont-Rialto Star Feature—Three Reels)

REVIEWED BY WILLIAM C. ESTY, 2ND

THE unusual story of this drama is strong enough to be effective, even if its production were medicore. The directing, however, is so good that only one criticism suggests itself. A few more explanatory sub-titles would prevent even a temporary misunderstanding, such as a dissolve in the third act occasions. It represents a vision of a group of dancing



BRANDON TELLS MURIEL OF HER FATHER'S INSANITY

angels, but might easily be taken for a Bacchanalian revel, or sportive wood-nymphs at play. The action, for the most part, is self-explanatory, so this objection is not serious. To obtain the effect of this vision, by the way, Richard Barrick, the director, employed some unusual triple exposure work.

Ivy Troutman has been given a role that calls for the utmost

versatility. From the love scenes of a care-free society girl, to the wild delirium of a drug-crazed woman, she is called upon to portray a wide range of emotions. It is a tribute to her ability that she has been able to accomplish this with such effectiveness.

Muriel Allen is annoyed by the attentions of Brandon, who covets the fortune she will inherit at her wealthy father's death. On his death-bed her father tells the doctor that his wife died in an insane asylum. Brandon overhears this, and when Muriel later rejects him, saying that she is engaged to Bryce, an artist, he reveals her mother's insanity. Muriel breaks her engagement, because of her possible inheritance of the malady, and since her father's money cannot be found, goes to the city to work. She finds that the morphine tablets, which a doctor prescribed for insomnia, make her forget her misery, and she becomes addicted to them. She has a vision in which she sees her final fate if she continues the habit, and resolves never to use the drug again.

She goes back to her old home and is surprised to see Brandon, who is searching for her father's hidden money there. Bryce decides to paint the Allen home, for some time deserted, and calls his picture "The House with Nobody in It." While sketching the house a thunderstorm comes up, and taking refuge on the porch he hears a struggle and looking through the window he sees Brandon struggling with Muriel. He throws Brandon against the fireplace, where a bolt of lightning kills the man, and also discloses the hidden wealth of Muriel's father. On top of the box of money is a letter to the girl, informing her that she is a foundling and that the insane woman was not her mother. Since the taint is not in her blood she readily consents to marry Bryce.

Supporting Ivy Troutman is an excellent cast, comprised of James Levering, Bradley Barker, Frank Whitson and Charles U. Travis.

"THE SPENDER"

(Pathé Gold Rooster—Five Reels)

REVIEWED BY HARVEY F. THEW

THE elements which make a satisfactory picture are well combined in the fourth subject of the Gold Rooster series. Not only does the picture hold the interest during its occupancy of the screen, but the spectator goes away smiling to himself with the feeling that he has seen something, and is well repaid for his time.

In analyzing the causes, much credit must be given to both scenario writer and director. There are a number of small



"MY FRIENDS, I AM A DISINHERITED MAN!"

things, hardly to be noticed in themselves, but which in their ensemble please the eye, and take one along with the picture. Among these is the way the play plunges into action at the start, and the way the scenes join each other smoothly and logically, making unnecessary the use of so many descriptive titles.

But the greatest charm is provided by George Probert, Film Actor Extraordinary and Debonair Gentleman Plenipotentiary. We have long known him on the other stage, yet as a screen actor he will even surprise his old admirers with his new work, which is almost flawless. He portrays the son of a wealthy man in France, whose recklessness causes his father to disinherit him. He smiles jovially, and followed by Gaston, his faithful valet, goes to bid farewell to his cabaret companions, and then is off to America to win an heiress.

This is a picture full of big scenes. Mobs of strikers rush on the factory, cavalry dash from camp to the scene, the crowds surround and set fire to an explosive house, and the factory disappears in flames. All of them are staged with careful attention to details, the one exception being the house used for explosives is by no means the same one when seen in the close-ups.

As Patrick McCabe, an uncouth workman who has "struck it rich," Sam Ryan is excellent. So are Alma Martin as his daughter, and Paul Panzer as the walking delegate, and almost as much can be said for James McCabe, as Gaston the valet. The play is by George B. Seitz, and was produced by Donald MacKenzie.

"THE MAN OF SHAME"

(Broadway Universal Feature—Five Reels)

REVIEWED BY PETER MILNE

WILTON LACKAYE, a familiar and well liked figure, both on the screen and on the stage, is here introduced in an excellent vehicle to Universal exhibitors. Mr. Lackaye's debut on this program is by way of a dual role contained in the French novel "Roger La Monte," by Jules Mary. The adaptor, M. B. Harvey, has well retained the Latin flavor of the story and besides has given Mr. Lackaye and his supporting cast



THE GAMBLER PLAYS AGAINST HIS BROTHER OFFICERS

plenty of moments in which to grip their audience by acting of the most expressive sort.

The dual role which Mr. Lackaye so successfully carries calls for extremities of dramatic expression. In interpreting the part of Roger La Roque, his characterization is that of an honest, straightforward gentleman, but as Louversan he appears as a vicious villain whose only end, an end which he never accomplishes, is to ruin his innocent double.

A mere outline of the plot will give a definite idea of the interesting character of the production. La Roque, once infatuated by the charms of Julia De Norville, refuses to see her again when he learns that she is married to a man with whom he has become great friends. Peeved at this she half unwillingly takes into her confidence Louversan, a card cheat.

Louversan plots the downfall of La Roque by a clever and carefully planned scheme. He commits a murder, and throws the crime on La Roque, knowing that he will not attempt to defend himself because by so doing he will disclose the faithlessness of Julia De Norville. But all his plans are spoiled by Julia's husband discovering the true character of his wife. He is revealed as a murderer and subsequently dies in jail.

Mr. Lackaye's support is of a high quality. Rosemary Theby appears as Julia, Victor Lewis as her husband, while others are Harry Myers, Evelyn Dubois and Franklin Paul.

"THE REGENERATION"

(Fox—Five Reels)

REVIEWED BY PETER MILNE

AT the inception of the motion picture industry wild exaggerations and marked inconsistencies were so noticeable in the type of melodrama then produced that they soon went out of vogue. This latest production of William Fox's is as different from the old time melodrama as night is from day.

There are dozens of realistic touches in every reel comprising the feature. Life of the lower East Side is depicted with a weird mixture of realism and the choicest humor. There are any number of laughs in the picture, but through it all runs the underlying touch of pathos, so elusive to the picture director.



THE GIRL IN THE GANGSTERS' DEN

"The Regeneration" was written by Owen Kildare and produced by R. A. Walsh. It is a debatable question as to who should receive credit for the general excellence of the picture. Its detail perhaps was suggested by the author, but its realism is the result of Mr. Walsh's work.

Like any melodrama, "The Regeneration" reserves the right to jump from the comic to the tragic whenever it desires. Tragedy marks the termination of this picture. The woman who so well succeeded in regenerating the hardened gangster is mortally wounded by a bullet from the gun of her friend's enemy, and she dies, but her work in reforming Owen is complete.

All the good things in the picture cannot be enumerated here, but they will attract attention from even the most hardened picture-goer. The unbounded realism of the fire on the ship, the marked resemblance of the boy, the youth, and Rockliffe Fellows, who interprets the character of Owen at various stages of the picture, the striking atmosphere of the low dives inhabited by the gangs and the excellent types, besides many incidental touches, unite in causing the picture to present such a uniformly fine appearance.

And all this puts to nought the fact that the ship is burned for no definite reason whatsoever. It was a series of wonderful scenes, staged with the utmost realism, but it would have taken better effect if a cause had been given. However, that may pass in such an acceptable picture, because for melodrama "The Regeneration" is excellent.

Anna Q. Nilsson plays the leading feminine role, while Mr. Fellows is Owen. Both register decided successes in their parts. And, in passing, R. A. Walsh has made his mark as a director.

"THE LITTLE MADEMOISELLE"

(World Film—Five Reels)

REVIEWED BY PETER MILNE

THIS romance by Mark Swan is extremely light. The plot unfolds itself slowly, for it stops every now and then to afford Vivian Martin an opportunity to display her caprice and winsome charm, which she does to an extent that is truly delightful. So, blessed with dainty Miss Martin, "The Little Mademoiselle" is a most pleasant light offering. In respect to exhibiting the various fetching moods of the star it compares favorably with "The Wishing Ring," which every World Film exhibitor is bound to remember.

Oscar Eagle has made the most of the material furnished him by the author. The picture has been laid in settings that correspond well with the story's light fantastic quality.

Appearing opposite Miss Martin is Arthur Ashley, a proficient foil for the irresistible ways of the Little Mademoiselle. Mario Majeroni is well cast as Henry Breval, the uncle of Lili (Miss Martin), E. M. Kimball appears as Pemberton, while Lila Chester has a captivating minor role.

The story: Jim Pemberton refuses to study, all his thoughts being concentrated on automobiles. He is disowned by his father and is unable to secure steady employment. One day he meets Lili, the daughter of a French automobile agent who is ignorant of the English language.

Then follow several adventures that the twain experience. Finally they arrive at a race track, where Jim takes the place of an incapacitated driver and wins an automobile race for Lili's uncle, all unknown to the Frenchman, who is frantic over the loss of his niece. Jim, after refuting the attempts of two melodramatic villains to make away with Lili, restores her to Breval, her uncle. Breval demands that she marry his son, but the son, fearing this, has already married and so there is nothing to do but permit Lili's marriage with Jim.

"THE CIRCULAR PATH

(Essanay—Three Acts)

REVIEWED BY T. S. MEAD

THIS photodrama written by H. S. Sheldon offers numerous opportunities for bringing out the abilities along the lines of emotional acting possessed by the two principals. Henry B. Walthall impersonates the character of Darwin Kirby, who first appears as a devout minister, then as a business man untrained in the ways of the world and finally as a derelict of the slums, in a way which displays his genius for interpreting human emotions of widely varying character. Warda Holmes exhibits strong acting in the role of Evelyn Ross, a pleasure loving girl for whom life seems to hold a large share of tragedy. The cast also includes Edmund F. Cobb as Henry Lorrimer, a wealthy man of the world and Camille D'Arcy as Evelyn's mother.

Rev. Darwin Kirby falls deeply in love with Evelyn Ross, who in order to support her invalid mother, has become the mistress of her employer. Evelyn returns Kirby's love, but refuses to marry him unless he gives up the pulpit. Finally Kirby's love for Evelyn conquers his devotion to his work and they are married. Unsuccessful as a business man he is unable to provide the luxuries to which his wife has been accustomed. She becomes discontented with her monotonous existence as the wife of a poor man and is not able to resist the temptation with which Henry Lorrimer, her former employer, besets her path. Returning from a long western trip, Kirby finds that she has gone back to Lorrimer. In a fit of jealous rage he shoots the man, fatally, he thinks, and hides in the slums where he soon drops to the lowest depths of degradation. One day he hears that Lorrimer has recovered from the wound. Summoning all his will power he determines to make a man of himself.

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They get the laughs—

ROLIN-PATHE "PHUNPHILMS"

"Comedies that ARE!"

HAROLD LLOYD as Lonesome Luke
HARRY POLLARD as SNUB
BEBE DANIELS as MASIE
GENE MARSH, the nut herself, combined with Hal. E. Roach direction DOES THE TRICK.

ROLIN FILM COMPANY-LOS ANGELES
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TABLOID REVIEWS FOR THE BUSY EXHIBITOR

PRODUCTIONS FROM ALL PROGRAMS

ASSOCIATED SERVICE

"Her Devoted Son." (Liberty. Two reels. Week of Sept. 20.)—The story of a son's devotion to his mother, and incidentally to his sweetheart, is told effectively in this drama, whose locale is Scotland and Southern California. Emory Johnson gives the role of the son, who goes to America in order to earn money with which to pay off the mortgage on the old farm, a vividness that will find response in the hearts of lovers of sentiment. The photography is well done.

"Borrowing Hogan." (Santa Barbara. Two reels. Week of Sept. 20.)—Hogan, manager of a stranded theatrical company, uses his blarneying tongue to avoid the necessity of paying his board bill. The leading lady finds an "angel" and the company is about to depart for the next cafe entertainer. His theatrical associates retown, but Hogan is found to be in pawn because the landlady discovered him in a love scene with sort to a clever scheme to effect Hogan's release. This comedy, though it borders at times on the vulgar, is saved from that fate by the highly ludicrous situations. Ann Kromann and Charles James play the leads.

"A Cattle Queen's Romance." (Ramona. Two reels. Week of Sept. 20.)—The romance of the cowboy who wins the girl is apparently never old, and in this case the cowboy's rival is a dishonest Englishman, who goes to America with the intention of marrying the girl. Arriving at her ranch, he attempts to abduct her, after he has accused the cowboy of theft. The cowboy rescues her, the Englishman is sent to town under guard, and a pretty love scene shows who will be henceforth boss of the ranch. Art Acord and Edith Sterling give pleasing interpretations of the main roles, and the rest of the cast is well chosen.

"A Watery Romance." (Federal. One reel. Week of Sept. 20.)—A large contingent of picture fans will not be denied their slapstick comedies, and "A Watery Romance" will satisfy this longing of theirs perfectly. The plot, an ancient one, is chiefly concerned with the capers of Al Ray and Will Rex (Mr. Smaltz and Mr. Fish), rivals. And one of the principal characters in the piece is a boat, in which Smaltz bores a hole, thus spilling his rival and the girl into the lake, whence they are rescued by the water police. Unfortunately for Smaltz and Fish, the girl falls in love with the Police Chief and elopes with him.

"The Acusing Finger." (Empire. Two reels. Week of Sept. 20.)—A young bank employee, jealous of his rival for the affection of the President's daughter, locks the favored suitor in the bank vault. The accusing finger of the time clock is forever pointing at the hour—a quarter to nine. When the conscience of the jealous one awakens, he leaves the reception at his employer's home, dashes back to the bank, and finds a cracksman about to blow the safe. He overcomes the robber, but the alarm has been turned in, and the arrival of the banker, his daughter and the police make the opening of the vault imperative. The dying clerk points the accusing finger at his rival, who is forthwith convicted of the murder and sentenced to death. As the executioner approaches him, he awakens startled to find that he is still standing at the vault door, with the crime only a dream. The near-murderer becomes best man at his rival's wedding. This melodrama is equipped with all the trimmings of the thriller, and if the almost endless repetition of scenes showing the victim struggling in the vault were trimmed somewhat, it would serve the purpose of its producers very well.

"When Kisses Are Sweet." (Atlas. One reel. Week of Sept. 20.)—A farce whose theme has to do with two husbands who make love (harmlessly) to each other's wives. Wife No. 1, first inoculated with jealousy, mistakes flour on her husband's coat for face powder, and several amusing complications ensue. A maid and her policeman lover add to the gayety of the affair. The cast makes the most of its rather limited opportunities.

"A Kentucky Girl." (Navajo. Two reels. Week of Sept. 20.)—Jean, a mountain girl, falls in love with a young novelist sojourning in the vicinity, whereupon Jean's rural lover, enraged, seeks to kill his rival. The novelist's divorced wife arrives on the scene and gives the impression that the novelist is still her husband. The two men meet on the edge of a cliff, a hand-to-hand fight ensues, and the novelist hurls the mountain boy over the cliff. The novelist is then free to persuade Jean that he has not deceived her with regard to his divorce. Lucille Young gives the character of Jean a pleasing air of reality, William Parsons avoids several pitfalls that always yawn for the hero of melodrama, and Charles K. French is a convincing Father La Rouche, the kindly priest who smooths the difficulties of the lovers. Coincidence is stretched to the breaking-point several times in the picture, but why cavil at streched coincidence since it is the life-blood of melodrama? And melodrama never fails to have its audience.

GENERAL FILM PROGRAM

"Winning the Widow." (Biograph. Thurs., Sept. 30.)—This picture has not been shown for review. The story follows: In this comedy-drama, a bachelor and a dashing young widow meet at a summer boarding house. She spurns his attentions, and in order to win her by strategy, he gives an impecunious shoe-clerk five hundred dollars to kidnap her child. After a strenuous week of caring for the baby, he is on the point of taking the child back and claiming the widow's hand, when she comes to him—accompanied by the shoe-clerk—whom she introduces as her husband. She thanks him sweetly for having taken care of her baby during the honeymoon, and also for the five hundred dollars which paid their expenses.

Gretchen Hartman, Alan Hale, and Adila Comer play the leads. Walter Coyle is the director.

"Brutality." (Biograph. Fri., Oct. 1.)—In this re-issue, directed by D. W. Griffith, and played by Mae Marsh, Walter Miller, Lionel Barrymore, and Elmer Booth, the terrible effects of a man's temper are shown. After being married for a short time, the husband's brutal nature asserts itself. Just as the wife is about to leave him, unable to longer endure his unsufferable treatment, they go to the theatre. There they see an impersonation of Bill Sykes in Dickens' "Oliver Twist." The tragedy makes a deep impression on the husband's mind, and aghast at the thought that some day he, too, may kill he woman he loves, by strict self-repression, he curbs his violent temper.

"Her Renunciation." (Biograph. Sat., Oct. 2.)—This picture has not been shown for review. The story follows: Miriam Drayton, an artist, her health undermined by overwork, goes to a fishing village for the sea air. There she boards with an aged couple, who pose for her to earn money for an operation on their crippled granddaughter, Lucy. Miriam's lover comes to visit her and is entranced by Lucy's ethereal beauty. Miriam, realizing that her happiness is shattered, leaves them, and back in her studio, completes her painting, which later wins the grand prize. Revisiting Lucy, whose operation has turned out successfully, she saves the girl from drowning at the cost of her own life—a supreme sacrifice of love.

The principals in this piece are Claire McDowell, Hector V. Sarno, Isabel Rea, and Laura La Varnie. The production was in the hands of George Morgan.

"The Seymour House Party." (Biograph. Mon., Sept. 27.)—This picture has not been shown for review. The story follows: Seymour (W. J. Butler), the host of a house party, presents his wife (Clairette Claire) with a costly necklace. The maid (Ilean Hume) steals the gift and places the empty jewel case among the belongings of a guest, Mrs. Stanton (Augusta Anderson), where it is later found by her husband (Charles Perley). At the same time he finds a note from one of the guests to his wife, asking her to pay her bridge losses. He becomes convinced that his wife has stolen the necklace. Mrs. Stanton overhears the maid arranging with her confederate to dispose of the necklace, and manages to get ahead of her to the rendezvous. The thieves capture her and lock her in a room, where she finds the hiding place of the jewel. She drops a note from the window, and struggles with her captors until the police arrive and rescue her. The producer is George Morgan.

"His Wife's Story." (Biograph. Two reels. Tues., Sept. 28.)—This picture has not been shown for review. The story follows. This tale of love and politics has for its basis the blackmailing operations of Fenmore, a secretary in the employ of Courtnay, who is a candidate for mayor. The clerk discovers that Courtnay's wife, a former cabaret singer, had been married to Bryson, chairman of the campaign committee. The clerk also ascertains that Bryson already had a wife and child when the elopement took place. After a series of dramatic episodes, Bryson, furious at Fenmore's disclosures, attacks him and is killed in the struggle. The blackmailer later pays the penalty of his crime. Courtnay is successful at the polls, and finding out the truth in regard to his wife's past, everything is happily settled.

G. Raymond Nye plays the part of Courtnay; Vera Sisson is the wife, Jose Ruben is the clerk, and Bryson's role is played by Charles H. Mailes. The directing is done by J. F. MacDonald.

"A Family Affair." (Essanay. Three reels. Sat., Oct. 2.)—Not shown for review. The story in brief follows: Mrs. Glazier, suspecting groundlessly that her husband has been untrue to her, obtains a separation. The daughter is awarded to the mother, and the son to the father, and the boy, growing up without a mother's influence, becomes wayward.

Twelve years after, Glazier decides to send his son away, and writes his wife to meet the youth in the office of a mutual friend. By chance the parents also meet there, and a reconciliation is effected when matters are explained. The cast consists of Edna Mayo, Bryant Washburn, John F. Cossar, Florence Oberle and Lewis Edgard.

"Dreamy Dud." (Essanay. Split reel, with scenic. Wed., Sept. 29.)—Animated cartoon in which a cowboy dreams of a mermaid and her charming ways. Wallace A. Carlson is the artist.

"An Unexpected Romance." (Essanay. Fri., Oct. 1.)—Not shown for review. The story follows: In spite of the landowner's orders, his agent threatens to evict a tenant and his daughter, if the girl does not marry him. The landowner goes to the country for his health, and arrives on the scene just in time to prevent the eviction, and later marries the daughter. G. M. Anderson, supported by Marguerite Clayton, Lee Willard and Harry Todd, plays the lead.

"Off for a Boat Ride." Essanay. Thurs., Sept. 30.)—Not shown for review. The story follows: Father gets mixed up with a pretty girl on the ride, and in the ensuing row several members of the family are kicked into the water. The son comes up in a den of thieves, and they force him to rob his own house. Pandemonium reigns for a while when he is discovered. James T. Kelly, Ann Ivers, Margie Reiger, Jack Pollard and Bud Jamison form the cast.

"The Guilt." (Kalem. Three reels. Mon., Sept. 27.)—Reviewed elsewhere in this issue.

"Foiled!" (Kalem. Tues., Sept. 28.)—"Bud" Duncan has a strenuous time in this comedy, trying to wed the girl. Pitted against him are cutthroats, yeggs, gunmen, and scoundrels of every description. Bud succeeds in putting them all to rout, until Reckless Reginald, the arch-fiend, employs an East Indian yogi, who by hypnotism and black art, still further complicates the hero's plans. The remainder of the cast is made up of Ethel Teare, H. Griffith, Dave Morris, and Charles Simpson. Rube Miller is the producer.

"The Man on Watch." (Kalem. Two reels. Wed., Sept. 29.)—This episode in the "Mysteries of the Grand Hotel" series has to do with the plot of a gang of crooks to steal a magnificent silver service that is on exhibition at the hotel. By disguising one of the band as a waiter, the coup is successful. Through the joint efforts of the hotel detective and the wife of the leader of the gang, the thieves are finally catpured and the silver restored. The final round-up is not effected until many exciting incidents have taken place. The players are: True Boardman, Marin Sais, W. H. West, Ollie Kirkby, and Thomas Lingham.

Table of Contents will hereafter be found every week opposite inside back cover.

"The Curious Case of Meredith Stanhope." (Kalem. Two reels. Fri., Oct. 1.)—Reviewed at length in the issue of Sept. 18.

"The Runaway Box-car." (Kalem. Sat., Oct. 2.)—Helen Holmes, in this installment of the Hazards of Helen series, captures two train-robbers. The fleeing pair of desperadoes flee down a long grade in an empty box-car, while the girl makes an exciting pursuit in a locomotive. At last, by getting ahead of the car on a siding, she overtakes the thugs. The robbers then atack her, but she resists them until help arrives.

"The Last Rebel." (Lubin. Two reels. Thurs., Sept. 23.)—This is a drama with the Civil War as a setting, but possessing a more interesting plot than most pictures of a similar character. At the end of the war Betty Carew gets word that her father and Clay, her sweetheart, have been killed. The overseer of her plantation announces that he holds a mortgage on the place and will foreclose if she does not marry him. Howard Goodrich, a wounded lieutenant in the Northern army, though physically unable to cope with the fellow, forces him to leave the girl. Goodrich offers his fortune to Betty, but she refuses to accept aid unless he marries her. Just as they are coming out of the church, after the ceremony, Clay, her former lover, sees them. He has not been killed, as reported, and has not surrendered, although peace has been declared.

That night Clay sees Betty clandestinely, and their old love flares up again. Clay is engaged in arousing a new outbreak among the Confederate soldiers, but the disgruntled overseer informs the Northern soldiers, and they attack the stronghold of the mutineers. Realizing that Betty loves Clay, Goodrich goes to the fort and changes uniforms with the rebel leader. Clay thus escapes, and Goodrich, after shooting the overseer, is killed.

Ormi Hawley plays the part of Betty, Earle Metcalfe is Goodrich, Kempton Greene is Clay, and the overseer is Herbert Fortier.

"A Silent Accuser." (Lubin. Mon., Sept. 20.)—There is a considerable amount of power in this picture, in spite of the fact that a few of the scenes are overdrawn. A large sum of money is stolen from a surgeon, and suspicion is directed toward his young assistant, who is engaged to the doctor's daughter. The assistant maintains that he was choked senseless by someone in the dark, and that the money was taken by his assailant. The surgeon refuses to believe the young man guilty, and by means of auto-suggestion and hypnotism, contrives to make a servant, the real thief, confess.

"The Careless Anarchist." Lubin. Split reel, with "That Brute" and "Monty and the Missionary." Tues., Sept. 21.)—In which the long-haired nihilist gets blown up thrice by untimely explosions, finally being picked up in a basket in very small pieces.

"That Brute." (Lubin. Split reel, with "The Careless Anarchist" and "Monty and the Missionary." Tues., Sept. 21.)—A rather pointless mother-in-law comedy.

"Monty and the Missionary." (Lubin. Split reel, with "The Careless Anarchist" and "That Brute." Tues., Sept. 21.)—An animated cartoon of ordinary interest.

"A Desert Honeymoon." (Lubin. Two reels. Wed., Sept. 22.)—Will be reviewed at length in the issue of October 9.

"The Level." (Lubin. Fri., Sept. 24.)—This not unusual story is well handled. The interpolated allegory may seem superfluous at first glance, but it is really an integral part of the plot. Philip Craxton, a settlement worker, proposes to Dorothy, a social leader and heiress, but is rejected on the ground that he is not her equal socially. On the other hand, she welcomes the attentions of Dart, who, though an aristocrat, is a roué. A woman comes to Craxton's mission, carrying a child, of which Dart is the father. Philip persuades Dart to marry the mother of his child.

Dorothy sees a vision, in which she, as a spirit, on the pinnacle of success, looks down at struggling mortals, and pitying, comes down from her high estate to help them. Realizing that this vision is a symbol of the attitude she should take in life, she marries Craxton, and helps him in his work. The cast includes Melvin Mayo, Dorothy Barrett, Edythe Sterling and Robert Gray.

"Captain Kidd and Ditto." (Lubin. Sat., Sept. 25.)—The plot of this comedy is original, and more pregnant with smiles and chuckles than guffaws. Two harmless imbeciles, through over-indulgence in piratical novels, each get the idea that he is Captain Kidd. When they meet they are hostile rivals for the name fo the great buccaneer, until they combine forces and take possession of a sight-seeing launch. Their pirating experience is exciting, but short-lived, for some cruel-hearted cops take them into custody. Billie Reeves and Charles Griffith play the title roles.

"The Runt." (Selig. Two reels. Mon., Sept. 27.)—This picture was not shown for review. The story follows: Tom Reynolds is defrauding the government, and Wilson, of the Internal Revenue Service, sends word to Tom, through the medium of the Runt, to escape before he is arrested. The Runt, who is the down-trodden scullion of the fishing village, secretly loves Tom. Years pass, and Wilson is engaged to be married to Edith, Tom's former love. One day Tom returns. Stark warns Wilson that if he does not arrest Tom, he (Stark) will. Later Stark attempts to kill Tom from ambush, but the Runt springs into the path of the bullet and sacrifices her life for the man she loves. Stark then fires again, this time killing Tom.

"Her Slight Mistake." (Selig. One reel. Tues., Sept. 28.)—This picture was not shown for review. The story follows: Bill, a cow-puncher, answers an ad. in a matrimonial journal, but after receiving a picture of the girl, decides to call it off. A friend of Bill's wires back that Bill has gone crazy, but receives a reply to the effect that Muriel is on her way to nurse her crazy husband. Bill, in the attire of a wild man, flees to the hills. When Muriel arrives, with $50,000 in her grip, she mistakes a naturalist professor for Bill, and marries him. Bill is overjoyed until he learns of the $50,000.

"The Agony of Fear." (Selig. Three reels. Thurs., Sept. 30.)—Will probably be reviewed in a later issue.

"TABLE OF CONTENTS WILL HEREAFTER BE FOUND OPPOSITE INSIDE BACK COVER"

"Mutiny in the Jungle." (Selig. One reel. Sat., Oct. 2.)—This picture was not shown for review. The story follows: Col. Harte, commander of a fortress in India, terrified by the sudden information that the Hindus are planning a revolt, learns that the plans of the fortress are missing. Captain Powers, engaged to Harte's daughter, is suspected and condemned to death. Ralph, the Colonel's son, is really the guilty one. He frees the Captain, who escapes. Ralph then ends his life. The Captain is captured by a gang of mutineers, and again condemned to death, but wins his liberty by saving the son of Din Zedra from a tiger. In a fight with the tiger's mate he is only saved from death by stumbling upon Ralph's corpse, and finding the dead man's revolver.

"The Butterfly's Lesson." (Vitagraph. Mon., Sept. 27.)—The thread of this story is pretty tenuous to be stretched to a thousand feet, but it is handled well. Leila, the butterfly, flirts indiscriminately, and among her victims are Count Malais and Drayton. The Count takes her in his motor boat to a secluded island, and there threatens to compromise her if she does not promise to marry him. Drayton, who is out canoeing, hears her screams and rescues her. As they are going home, Leila resolves to be a butterfly no longer, but decides to marry Drayton. Carolyn Birch and Leo Delaney are the principals. Others are Louise Beaudet and Harry Northup. William Humphrey is the director.

"Through Troubled Waters." (Vitagraph. Three reels. Tues., Sept. 28.)—Notwithstanding occasional instances of poor motivation, this is a fairly interesting picture. The hero, after a year's supposed exposure to a tropical sun, in a state of approximate nudity, still has a dead-white skin—but directors are not infallible.

Gordon White, an untutored rural poet, saves the life of Viola Lorraine, the actress, while she is spending the summer in a nearby hotel. She takes an interest in him and, inspired by her encouragement, he writes a play in which she scores a tremendous success. They are married, but owing to jealousy are estranged. By a coincidence they both board the same steamer to go abroad, and when the boat is wrecked are the only survivors to reach a desert island. There the woman continually refuses his help, until the baby comes.

When a passing ship is sighted, they are loath to leave their happy island existence, but when they get back to civilization they are still happy for a time. The woman, however, decides to return to the stage, but just as she is about to sign a contract, she thinks of her husband's tenderness toward her on the island. She tears up the contract and returns to her husband and child.

The cast is composed of Alfred Vosburgh, Myrtle Gonzalez, Jack Mower, Anne Schaefer and Claire Toner. Produced by Ulysses Davis.

"Rags and the Girl." (Vitagraph. Wed., Sept. 29.)—The good work of Maurice Costello and Adele Garde greatly add to the effectiveness of this picture. Tom Raine, a wealthy young broker, is attacked in a lonely spot by a tramp, who strips the senseless man of his clothes. Dressed in the rags of the hobo, he reaches a hut in time to save a young girl from a beating in the hands of her cruel step-parents.

In spite of his rags the girl loves him, and at the risk of another thrashing, gives him food. Tom takes the girl home to his mother, and subsequently marries her. Beside Maurice Costello and Adele Garde, there are: Mary Maurice, Ethel Corcoran and Florence Natol. The story was written by James Oliver Curwood and produced by Van Dyke Brooke.

"The Plague Spot." (Vitagraph. Thurs., Sept. 29.)—There is much that is highly improbable in the plot of this picture, but its dramatic qualities grip the attention. Old Eben Greggs, a wealthy miser, has a trusted physician in Dr. John Farley, who has discovered a cure for the Bubonic plague. A crook kidnaps the doctor's daughter, and demands as the ransom, his aid in robbing the old man.

The doctor gives the miser a sleeping potion, and the thief rifles the safe. The doctor carelessly drops the point of his fountain pen on the crook's hand, and when his child is returned, tells the thief that he is inoculated with the Bubonic plague. The man offers to return the money if the doctor will cure him.

After the booty is returned, Farley explains that the bacilli have already been rendered harmless by the antitoxin that he administered at the same time.

The cast consists of Donald Hall, Harry Northup, Richard Clarke, Billy Billings and Mildred Platz. Theodore Marston produced the script, which was written by R. Norman Grisewood.

"The Fox-Trot Finesse." (Vitagraph. Fri., Oct. 1.)—Mr. and Mrs. Sidney Drew take the parts of a fox-trot devotee and her tired husband. Every spare moment of the day the poor man must dance, until he loathes the step. To escape the constant necessity for Terpsichorean effort, he pretends to have a broken bone in his foot.

This little ruse succeeds, until his spouse discovers the deceit. She threatens to invite her mother to come and nurse the afflicted invalid, and no more is said about the injured foot.

"The Ploughshare." (Edison. Four reels. Fri., Oct. 1.)—Reviewed in the issue of Sept. 25.

"The Butler." (Edison. Sat., Oct. 2.)—The young man, living on the allowance granted by his uncle, receives word from the uncle, whom he has never seen, that he is going on a year's voyage, and asking him to take care of his faithful old butler. The butler arrives, and is installed in the young man's home. Through gambling, the young man gets into desperate straits, breaks with his fiancee, and is on the verge of crime, when the butler interferes, saves him from suicide, and then reveals himself as the uncle. Realizing that the young man has much of good in him, he rehabilitates him and brings about a reconciliation with the girl.

MUTUAL PROGRAM

"The Pool Sharks." (Gaumont. Sun., Sept. 19.)—W. C. Fields, famous juggler and comedian of the "Follies," is featured in this slapstick. Admirers of Fields will find his screen work neither as subtle nor as laughable as his stage performance. There is plenty of good fun in the picture, however, and much of the "business" is new. The action centers around a pool contest between two rivals, the winner of which is to marry the disputed girl. Some pool playing develops such as De Oro never saw. Mr. Fields has very good support.

"Keeping Up With the Joneses." (Gaumont. Split reel, with "See America First." Tues., Sept. 21.)—Animated cartoon, in which "Ma" buys a moving-picture outfit with amusing results.

"See America First." (Gaumont. Split reel, with "Keeping Up With the Joneses." Tues., Sept. 21.)—A scenic, showing Nashville and vicinity.

"Con the Car Conductor." (Falstaff. Thurs., Sept. 23.)—As an aged car conductor, Riley Chamberlain has created a delightful character. A young fop, son of a stockholder in the road, complains of him, and he is technically "fired." Unwilling to lose him, however, the superintendent tells him to disguise himself and stay at work. In his disguise he does a good turn for the same fop, who in return gets his father to urge a raise in wages. Burnett Parker and George Barnes are also in the cast.

"Busy Izzie." (Gaumont. Two reels. Fri., Sept. 24.)—George Sidney promises to repeat the success achieved by his long appearance in the spoken version of this comedy. All the good "business" has been retained, and there is plenty of action.

"A Fool's Heart." (Eclair. Two reels. Fri., Oct. 1.)—This has a good story, but it is so poorly told as to be incoherent. Keough, miner and stock gambler, borrows $5,000 from his partner, Van Atta, signing an I. O. U. Reverses continue, and he finally kills and robs a wealthy ranch owner. At the same time a thief has killed Van Atta, and attempts to throw the blame on Keough through the I. O. U. Keough takes refuge for the night in Van Atta's cabin, ignorant of the murder, and when arrested in the morning, the knowledge of his own guilt in the other murder weighs so heavily upon him that he can make no defense, and drops dead over his partner's body. In the cast are Norbert Myles, Edna Payne, Frank Hall, Fred Hearne, Marvelle Spencer, Hal Wilson and Henry Aldrich.

PATHE EXCHANGE INC.

"Pathe Weekly," No. 74. (Pathe.)—Nearly a million children crowd into the New York schools at their opening; the S. S. Sant' Anna, which recently caught fire at sea, leaves New York with 1,700 Italian reservists; envoys of the Allies reach New York to negotiate a loan with American financiers; scenes at the military tournament at Piping Rock; hydroplanes compete for $22,000 trophy at Chicago; Pathe's Paris Fashions in natural colors; women at national golf championship matches at Lake Forest, Ill.; scientists visit La Brea tar beds where fossil remains have been discovered, near Los Angeles.

"The Spender." (Pathe Gold Rooster. Five reels.)—Reviewed elsewhere in this issue.

"Considerable Milk." (Starlight.) — In this comedy Heinie and Louie plunge into a sudden romance, and wake up in a sea of milk. While sunning themselves on a lawn, they receive a note, offering them possession of a business if they agree to wed two sisters, one beautiful and the other ugly, but both heavily veiled so that the swains must trust to their luck. Of course Heinie's luck is poor, and after the wedding he soon arouses the jealousy of Louie by flirting with his own sister-in-law. The business they come into is a dairy, and after Heinie, in despair, has drank acid, he swallows most of the dairy as an antidote. What he doesn't drink, Louie bathes him in.

"Exploring Ephraim's Exploit." (Pathe.)—This is an exciting Bray cartoon. Eph, an Ethiopian aviator, falls from the clouds, and lands on a pile in the middle of a lake, where he immediately begins fishing, and goes to sleep. Several forms of reptile and insect life crawl over him, but he does not awake until a snake crawls down his neck. Then his startled jumps land him in the jaws of a crocodile.

"The Lost Secret." (Balboa. Two reels.)—A thrilling end awaits the villain in this exciting melodrama. In order to escape foreign spies, Gerard, a chemist, experiments with his new explosive in a lonely shack on the beach. Gorloff, the spy, traces him, and in the guise of a shipwrecked sailor, appeals to and wins the sympathies of Gladys, the chemist's daughter. When the explosive is ready, Gorloff prevails upon the girl to give him the formula for safe keeping, but she sees him spying on her father and, suspecting him, refuses to deliver it. He attacks the girl and gets some of the cartridges containing the explosive. Gerard overtakes him as he is escaping, and he thrusts the small cartridges into his mouth. There is a short struggle, and Gorloff slips over a cliff, striking his chin on a rock. He is torn to pieces by the resulting explosion.

UNIVERSAL PROGRAM

Animated Weekly. No. 185. (Wed., Sept. 22.)—The Mardi Gras at Coney Island, N. Y., is quite a spectacle; another flooded city (this time it is Newport, Ark.); the dedication of the new Motordrome at Sheepshead Bay, N. Y., with a race in progress; pictures of the French envoys who have come here to open negotiations for the billion dollar loan; poses of Count Von Bernstorff and Secretary Lansing; and Hy Mayer's cartoons are supplemented by a number of other recent occurrences of interest.

"The Broken Coin." (Universal special feature. Fourteenth episode. Two reels. Mon., Sept. 27.)—This number is called "On the Battlefield," and nothing except the striking battle and siege scenes are shown. A great many of these scenes were filmed in the night time. Continual flashes caused by shells and cannon silhouette the figures of the soldiers, creating a most realistic effect. King Michael is a heavy loser after two days' fighting, and when last seen he and his men have taken refuge in the palace, which is suffering largely from the enemy's bombardment. The termination of the chapter leaves the fate of King Michael and his oppressed followers undecided. This instalment is exciting to the last, but for all that, one notices that a supposedly stable wall sways to and fro now and then while a mighty siege gun refuses to "kick."

"Judge Not," or "The Woman of Mona Diggings." (Broadway Universal feature. Five reels. Mon., Sept. 27.)—Reviewed at length in issue of Sept. 25.

"Snatched from the Altar." (Nestor. Mon., Sept. 27.)—This Christie number has both good comedy and quite some suspense, two assets combined that make the reel most enjoyable. Eddie gets drunk the night before his wedding and when he awakes in the morning he discovers an old maid claiming him as her husband. Eddie is horrified and fails to appear at the church, but later it turns out that the woman is really a man, and that the whole affair is a joke. Eddie Lyons and Elsie Gleason are featured.

"Her Three Mothers." (Laemmle. Three reels. Sun., Oct. 3.)—Will probably be reviewed in next week's issue.

"A Mortgage on His Daughter." (L-Ko. Two reels. Sun., Oct. 3.)—The funny L-Ko performer, Hank Mann, appears here as a deep-dyed villain. He holds a mortgage on a pretty girl (Peggy Pearce) and determines to marry her. But he is unsuccessful, as the girl refuses him, so he decides to take poison. Her father also sips a little and thereafter the fun is fast and furious, a chase is introduced and some originality goes along with it. All in all, this is a very funny feature and as a slapstick it ranks as high as low comedies can.

"Her Prey." (Gold Seal. Two reels. Tues., Sept. 28.)—This intense drama deals with an adventuress' attempt to steal a black pearl from a diver. Love, however, intrudes and interrupts her carefully-laid plans. The two reels contain some unusually pretty and appropriate scenes, and the picture has been produced in a consistently good fashion by William Worthington. The story is full of action and the scenes have been so arranged as to create the highest suspense possible. Herbert Rawlinson is the diver, Luella Maxam his sweetheart and Louise Hamilton the adventuress.

"Billy's College Job." (Imp. Tues., Sept. 28.)—A fairly comic reel in which the lover, to be near his sweetheart, disguises as matron and gets a position at the school which she attends. Oscar Nye and Edith Roberts are the leads. Otto Hoffman as Lord Helpus, the rejected suitor, gets in several comedy scenes.

"An All Around Mistake." (Imp. Two reels. Wed., Sept. 29.)—A highly enjoyable comedy, very well presented, featuring King Baggot. King appears as John Goody, who is very much of a henpecked husband. But one night while his wife is away he tears loose and the complicated situations in which he discovers himself later on are exceedingly humorous. Everything considered, the picture will certainly satisfy, as its story and its star are both popular. Supporting are Bessie Toner, William Sadler and Ned Reardon.

"Married on Credit." (L-Ko. Wed., Sept. 29.)—All this comedy results from a minister demanding C. O. D. in the midst of the marriage ceremony. Billie has no cash and is obliged to step out and look for some. In the meantime another suitor arrives, but he encounters the same difficulty, and in the end neither one gets the girl. This is a very funny slapstick with Billie Ritchie and Louise Orth.

"The Wolf of Debt." (Imp. Four reels. Fri., Oct. 1.)—Will be reviewed at length in the issue of Oct. 9.

"The Sheriff of Red Rock Gulch." (Big U. Two reels. Thurs., Sept. 30.)—A gambler is forced to flee the town and his baby boy is brought up in care of the sheriff. Years later the gambler returns and indulges in a game of cards with his unknown son. He wins all his money and then his gold mine. Afterwards the sheriff goes to the gambler to demand the money back, but the men are obliged to fight, and the gambler is mortally wounded. He dies telling the sheriff never to let the boy know the identity of his father. This is an excellent story and makes a very good picture. Murdock Mac Quarrie, Arthur Moon and Edna Payne are the principals.

"The Ore Mystery." (Powers. Thurs., Sept. 30.)—This is one of the Lady Baffles and Detective Duck series, and as such is a most laughable burlesque. As usual, Duck refutes all the villainous plans of the followers of Lady Baffles. The usual cast appears rendering the accustomed appropriate burlesque performances that they have given in the other pictures of the series.

"The Ghost Wagon." (Bison. Three reels. Sat., Oct. 2.)—This was made by Joe Franz, the one-time Frontier and Premier director, who is now at Universal City. Edythe Sterling is the heroine, Sherman Bainbridge the hero, and Rex De Roselli one of the heavies. The picture's strong assets are its new and pretty scenes, its clear photography and some thrilling battle scenes between half-breeds and whites. The attempt of three half-breeds to rob an orphaned girl of her gold mine is frustrated by a mine promoter, who finally wins her love. It's one of the old-time Western pictures, but should go over, nevertheless.

"An Innocent Villain." (Joker. Sat., Oct. 2.)—This comedy was written and produced by Harry Wulze with a cast including Bob Vernon and Edna Payne. Hubby is accused of being a crook and lands in jail. When free he comes home and finds his house occupied by a number of girls. Mother-in-law and wife arrive together, and so on. It's a fair picture that should be well received.

Statement of the Ownership, Management, Circulation, etc., required by the Act of August 24, 1912, of MOTION PICTURE NEWS, published weekly at New York, N. Y., for October 1, 1915:

Editor, William A. Johnston, 220 West 42nd street, New York, N. Y.; Managing Editor, Lesley Mason, 220 West 42nd street, New York, N. Y.; Business Manager, H. Ashton Wyckoff, 220 West 42nd street, New York, N. Y.; Publisher, Exhibitors' Times, Inc., 220 West 42nd street, New York, N. Y.

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H. ASHTON WYCKOFF,
Business Manager.

Sworn to and subscribed before me this 13th day of September, 1915.

MARY VAN HORN,
Notary Public No. 59, New York County,
Register's Number 7039.
(My commission expires March 30, 1917.)

FLORENCE ROCKWELL IN "BODY AND SOUL"

The November release now nearing completion. Great scenic beauty has been added to this play's dramatic strength.

THE FROHMAN AMUSEMENT CORPORATION, 18 East 41st St., New York, WILLIAM L. SHERRILL, Pres.

Table of Contents will hereafter be found every week opposite inside back cover.

Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES OF NEXT WEEK

Monday, September 27, 1915.

BIOGRAPH—The Seymore House Party, D., 1000.... 19009
ESSANAY—Darling Dandy, D., 3000..... 19017
KALEM—The Guilt, D., 3000..... 19010
GEORGE KLEINE—The Mysterious Visitor, D., 2000. 19021
LUBIN—Tony and Marie, D., 1000..... 19020
SELIG—The Runt, D., 2000..... 19013
*SELIG—Hearst-Selig News Pictorial, No. 77, N., 1000. 19016
VITAGRAPH—The Butterfly's Lesson, D., 1000..... 19015

Tuesday, September 28, 1915.

BIOGRAPH—His Wife's Story, D., 2000..... 19031
ESSANAY—A Convict's Threat, D., 2000..... 19023
KALEM—Foiled, C., 1000..... 19030
LUBIN—In Zululand, C., and The Wayville Slumber Party, C., Split Reel..... 19029
SELIG—Her Slight Mistake, West. Com., 1000..... 19025
VITAGRAPH—Through Troubled Waters, D., 3000.... 19026

Wednesday, September 29, 1915.

BIOGRAPH—The Country Parson, D., 3000..... 19043
EDISON—The Parson's Horse Race, C., 1000..... 19033
ESSANAY—Dreamy Dud at the Old Swimming Hole, Cart., and 500 Feet Scenic, Split Reel..... 19036
KALEM—The Man on Watch, D., 2000..... 19034
KNICKERBOCKER STAR FEATURES—The Dragon's Claw, D., 3000..... 19040
LUBIN—The Last Rose, D., 2000..... 19038
VITAGRAPH—Rags and the Girl, D., 1000..... 19037

Thursday, September 30, 1915.

BIOGRAPH—Winning the Widow, Com.-D., 1000..... 19046
ESSANAY—Off for a Boat Ride, C., 1000..... 19047
LUBIN—Voices from the Past, D., 3000..... 19048
MINA—Why the Boarders Left, C., 1000..... 19053
SELIG—The Agony of Fear, D., 3000..... 19054
*SELIG—Hearst-Selig News Pictorial, No. 78, N., 1000. 19052
VITAGRAPH—The Plague Spot, D., 1000..... 19051

Friday, October 1, 1915.

BIOGRAPH—Brutality, D. (Reissue), 1000..... 19066
EDISON—The Ploughshare, D., 4000..... 19057
ESSANAY—Broncho Billy Misled, D., 1000..... 19061
KALEM—The Curious Case of Meredith Stanhope, D., 2000 19062
LUBIN—When the Wires Crossed, D., 1000..... 19065
VITAGRAPH—The Fox-Trot Finesse, C., 1000..... 19064

Saturday, October 2, 1915.

BIOGRAPH—Her Renunciation, D., 1000..... 19075
ESSANAY—The House Divided, D., 3000..... 19068
EDISON—The Butler, C., 1000..... 19067
KALEM—The Runaway Boxcar, D., 1000..... 19074
LUBIN—The 'Cello Champion, C., 1000..... 19071
SELIG—A Mutiny in the Jungle, D., 1000..... 19076
VITAGRAPH—Queen for an Hour, C., 2000..... 19072

RELEASES OF THE WEEK AFTER

Monday, October 4, 1915.

BIOGRAPH—The Old and the New, D., 1000.....
ESSANAY—Tides That Meet, D., 3000.....
KALEM—The Pretenders, Com.-D., 4000.....
GEORGE KLEINE—The Fashion Shop, D., 2000.....
LUBIN—Think, Mothers, D., 1000.....
*SELIG—Hearst-Selig News Pictorial, No. 79, N., 1000.
SELIG—A Sultana of the Desert, D., 2000.....
VITAGRAPH—The Reward, D., 1000.....

Tuesday, October 5, 1915.

BIOGRAPH—The Worth of a Woman, D., 2000.....
ESSANAY—The Old Sin, D., 3000.....
KALEM—Whitewashing William, C., 1000.....
LUBIN—Love and Swords, C., 1000.....
SELIG—The Girl and the Mail Bag, D., 1000.....
VITAGRAPH—Barriers of Prejudice, D., 2000.....

Wednesday, October 6, 1915.

EDISON—Black Eyes, C., 1000.....
ESSANAY—The Fable of the Statesman Who Didn't Make Good, C., 1000.....
KALEM—The Man in Irons, D., 2000 (Mystery of the Grand Hotel) .....
LUBIN—Jim West—Gambler, D., 3000.....
VITAGRAPH—Fits and Chills, C., 1000.....

Thursday, October 7, 1915.

BIOGRAPH—Her Soul Revealed, D., 1000.....
ESSANAY—Snakeville's Weak Woman, C., 1000.....
LUBIN—The Telegrapher's Peril, D., 2000.....
MINA—The Honeymoon Roll, C., 1000.....
SELIG—The Bridge of Time, D., 3000.....
*SELIG—Hearst-Selig News Pictorial, No. 80, N., 1000.
VITAGRAPH—Old Good for Nothin', C., 1000.....

Friday, October 8, 1915.

BIOGRAPH—Billy's Stratagem, D., 1000 (Reissue)....
EDISON—An Unwilling Thief, D., 3000.....
ESSANAY—Broncho Billy's Sheep Man, D., 1000.....
KALEM—The Finger of Suspicion, D., 1000 (Reissue)..
LUBIN—The Son, D., 1000.....
VITAGRAPH—Miss Sticky-Moufie-Kiss, C., 1000.....

Saturday, October 9, 1915.

BIOGRAPH—Bob's Love Affairs, Com.-D., 1000.....
EDISON—The Manufacture of Coin, Ed., 1000.....
ESSANAY—Suppressed Evidence, D., 2000.....
KALEM—The Water Tank Plot, D., 1000.....
LUBIN—Think of the Money, C., 1000.....
SELIG—The Tiger Slayer, D., 1000.....
VITAGRAPH—Youth, D., 3000.....

*Hearst-Selig News Monday's release in the East is Thursday's release in the West; Thursday's release in the East is the following Monday's in the West.

Table of Contents will hereafter be found every week opposite inside back cover.

Calendar of Current and Coming Releases

MUTUAL PROGRAM

RELEASES OF NEXT WEEK

Monday, September 27, 1915.

AMERICAN—The Terror of Twin Mountains, D., 2000. 03956
FALSTAFF—Gustave Gebhard's Gutter Band, C., 1000. 03958
NOVELTY—The Amateur Camera Man, C., 1000..... 03959

Tuesday, September 28, 1915.

THANHOUSER—The Road to Fame, D., 2000..... 03960
GAUMONT—See America First, Sc., and Keeping Up with the Joneses, Cart., Split Reel..... 03962
BEAUTY—Love, Mumps and Bumps, C., 1000..... 03963

Wednesday, September 29, 1915.

CENTAUR—The Protest, D., 3000..... 03964
MUTUAL—Love's Strategy, C., 1000..... 03967

Thursday, September 30, 1915.

CENTAUR—Stanley's Search for the Hidden City, D., 2000 03968
FALSTAFF—A Perplexing Pickle Puzzle, C., 1000..... 03970
MUTUAL—Mutual Weekly, No. 39, N., 1000..... 03971

Friday, October 1, 1915.

ECLAIR—A Fool's Heart, D., 2000..... 03972
AMERICAN—Hearts in Shadow, D., 1000..... 03974
CUB—The Oriental Spasm, C., 1000..... 03975

Saturday, October 2, 1915.

MUSTANG—Man Afraid of His Wardrobe, D., 3000... 03976
BEAUTY—Mixed Males, C., 1000..... 03979

Sunday, October 3, 1915.

RELIANCE—As in Days of Old, D., 1000..... 03980
GAUMONT (ALL STAR)—His Lordship's Dilemma, C., 1000 03982
THANHOUSER—The Mystery of Eagle's Cliff, D., 1000 03983

RELEASES OF THE WEEK AFTER

Monday, October 4, 1915.

AMERICAN—Just as It Happened, D., 2000..... 03984
FALSTAFF—Cousin Clara's Cook Book, C., 1000..... 03986
NOVELTY—The Corsican Brothers Up to Date, C.... 03987
AMERICAN—Damaged Goods, D., 7000.....Special

Tuesday, October 5, 1915.

THANHOUSER—The Light on the Reef, D., 2000.... 03988
GAUMONT—See America First, Sc., and Keeping Up with the Joneses, C., Split Reel..... 03990
BEAUTY—Mother's Busy Week, C., 1000..... 03991

Wednesday, October 6, 1915.

RIALTO—Sunshine and Tempest, D., 3000..... 03992
MUTUAL—Just Like His Wife, C., 1000..... 03995

Thursday, October 7, 1915.

CENTAUR—Title Not Reported, D., 2000..... 03996
FALSTAFF—Dicky's Demon Dachshund, C., 1000..... 03998
MUTUAL—Mutual Weekly No. 40, N., 1000..... 03999

Friday, October 8, 1915.

MUSTANG—Breezy Bill—Outcast, D., 2000..... 04000
AMERICAN—The Sting of It, D., 1000..... 04002
CUB—A Change of Luck, C., 1000..... 04003

Saturday, October 9, 1915.

CLIPPER—Pardoned, D., 3000..... 04004
BEAUTY—Curing Father, C., 1000..... 04007

Sunday, October 10, 1915.

RELIANCE—The Queen of the Band, D., 2000..... 04008
CASINO—Title Not Reported, C., 1000..... 04010
THANHOUSER—The Has-Been, D., 1000..... 04011

UNIVERSAL PROGRAM

RELEASES OF NEXT WEEK

UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode No. 15), "The Deluge," D., 2000..... 0870

Monday, September 27, 1915.

BROADWAY UNIVERSAL FEATURE—Judge Not, or The Woman of Mona Diggings, D., 6000..... 0856
NESTOR—Snatched from the Altar, C., 1000..... 0857

Tuesday, September 28, 1915.

GOLD SEAL—Her Prey, D., 2000..... 0858
REX—No Release This Week.....
IMP—Billy's College Job, C., 1000..... 0859

Wednesday, September 29, 1915.

IMP—An All-Around Mistake, C., 2000..... 0860
L-KO—Married on Credit, C., 1000..... 0861
ANIMATED WEEKLY—Weekly No. 186, N., 1000.... 0862

Thursday, September 30, 1915.

LAEMMLE—No Release This Week.....
BIG U—The Sheriff of Red Rock Gulch, West. D., 2000. 0863
POWERS—The Ore Mystery, C., 1000..... 0864

Friday, October 1, 1915.

IMP—The Wolf of Debt, D., 4000..... 0865
VICTOR—No Release This Week.....
NESTOR—No Release This Week.....

Saturday, October 2, 1915.

BISON—The Ghost Wagon, West. D., 3000..... 0866
POWERS—No Release This Week.....
JOKER—An Innocent Villian, C., 1000..... 0867

Sunday, October 3, 1915.

REX—No Release This Week.....
LAEMMLE—Her Three Mothers, D., 3000..... 0868
L-KO—A Mortgage on His Daughter, C., 1000..... 0869

RELEASES OF THE WEEK AFTER

UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode 16), "Kitty in Danger," D., 2000..... 0887

Monday, October 4, 1915.

BROADWAY UNIVERSAL FEATURE—Fatherhood, D., 4000 0871
NESTOR—When a Man's Fickle, C., 1000..... 0872

Tuesday, October 5, 1915.

GOLD SEAL—The Silent Battle, D., 3000..... 0873
REX—No Release This Week.....
IMP—The Unnecessary Sex, C., 1000..... 0874

Wednesday, October 6, 1915.

VICTOR—The Woman Who Lied, D., 3000..... 0875
L-KO—No Release This Week.....
ANIMATED WEEKLY—No. 187, N., 1000..... 0876

Thursday, October 7, 1915.

LAEMMLE—No Release This Week.....
BIG U—The $50,000 Jewel Theft, D., 2000..... 0877
POWERS—The Acrobat's Dream, Vaud., and The Hero of the Gridiron (Brickley of Harvard)..... 0878

Friday, October 8, 1915.

REX—The House with the Drawn Shades, D., 2000.... 0879
VICTOR—No Release This Week.....
NESTOR—Eddie's Little Love Affair, C., 1000..... 0880

Saturday, October 9, 1915.

BISON—The Queen of Jungle Land, D., 3000..... 0881
POWERS—The Third Partner, D., 1000..... 0882
JOKER—$50.00 for a Kiss, C., 1000..... 0883

Sunday, October 10, 1915.

REX—Alas and Alack, D., 1000..... 0884
LAEMMLE—Marianna, D., 1000..... 0885
L-KO—A Bath House Tragedy, C., 2000..... 0886

Table of Contents will hereafter be found every week opposite inside back cover.

RELEASE DATES FOR READY REFERENCE

ASSOCIATED SERVICE

Week of September 20, 1915.

A Kentucky Girl, D., 2000.....Navajo
Devoted Son, D., 2000.....Liberty
Browning Hogan, C., 2000.....Santa Barbara
Happy Awakening, C., 1000.....Alhambra
A Cattle Queen's Romance, D., 2000.....Ramona
A Watery Romance, C., 1000.....Federal
Accusing Finger, D., 2000.....Empire

Week of September 27, 1915.

Brother's Redemption, D., 2000.....Santa Barbara
Dusty's Finish, C., 1000.....Banner
The Woman He Married, D., 2000.....Ramona
Fatty's Nightmare, C., 1000.....Alhambra
Waiter Who Waited, C., 2000.....Federal
Beyond the Trail, D., 1000.....Empire
The Bent Gun, D., 2000.....Deer
Woman Who Laughs, D., 1000.....Liberty

GENERAL FILM PROGRAM

BIOGRAPH

9— 6. Among Those Killed, D.....1000
9— 7. A Difference of Opinion, D.....2000
9— 9. The Broken Wrist, D.....1000
9—10. Oil and Water, D.....2000
9—11. At the Road's End, D.....1000
9—13. The Man Who Never Was Caught, D..1000
9—14. The Rehearsal, D.....2000
9—15. The Soul of Pierre, D.....3000
9—16. A Lasting Lesson, D.....1000
9—17. The Girl and Her Trust, D. (Re-issue).1000
9—18. Heart Trouble, C.-D.....1000
9—20. Behind the Mask, D.....1000
9—21. And by These Deeds, D.....2000
9—23. A Kentucky Episode, D.....1000
9—24. An Unseen Enemy, D. (Re-issue)....1000
9—25. The Girl Who Didn't Forget, D.....1000

EDISON

8—28. Matilda's Fling, C.....1000
9— 1. The Simp and the Sophomores, C....1000
9— 3. The Way Back, D.....4000
9— 4. Across the Great Divide, D.....1000
9— 8. Cartoons on the Beach, Cart.....1000
9—10. What Happened on the Barbuda, D...3000
9—11. The Call of the City, D.....1000
9—15. The Silent Tongue, C.....1000
9—17. Ranson's Folly, D.....4000
9—18. The Call of the City, D.....1000
9—22. Cartoons in the Seminary, Cart.....1000
9—24. Her Happiness, D.....3000
9—25. When Conscience Sleeps, D.....1000

ESSANAY

9— 6. Caught, D.....3000
9— 7. His Crucible, D.....3000
9— 8. Hazel's Two Husbands and What Became of Them, C.....1000
9— 9. A Quiet Litle Game, C.....1000
9—10. Broncho Billy and the Lumber King, D.1000
9—11. Mind Over Motor, C.....2000
9—13. A Mansion of Tragedy, D.....3000
9—14. Tish's Spy, D.....2000
9—15. Dreamy Dud, Cart., and Scenic..Split reel
9—16. Moustaches and Bombs, C.....1000
9—17. Broncho Billy and The Card Sharp, W. D.....1000
9—18. The Scapegoat, D.....3000
9—21. The Call of the Sea, D.....3000
9—22. The Fable of "The Through Train," C.1000
9—23. Snakeville's Hen Medic, C.....1000
9—24. An Unexpected Romance, D.....1000
9—25. Affinities, D.....2000

KALEM

9— 1. The False Clew, D.....2000
9— 3. Gangsters of the Hills, D.....2000
9— 4. The Broken Rail, D.....1000
9— 6. The Vanderhoff Affair, D.....4000
9— 7. Merely a Bride, C.....1000
9— 8. When Thieves Fall Out, D.....2000
9—10. The Little Singer, D.....1000
9—11. Nerves of Steel, D.....1000
9—13. The Manservant, D.....3000
9—14. Romance a La Carte, C.....1000
9—15. Under Oath, D.....2000
9—17. The Key to Possession, D.....2000
9—18. A Girl's Grit, D.....1000
9—20. The Call of the Dance, D.....4000
9—21. Double-Crossing Marmaduke, C.....1000
9—22. The Wolf's Prey (Hotel Mysteries No. 10), D.....2000
9—24. A Daughter's Sacrifice, D. (Re-issue).1000
9—25. A Matter of Seconds, D.....1000

GEORGE KLEINE

9— 6. Her Secret, D.....2000
9—13. The Social Law, D.....2000
9—20. A Woman's Mistake, D.....2000
9—27. The Mysterious Visitor, D.....2000

KNICKERBOCKER STAR FEATURES

7— 7. Hamlet, D.....3000
7—21. The Cup of Chance, D.....3000
8— 4. The Tides of Time, D.....3000
8—18. Capital Punishment, D.....3000
9— 1. Nancy of Stony Isle, D.....3000
9—15. The Purple Night, D.....3000

LUBIN

9— 1. The Wild Cat, D.....2000
9— 2. The Phantom Happiness, D.....3000
9— 3. In Spite of Him, D.....1000
9— 4. An Artful Artist, C.....1000
9— 6. Teasing a Tornado, D.....1000
9— 7. Finn and Haddie, C.....1000
9— 8. The Irish in America, D.....3000
9— 9. Romance as a Remedy, D.....2000

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Biograph, Essanay, Hearst-Selig News Pictorial, Kalem, Geo. Kleine, Selig, Vitagraph.
Tuesday—Biograph, Essanay, Lubin, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph, Knickerbocker Star Features E. O. W.
Thursday—Biograph, Essanay, Hearst-Selig News Pictorial, Lubin, Mina, Selig, Vitagraph.
Friday—Biograph, Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph, Selig.

MUTUAL PROGRAM

Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual, Weekly.
Friday—Kay Bee, Princess, American, Reliance, Thanhouser or Majestic.
Saturday—Keystone, Reliance, Royal.
Sunday—Majestic, Komic, Thanhouser.

UNIVERSAL PROGRAM

Monday—Broadway Universal Feature, Nestor.
Tuesday—Gold Seal, Rex, Imp.
Wednesday—Victor, L-Ko, Animated Weekly.
Thursday—Laemmle, Big U, Powers.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Rex. Laemmle, L-Ko.

9—10. Jealousy, D.....1000
9—11. Queenie of the Nile, C.....1000
9—13. Advertising Did It, C.....1000
9—14. Babe's School Days, C., and Wandering Billy, C.....Split reel
9—15. Where the Road Divided, D.....2000
9—16. The Red Virgin, D.....3000
9—17. A Heart Awakened, D.....1000
9—18. The Golden Oysters, C.....1000
9—20. The Silent Accuser, D.....1000
9—21. The Careless Anarchist, C., That Brute, C., and Monty and the Missionary, C.....Split reel
9—22. A Desert Honeymoon, D.....3000
9—23. The Lost Rebel, D.....2000
9—24. The Level, D.....1000
9—25. Captain Kidd and Ditto, C.....1000

MINA

7—15. The Fighting Kid, C.....1000
7—22. On the Job, C.....1000
7—29. He's In Again, C.....1000
8— 5. Waking Up Father, C.....1000
8—12. Dr. Cupid, C.....1000
8—19. A Case of Limburger, C.....1000
8—26, How Wifey Won Out, C.....1000
9— 9. Squeals on Wheels, C.....1000
9—16. Booming Trixie, C.....1000
9—23. When Husbands Go to War, C.....1000

HEARST-SELIG NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

8—24. The Doughnut Vender, D.....1000
8—26. The Strange Case of Talmai Lind, D...3000
8—28. The Master of the Bengals, D.....1000
8—30. The Way of a Woman's Heart, D....2000
8—31. The Leaving of Lawrence, Com.-D...1000
9— 2. The Man with an Iron Heart, D....3000
9— 4. The Awful Adventure of the Aviator, and Knock Out Dugan's Find, C..Split reel
9— 6. The Mystic Ball, D.....2000
9— 7. Never Again, W.-D.....1000
9— 9. 'Neath Calvary's Shadow, D.....3000
9—11. Into the Dark, D.....1000
9—13. Man's Law, D.....2000
9—14. Weary Goes a' Wooing, C.....1000
9—16. The Jungle Lovers, Animal D.....3000
9—18. The Cocksure Jones, Detective, C.....1000
9—20. The Eternal Feminine, D.....2000
9—21. The Range Girl and the Cowboy, D...1000
9—23. The Blood Seedling, D.....3000
9—25. The Auction Sale of Run-Down Ranch.1000

VITAGRAPH

9— 4. A Sister's Sacrifice, D.....2000
9— 6. Mrs. Jarr and the Society Circus, C..1000
9— 7. The Kidnapped Stock Broker, D.....2000
9— 8. The Siren, C.....1000
9— 9. The Romance of a Handkerchief, C..1000
9—10. Unlucky Louey, C.....1000
9—11. One Performance Only, D.....3000
9—13. Sonny Jim and The Amusement Co., Ltd., C.....1000
9—14. West Wind, D.....3000
9—15. Save the Coupons, C.....1000
9—16. The Shadow of Fear, D.....1000
9—17. The Professional Diner, C.....1000
9—18. His Golden Grain, D.....2000
9—20. Willie Stayed Single, C.....1000
9—21. Dorothy, D.....2000
9—22. Getting Rid of Aunt Kate, C.....1000
9—23. The Lesson of the Narrow Street, D..1000
9—24. Back to the Primitive, C.....1000
9—25. From Out of the Big Snows, D.....3000

INDUSTRIAL MOVING PICTURE CO.

TRIBUNE ANIMATED WEEKLY

Issued Every Monday.

MUTUAL FILM PROGRAM

AMERICAN

8—16. The Jilt, D.....2000
8—18. The Assayer of Lone Gap, D.....1000
8—23. Drawing the Line, D.....2000
8—25. Mixed Wires, Com.-D.....1000
8—30. A Divine Decree, D.....2000
9— 1. Spirit of Adventure, D.....1000
9— 4. A Question of Honor, D.....1000
9— 6. In Trust, D.....2000
9— 8. The Forecast, D.....1000
9—13. The Senor's Silver Buckle, D.....2000
9—17. The Little Lady Next Door, D.....1000
9—18. The Great Question, D.....3000
9—20. The Barren Gain, D.....1000
9—24. It Was Like This, D.....1000

BEAUTY

8—24. His Mysterious Profession, C.....1000
8—28. Uncle Heck, By Heck, C.....1000
8—31. Green Apples, C.....1000
9— 4. A. Bully Affair, C.....1000
9— 7. Plot and Counterplot, C.....1000
9—11. When His Dough Was Cake, C.....1000
9—14. Incognito.....1000
9—18. A Friend in Need, C.....1000
9—21. Everyheart, D.....1000
9—25. Cats, Cash and a Cook Book, C.....1000

BRONCHO

7—28. The Phantom Extra, D.....2000
8— 4. The Golden Trail, D.....2000
8—11. Shorty Inherits a Harem, Com.-D....2000
8—18. The Girl from the East, D.....2000
8—25. Pinto Ben, D.....2000
9—15. Shorty's Ranch, D.....3000

CENTAUR

9—16. The Rajah's Sacrifice, D.....2000
9—23. The Woman, the Lion and the Man, D.2000

CUB

9— 2. Making Matters Worse, C.....1000
9— 9. Jerry and the Gunman, C.....1000
9—17. The Knockout, C.....1000
9—24. The Treasure Box, C.....1000

DOMINO

7— 8. The Ace of Hearts, D.....2000
7—15. The Burglar's Baby, D.....2000
7—22. The Man Who Went Out, D.....2000
7—29. When Love Leads, D.....2000
8— 5. The Promoter.....2000
8—12. The $100,000 Bill, D.....2000
8—19. The Lighthouse Keeper's Son, D.....1000
8—26. The Living Wage, D.....2000

Table of Contents will hereafter be found every week opposite inside back cover.

RELEASE DATES FOR READY REFERENCE

ECLAIR

9— 9. Brand Blotters, D.....2000

FALSTAFF

8—30. A Massive Movie Mermaid, C.....1000
9— 3. Biddy Brady's Birthday, C.....1000
9— 6. Pansy's Prison Pies, C.....1000
9—10. Weary Walker's Woes, C.....1000
9—13. Superstitious Sammy, C.....1000
9—16. Bessie's Bachelor Boobs, C.....1000
9—20. Simon's Swimming Soul Mate, C.....1000
9—23. Con, the Car Conductor, C.....1000

GAUMONT

9—17. The Vivisectionist, D.....2000
9—19. The Pool Sharks, C.....1000
9—21. See America First, Sc., and Keeping Up with the Joneses, Cart.....Split reel
9—23. Busy Izzie, C.....2000

KAY-BEE

7— 9. The Hammer, D.....2000
7—16. The Tide of Fortune, D.....2000
7—23. The Play of the Season, D.....2000
7—30. When the Tide Came In, D.....2000
8— 6. The Heart of Jabez Flint, D.....2000
8—13. Over Secret Wires, D.....2000
8—20. The Knight of the Trails, D.....2000
8—27. Keno Bates, Liar, D.....2000
9—22. Never Again, C.....1000

KEYSTONE

7— 5. (Special) Court House Crooks, C....2000
7—12. (Special) When Ambrose Dared Walrus, C.....2000
7—19. (Special) Dirty Work in a Laundry, C.2000
7—26. (Special) Fido's Tin Type Tangle, C.2000
8— 2. (Special) Lovers Lost Control, C.....2000
8— 9. (Special) A Rascal's Wolfish Ways, C.2000
8—16. (Special) The Battle of Ambrose and Walrus, C.....2000
8—23. (Special) Only a Messenger Boy, C..2000
8—30. (Special) No One to Guide Him, C..2000

KOMIC

7— 4. Mr. Wallack's Wallet, C.....1000
7—11. Beppo, the Barber, C.....1000
7—18. A Chase by Moonlight, C.....1000
7—25. Safety First, C.....1000
8— 1. The Deacon's Whiskers, C.....1000
8— 8. Father Love, C.....1000
8—15. The Fatal Finger Prints, C.....1000
9— 5. Over and Back, C.....1000
9—12. The Jinx on Jenks, C.....1000

MAJESTIC

8—15. The Kinship of Courage, D.....2000
8—17. Providence and the Twins, D.....1000
8—20. The Root of All Evil, D.....1000
8—22. The Fatal Hour, D.....2000
8—24. The Little Cupids, D.....1000
8—29. A Child of the Surf, D.....2000
8—31. Hearts and Flowers, D.....1000
9— 5. Her Oath of Vengeance, D.....2000
9— 7. For Love of Mary Ellen, D.....1000
9—12. His Guiding Angel, D.....2000
9—14. The Little Life Guard, D.....1000

MUTUAL

9—26. Kidnapped at the Church, C.....1000

MUTUAL WEEKLY

Issued every Thursday.

RELIANCE

8—23. Farewell to Thee, D.....1000
8—25. Editions De Luxe, D.....1000
8—28. A Bold Impersonation, D.....2000
8—30. For His Pal, D.....1000
9— 1. The Turning Point, D.....1000
9— 3. Hidden Crime, D.....1000
9— 4. The Divorcee, D.....2000
9— 6. The Indian Trapper's Vindication, D..1000
9— 8. The Family Doctor, D.....1000
9—11. The Father, D.....2000
9—15. The Dark Horse, D.....1000
9—19. The Doll House Mystery, D.....2000
9—26. Merely Players, D.....2000

RIALTO

9— 8. The Unsuspected Isles, D.....3000
9—22. The House with Nobody In It, D.....3000

RODEO

8— 9. Aunt Matilda Outfitted, C.....1000
9— 1. The Leap for Life, D.....2000

ROYAL

6—12. An Unlucky Suitor, C.....1000
6—19 Not a Ghost of a Show, C.....1000
6—26 When the House Divided, C.....1000
7— 3 One Good Cook, C.....1000
7—10. They Ran for Mayor, C.....1000
7—17. Your Half and My Half, C.....1000
7—24. Making Over Grandpa, C.....1000

THANHOUSER

9— 5. From the River's Depths, D.....1000
9— 7. The Bowl Bearer, D.....2000
9—10. The Mother of Her Dreams, D.....1000
9—12. Out of the Sea, D.....1000
9—14. Helen's Babies, D.....2000
9—19. The Twins of the G. L. Ranch, Com.-Dr. 1000
9—21. The Dead Man's Keys, D.....2000
9—25. A Disciple of Nietsche, D.....3000
9—26. The Miracle, D.....1000

PATHE EXCHANGE, INC.

The Pathé News—Issued Twice Every Week.

Week of September 6.

The Fallen Standard, D., 2000.....Balboa
A Mixup for Maisie, C., 1000.....Phunphilms
Picturesque Java, and In Dahomey, Split Scenic .....Globe
Neal of the Navy, No. 2, D., 2000..Panama Films
The Galloper, D., 5000.....Gold Rooster
Monkey Shines, C., 1000.....Starlight

Week of September 13.

Maid of the Wild, D., 3000.....Balboa
Jocko, The Lovesick Monk, C., and Study of Birds, Ed, Split reel.....Pathé
The Waterways of Bruges (Picturesque Belgium), Col. Photocolor; Fishing with Cormorants, Sc. Ed., Split reel.....Globe
Neal of the Navy, No. 3, D., 2000..Panama Films
Via Wireless, D., 5000.....G. R. Plays
Matrimonial Bliss, C., 1000.....Starlight

Week of September 20.

The Toilers of the Sea, D., 3000.....Balboa
Some Baby, C., 1000.....Phunphilms
Neal of the Navy, No. 4, D., 2000..Panama Films
Simon, the Jester, D., 5000.....G. R. P.
Hot Stuff, C., 1000.....Starlight
Strange Occupations (Fr. Soudan).....Globe

Week of September 27.

The Lost Secret, D., 2000.....Balboa
Police Dog to the Rescue, Cart., and An Intimate Study of Birds, No. 8, Ed.....Pathé
Neal of the Navy, No. 5, D., 2000..Panama Films
The Spender, D., 5000.....G. R. P.
Considerable Milk, C., 1000.....Starlight

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued every Wednesday.

BIG U

7—11. The Closing Chapter, D.....3000
7—15. The Opening Night, D.....2000
7—22. The Burden Bearer D.....1000
7—31. Mein Friendt Sneider, D.....1000
8— 5. Out of the Flames, D.....2000
8—10. Where Happiness Dwells, D.....1000
8—12. His Beloved Violin, D.....2000
8—19. Ethel's Burglar, D.....1000
8—26. The Mystery of the Tapestry Room, D.3000
8—29. The Valley of Regeneration, D.....2000
9— 2. Tam O'Shanter, D.....3000
9— 9. The Finest Gold, D.....1000
9—16. In the Heart of the Hills, D.....1000
9—23. No Release this week.

BISON

8—14. Chasing the Limited, D.....2000
8—21. The Gopher, D.....2000
8—28. The Social Lion, D.....2000
9— 4. Coral, D. 4000
9—11. In the Sunset Country, D.....3000
9—18. The Surrender, D.....3000
9—25. A Message for Help, D.....2000

BROADWAY UNIVERSAL FEATURES

8—30. Jewel, D. 5000
9— 6. A Little Brother of the Rich, D.....5000
9—13. Business Is Business, D.....6000
9—20. Under Southern Skies, D.....5000

GOLD SEAL

7—27. The Flight of the Night Bird, D.....2000
8— 3. The Great Ruby Mystery, D.....2000
8—10. A Cigarette, That's All, D.....2000
8—17. A Fiery Introduction, D.....2000
8—24. Extravagance, D. 1000
8—31. Misjudged, D. 3000
9— 7. The Deceivers, D.....2000
9—14. The Queen of Hearts, D.....3000
9—21. The Tenor, D.....3000

IMP

7—22. Thou Shalt Not Lie, D.....2000
7—27. The New Jitney in Town, C.....1000
7—30. The Hunchback's Romance, D.....2000
8— 3. Her Wonderful Day, D.....1000
8— 6. Leah, the Forsaken, D.....3000
8—10. To Frisco, Via the Cartoon Route, C..1000
8—13. Driven by Fate, D.....3000
8—16. The Country Girl, D.....1000
8—20. The Substitute Widow, D.....2000
8—24. Billy's Love-Making, C.....1000
8—27. Dr. Jekyll and Mr. Hyde, D.....2000
8—31. The Only Child, C.....1000
9—10. Crime's Triangle, D.....3000
9—12. The Man in the Chair, D.....2000
9—17. The Suburban, D.....4000
9—21. His Home Coming, C.....1000
9—24. When the Call Came, D.....2000

JOKER

8—14. A Dip in the Water, C.....1000
8—18. Her Wedding Night, C.....1000
8—21. Bobby Bump's Adventures, Cart., C., and Seeing the Funny Side of the World with Homer Croy, Ed...Split reel
8—26. A Case of Beans, C.....1000
8—28. The Bravest of the Brave, C.....1000
9— 4. When Hiram Went to the City, C....1000
9—11. At the Beach Incognito, C.....1000
9—18. He Couldn't Fool His Mother-in-Law, C. 1000
9—25. He Couldn't Support His Wife, C.....1000

LAEMMLE

8—15. In the Grasp of the Law, D.....1000
8—22. Dr. Mason's Temptation, D.....1000
8—29. The Lilt of Love, D.....1000
9— 2. The Eagle, D.....1000
9— 9. Both Sides of Life, D.....3000
9—12. His Last Word, D.....1000
9—19. No Release this week.
9—23. The Cry of the First Born, D.....3000
9—26. No Release this week.

L-KO

8—25. Mr. Flirt in Wrong, C.....2000
9— 1. A Game of Love, C.....1000
9— 5. Gertie's Joy Ride, C.....1000
9— 8. Vendetta in a Hospital, C.....2000
9—15. No Release this week.
9—19. No Flirting Allowed, C.....1000
9—22. Scandal in the Family, C.....2000
9—26. Avenged by a Fish, C.....1000

NESTOR

8—16. Tony the Wop, C.....1000
8—20. Kids and Corsets, C.....1000
8—23. His Lucky Vacation, C.....1000
8—27. His Egyptian Affinity, C.....1000
8—29. A Maid and a Man, C.....1000
9— 3. Lizzie and the Beauty Contest, C....1000
9— 6. Their Happy Honeymoon, C.....1000
9—10. He Fell in a Cabaret, C.....1000
9—13. Too Many Smiths, C.....1000
9—17. Molly's Malady, C.....1000
9—20. It Almost Happened, C.....1000
9—24 When Lizzie Went to Sea, C.....1000

POWERS

8—21. A Double Deal in Pork, C.....1000
8—26. Seeking an Inspiration, Vaud., and The Best People On Earth, Ed., Split reel
8—28. She Loved Them Both, D.....1000
9— 5. The Shot, D.....2000
9— 9. Going to the Dogs, Vaud. Act, and Frog and Toad Celebrities, Ed.....Split reel
9—23. The Ham Actors, Vaude., and Life of the Frog, Ed. .....Split reel
9—25. Every Man's Money, D.....1000

REX

8— 3. The Proof, C.....1000
8— 8. Betty's Bondage, D.....2000
8—15. Mountain Justice, D.....2000
8—17. Quits, D. 1000
8—22. A Seashore Romeo, C.....1000
8—24. The Cad, D. 1000
9— 7. Sh! Don't Wake the Baby, C.....1000
9—14. How Early Saved the Farm, D., and From Frau to Spalato, Ed.....Split reel
9—16. Joe Martin Turns 'Em Loose, Animal C. 2000
9—19. The Pire's Revenge, D.....2000
9—26. The Fascination of the Fleur de Lis, D. 3000

VICTOR

8—11. Refuge, D. 2000
8—20. The Taming of Mary (Mary Fuller), C..1000
8—25. The Chimney's Secret, D.....1000
8—27. The Box of Bandits, C.....1000
9— 1. For Professional Reasons, D.....2000
9— 3 Vagabond Love, D. 1000
9—10. The Country Circus, C.....1000
9—15. A Shriek in the Night, D.....2000
9—22. Not a Lamb Shall Stray, D.....1000

Table of Contents will hereafter be found every week opposite inside back cover.

STUDIO TO LET

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Clemenceau Case .....5 reels
Princess Romanoff .....5 reels
A Woman's Resurrection .....5 reels
The Plunderer .....5 reels
Wormwood .....5 reels
The Devil's Daughter.....5 reels
Should a Mother Tell?.....5 reels
Dr. Rameau .....5 reels
Lady Audley's Secret.....
The Witch .....
The Two Orphans.....
The Song of Hate.....
Regeneration .....
The Wonderful Adventure.....

KLEINE-EDISON FEATURE SERVICE

GEO. KLEINE

Who's Who in Society.....3 parts
The Spendthrift .....5 parts
The Woman Next Door.....5 parts
The Money Master.....5 parts
The Fixer .....5 parts
The Green Cloak.....5 parts

EDISON

Vanity Fair .....7 parts
The Magic Skin.....5 parts

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POPULAR PLAYS & PLAYERS

Heart of a Painted Woman.....
The Shooting of Dan McGrew.....
Vampire .....
Greater Love Hath No Man.....
The Great Match.....
The Song of the Wage Slave.....

B. A. ROLFE PHOTOPLAYS, INC.

The Right of Way.....
Sealed Valley .....
When a Woman Loves.....
The Soul of a Woman.....
The Bridge .....
The Better Man.....
The Stork's Nest.....

QUALITY PICTURES

The Second in Command.....
The Silent Voice.....

MUTUAL MASTERPICTURES

31. Milestones of Life (*Thanhouser*).....4 reels
32. The Girl from His Town (*American*)...4 reels
33. The Toast of Death (*N. Y. Motion*)...4 reels
34. A Yankee from the West (*Majestic*)...4 reels
35. Monsieur Lecoq (*Thanhouser*).....4 reels
36. Infatuation (*American*) .....4 reels
37. The Wolf-Man (*Reliance*).....4 reels
38. The Man from Oregon (*American*)....5 reels
39. The House of a Thousand Scandals (*American*) .....4 reels
40. The Price of Her Silence (*Thanhouser*) .....4 reels

PARAMOUNT PICTURES

FAMOUS PLAYERS

8—30. Heart of Jennifer.....5 reels
9— 2. The Incorrigible Dukane.....
9— 6. Esmeralda .....
9—20. The White Pearl.....
9—30. The Fatal Card.....
10— 4. The Prince and the Pauper.....
10— 7. The Girl of Yesterday.....
10—11. The White Pearl.....
10—28. The Masquerader.....

BOSWORTH

7— 5. Rugmaker's Daughter .....5 reels
9—23. 'Twas Ever Thus.....

JESSE LASKY COMPANY

9— 9. Out of Darkness.....5 reels
9—13. The Case of Becky.....5 reels
9—27. The Explorer .....5 reels
10—14. Blackbirds .....
10—18. The Chorus Lady.....5 reels
10—21. The Secret Sin.....

MOROSCO PHOTOPLAY COMPANY

7—22. Kilmeny .....5 reels
8—12. Nearly a Lady.....5 reels
8—26. Majesty of the Law.....
9—16. Peer Gynt .....
10—25. The Yankee Girl.....

WORLD FILM CORPORATION

8—16. The Master Hand.....

ARMSTRONG

9—27. The Lure of Woman.....

BRADY

8— 9. The Stolen Voice.....
8—30. The Cotton King.....
9— 6. The Imposter .....
9—13. The Ivory Snuff Box.....

EQUITABLE

9—20. Trilby .....

LEDERER

8— 2. Sunday .....

RING LARDNER

9— 6. Letters from Bugs to Gus, No. 9..
9—13. Letters from Bugs to Gus, No. 10..
9—20. Letters from Bugs to Gus, No. 11..
9—27. Letters from Bugs to Gus, No. 12..

SHUBERT

8—23. The Little Dutch Girl.....
9—20. Evidence .....
9—27. Little Mademoiselle.....

TRIUMPH

9—27. The Master of the House.....

WIZARD

7—26. Pokes & Jabs in a Quiet Game.....
8— 2. Pokes & Jabs in Mashers and Splashers .....
8— 9. Pokes & Jabs in Juggling the Truth.
8—16. Pokes and Jabs in Clover.....

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VITAGRAPH

Week of
8— 9. Chalice of Courage.....6 parts
8—23. The Wheels of Justice.....4 parts
9— 6. Mortmain .....5 parts
9—20. Playing Dead .....5 parts
10— 4. Dust of Egypt.....5 parts

LUBIN

7— 5. The District Attorney.....5 parts
8— 2. The Climbers .....5 parts
8—30. Ring Tailed Rhinoceros.....4 parts
9—10. The Great Ruby.....5 parts
9—20. Tillie's Tomato Surprise.....6 parts

SELIG

7—26. A Texas Steer.....5 parts
8—23. House of a Thousand Candles.....5 parts
9—20. The Circular Staircase.....5 parts

ESSANAY

7—19. The Blindness of Virtue.....5 parts
8—16. A Bunch of Keys.....5 parts
9—13. The Man Trail.....6 parts
10—11. In the Palace of the King.....6 parts

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CONTINENTAL PHOTOPLAY CORPORATION

Sept.—A Continental Girl.....5 reels

CORT FILM CORPORATION

The Melting Pot.....5 reels
Triumph of Venus (coming).....

COSMOFOTOFILM COMPANY

The King's Minister.....3 parts
Two Little Britons.....3 parts
The Middleman .....5 parts

DRA-KO FILM COMPANY, INC.

Aug.—York State Folks.....5 reels

IVAN FILM PRODUCTIONS, INC.

Aug.—A Mother's Confession.....5 reels

K. & R. COMPANY

July—Silver Threads Among the Gold.....5 reels

LIBERTY MOTION PICTURE COMPANY

Sept.—An American Gentleman.....5 reels
Oct.—For $5,000 a Year.....5 reels
Oct.—The Struggle .....5 reels

F. O. NIELSEN

Guarding Old Glory.....5 reels
Just Out of College.....5 reels

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Aug.—Sarah Bernhardt at Home.....2 pars

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Prohibition .....5 parts

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PITTSBURGH, PA., 422 First Ave.

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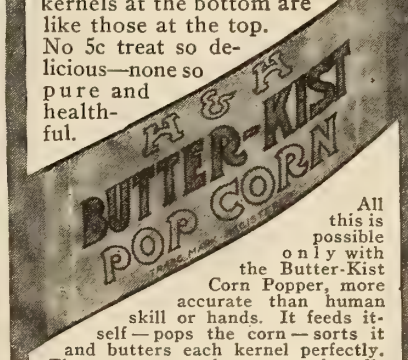
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A THREE REEL
CLIPPER STAR FEATURE

THE IDOL

featuring
Mr. E. FORREST TAYLOR
and
Miss HELENE ROSSON

Released Oct. 9th

Produced by
American Film Co. Inc.

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MUTUAL FILM CORPORATION
Announces
The Celebrated Screen Star
Miss Neva Gerber
in

MOTHER'S BUSY BEE

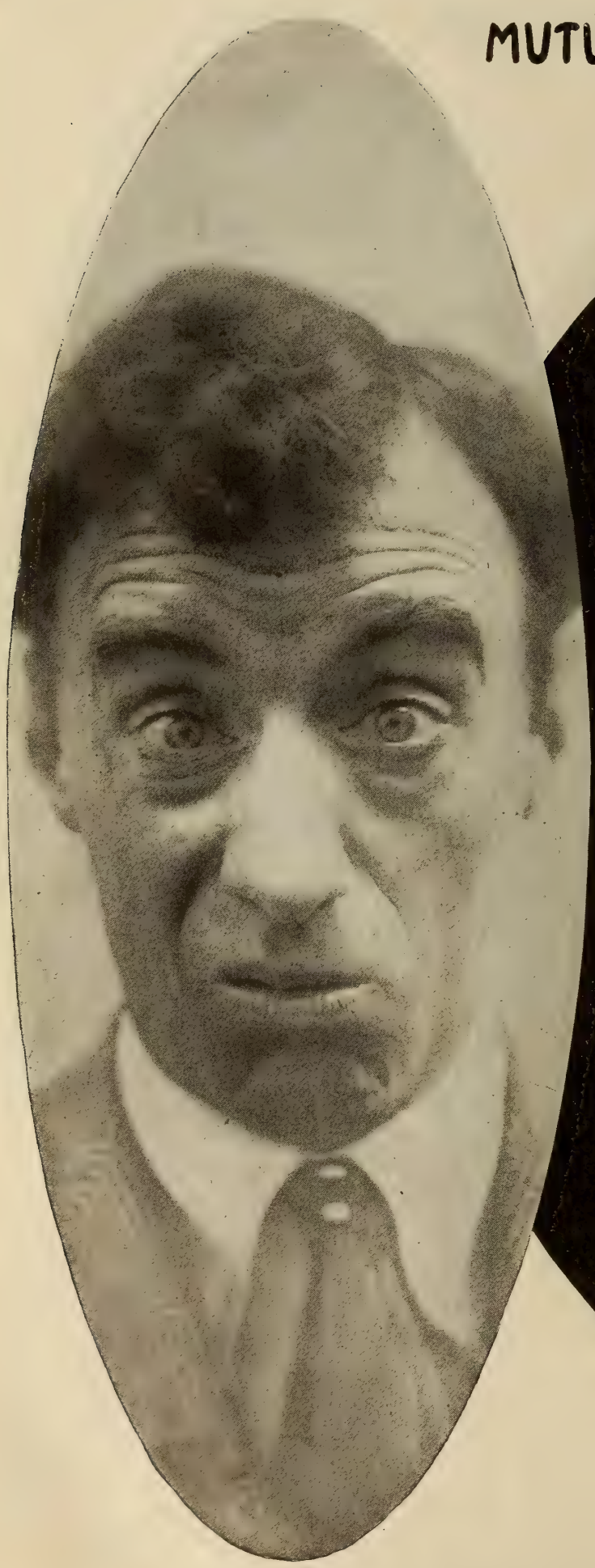
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(All star - All features)

Produced by
American Film Co. Inc.



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MUTUAL FILM CORPORATION

Announces

A FALSTAFF COMEDY

A PERPLEXING PICKLE PUZZLE

featuring

Mr. Claude Cooper

and

Mr. Arthur Cunningham

Released Sept. 30th

On the Regular

MUTUAL PROGRAM

(all stars - all features)

Produced by Thanhouser

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MUTUAL FILM CORPORATION

Announces

A Heart-Stirring Masterpicture

BRED in the BONE

featuring the talented screen star

Miss Dorothy Gish



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Produced by Reliance

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A Vital
of Moral
SEVEN
SENSATIONA
REELS

MUTUAL SPECIAL FEATURE

AGED GOODS

Drama Uplift

Enacted by The Original Cast

RICHARD BENNETT and Co-Workers

Produced by

American Film Co. Inc.

Samuel S. Hutchinson, President

RELEASED OCT. 4TH

Through Mutual Exchanges

$100. DAILY

IS THE RENTAL FEE

WIRE RESERVATION TO YOUR NEAREST MUTUAL EXCHANGE

WHAT THEY SAY ABOUT "DAMAGED GOODS"

"Staged with a great attention to detail and with the delicate plot handled in a manner to produce the most telling effect while at the same time skirting the borders of impropriety, 'Damaged Goods,' E. Brieux' drama of the wages of sin, is visualized in motion picture form."—Washington Post.

"The vice of men in the form of horrible disease is reflected in the suffering of good women."—Chicago Examiner.

"'Damaged Goods' is a true and pure delineation of a social disease and its far-reaching effects on public and personal health."—Child Hygiene Committee, Mothers' Congress.

"The play clearly portrays the ravages and influences of dreaded diseases and shows the great need for serious work to be done for its prevention."—Rev. Earle Wilfley.

"The sooner the community comes to realize the dangers that threaten the home, the unborn child and the race through unregulated or ill-regulated marriages the sooner will a remedy be applied."—Dr. W. C. Woodward, Health Officer, D. C.

"'Damaged Goods' is a tract, a pamphlet, a sermon—one of the most awakening and hard-hitting we have ever seen."—New York Globe.

"'Damaged Goods,' a drama which should be seen by all."—Congressman A. B. Rouse, of Kentucky.

"'Damaged Goods' as presented by Mr. Richard Bennett and his co-workers should be seen by all parents, young men and young girls. There are awful truths brought to light which should be heeded."—Miss Florence Guernsey, President New York City Federation of Women's Clubs.

"The effect of the play is wholesome. In it, no vulgarity and no unnecessary facts are permitted to appear. It offers the strongest arguments against hypocrisy and makes a tremendous appeal for the decencies."—New York Telegraph.

"I think the effect produced on those who witnessed 'Damaged Goods' will be beneficial. It teaches and enforces a most needed lesson."—Congressman Joseph Graham of Illinois.

"I would wish to take a young boy and girl of mine to see this play—'Damaged Goods.' If they could get harm out of it, I confess I do not understand how. It puts the horrible truth in so living a way, with such clean, artistic force, that the mind is impressed as it could possibly be impressed in no other manner."—Editorial, Hearst's Magazine.

"The more we have of 'Damaged Goods' on the stage, the less 'Damaged Goods' we will have in actual life."—Congressman Thos. L. Reilly of Connecticut.

"I welcome this new, brave and forward step in dramatics and sociology. It is the reformer's trumpet blast to the present to give the future a square deal."—Dr. A. Simon, Rabbi Washington Hebrew Congregation.

"Bennett is very effective in pictures. His acting is splendidly adapted to the screen for the reason that his facial expressions are particularly powerful. The supporting company is excellent and the play promises to be one of the moving picture successes of the year."—Washington Herald.

MUTUAL PROGRAM

AMERICAN "CLIPPER" RELEASE

PARDONED

THREE STRONG PARTS

Here is a brilliant film production—an absolute masterpiece—one that insures a packed house. The Stars

Harold Lockwood

AND

May Allison

Director—Thomas Ricketts

Released October 9th

American "Mustang" Films

Man Afraid of His Wardrobe

By CHARLES E. VAN LOAN

One of "Buck Parvin In The Movies" series.
Book published by George H. Doran Co., Publishers

WITH

ART ACORD and ANNA LITTLE

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WITH

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TWO REELS — RELEASED OCT. 8th

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MUTUAL PROGRAM

"FLYING A" RELEASES

JUST AS IT HAPPENED

A DRAMA IN TWO PARTS

featuring

LIZETTE THORNE—EDWARD COXEN

Directed by Charles Bartlett

Released October 4th

THE STING OF IT

SINGLE REEL DRAMA featuring

WINIFRED GREENWOOD EDWARD COXEN

Directed by Charles Bartlett

Released October 8th

American "Beauty" Films

MOTHER'S BUSY WEEK

A COMEDY-DRAMA featuring

NEVA GERBER WILLIAM CARROLL

Directed by Archer MacMackin

Released October 5th

CURING FATHER

A COMEDY-DRAMA featuring

NAN CHRISTY JOHN SHEEHAN

Directed by John Dillon

Released October 9th

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A Picturized Romantic Novel

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JOHN R. FREULER, President

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North American Representatives at Every Mutual Exchange in America

GAUMONT COMPANY

RELEASES DURING WEEK OF SEPT 19th

W·C·FIELDS in POOL SHARKS



CASINO STAR COMEDY

RELEASED SEPT·19th.



See America First and KEEPING UP WITH THE JONESES



Travel and Animated Cartoon

RELEASED SEPT·21st·



IVY TROUTMAN IN THE HOUSE WITH NOBODY IN IT.



RIALTO STAR FEATURES

THREE ACTS

RELEASED SEPT 22nd



GEORGE SIDNEY in BIZZY IZZY



CASINO STAR COMEDY

RELEASED SEPT·24th·



MUTUAL PROGRAM

MUTUAL PROGRAM



WHY PAY EXTRA MONEY

when you can get features such as

"The Protest"

in the regular service?

"The Protest," released September 29, is the first of David Horsley's three-reel features. It is in every sense a "feature." The story, sociological in nature, is finely dramatic and of a theme that appeals to all classes of theatre-goers. The cast, headed by

CRANE WILBUR

a finished actor and a big drawing card, is of unusual excellence. The settings are chosen with fidelity to the trend of the story and the other technical phases have been skilfully handled.

It is a feature that every exhibitor can play to the delight of his patrons and for his own profit.

That's sufficient reason to book it.

David Horsley Productions



MUTUAL PROGRAM



A Valuable Suggestion

For clean, wholesome fun presented with a dash that creates a continual run of laughter the new

CUB COMEDIES

are recommended for the consideration of every exhibitor. They are just what you and your patrons have been looking for. Cub Comedies are made under the supervision of David Horsley with Milton Fahrney as director and present in each fun play,

the funniest man in America

GEORGE OVEY

That's a combination which bespeaks success. Cub Comedies are in single reels and are released every Friday on the Mutual program.

David Horsley Productions

CUB COMEDY

MUTUAL PROGRAM

Thanhouser

THE HOUSE OF CONSISTENCY

EDWIN THANHOUSER PRESENTS

THE MIRTH OF A NATION

FALSTAFF COMEDIES

EDWIN THANHOUSER PRESENTS

GUSTAV GEBHARDT'S GUTTER BAND

YOU NEVER SEEN SUCH MOOSIKERS THEY'RE SO NEUTRAL THEY DON'T CARE WHOM GERMANY LICKS

ONE REEL - MONDAY SEPT. 27th

PERPLEXING PICKLE PUZZLE

THE TWO C'S - CUNNINGHAM AND COOPER ARE THE TWO F'S-FUN-FURNISHERS THE PUZZLE IS SOLVED BY A BUNGHOLE

ONE REEL - THURS SEPT. 30

THE ROAD TO FAME

IT'S ALL A PLAY SHOULD BE, FEATURING A STAR WHO HAS TRIUMPHED HERE AND ABROAD, WINIFRED KINGSTON AND - WHAT A CORKING STORY!

TWO REELS • TUES., SEPT. 28th

THE MYSTERY OF EAGLE'S CLIFF

DON'T YOU WELCOME A MYSTERY STORY WHEN IT'S BUILT ON HUMAN POSSIBILITY? THAT'S THIS!

ONE REEL • SUNDAY, OCT. 3rd

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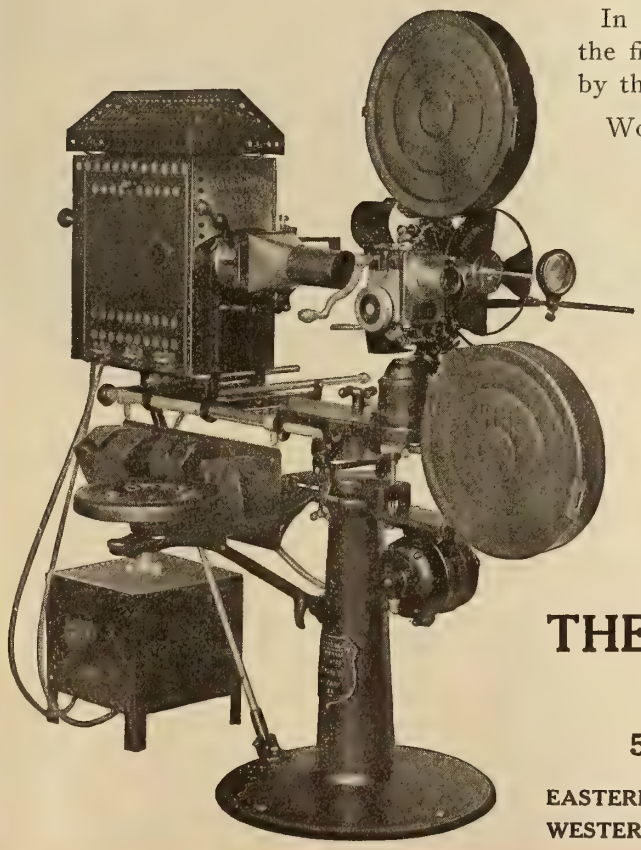
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Accessory News

SECTION OF MOTION PICTURE NEWS DEVOTED TO THE CONSTRUCTION, EQUIPMENT AND OPERATION OF THEATRE, EXCHANGE AND STUDIO

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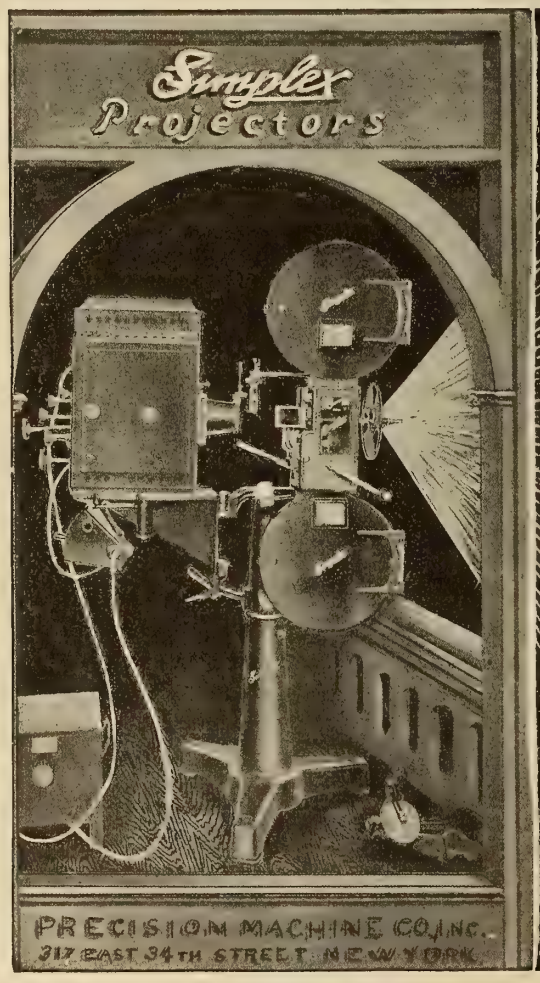
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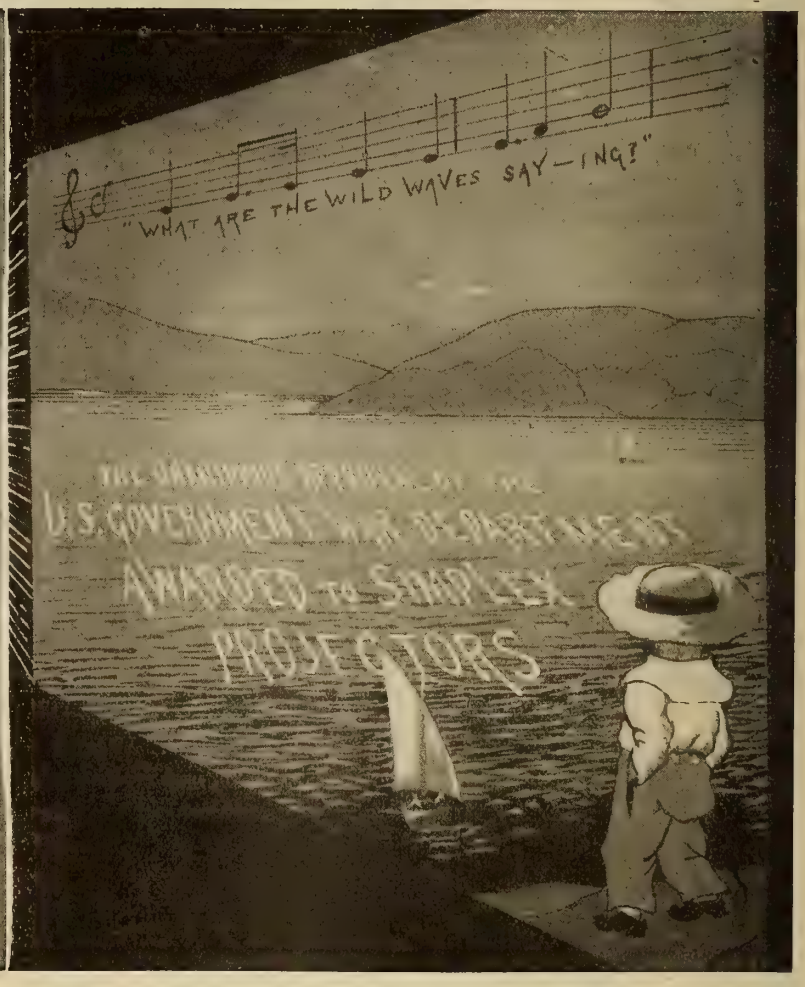
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Simplex

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ALL RIGHT
"UNCLE SAM THINKS SO"

BOUGHT SIXTY-SIX OF THEM AT HIGHER PRICE THAN THOSE OF COMPETITORS
"'NOUGH SAID"
GRAND PRIZE—PANAMA-PACIFIC INTERNATIONAL EXPOSITION

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Construction, Equipment and Operation

Accessory News

Section of Motion Picture News

Everything for Theatre, Exchange and Studio

Motion Picture Projection Simplified

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21—In the previous question it was stated that if the rheostat contact lever is moved from button No. 4 to button No. 5, there will be included .125 additional ohms resistance in series with the arc. State what effect this will have on the current flow with 110 volts on the line and with the same 50 volt potential drop across the arc.

Ans.—By referring to Fig. 19, it will be seen that by moving the contact lever from button No. 4 to button No. 5, we introduce a resistance of .125 ohms in series with the circuit. The effect of this is to reduce the current flow through the circuit to about 38 amperes, providing the line voltage is maintained constant at 110 and the potential drop across the arc is maintained constant at 50.

The method to be followed in making this calculation is as follows: The circuit carrying 110 volts with a flow of 40 amperes has according to the formula in the previous answer a resistance drop in total of 2.75 ohms, which includes the drop in the fixed and adjustable resistance up to and including the 4th button and the 50-volt drop in the arc.

If we now add an additional drop of 5 volts by moving the contact lever to button No. 5 we introduce .125 additional ohms which makes the total ohms in the circuit 2.875. To find the current which will flow under this condition use the following formula:

$$C = \frac{E}{R}$$

In practical form this reads amperes flowing will equal voltage 110 divided by the total resistance of the circuit which is 2.875; this equals about 38 amperes.

Theoretically, there will be a slightly greater ampere flow in the circuit, due to the fact that when we introduce more resistance in the circuit we thus lower the amperes flowing. Consequently having less amperes flowing, the fixed and adjustable resistance will on that account operate at a lower temperature. The effect of reducing the temperature, on practically any resistance unit, is to lower its resistance, which, of course, allows a greater amount of current to flow through the circuit.

22—Suppose we move the contact lever which was originally on button No. 4 to button No. 3, which cuts out a 5-volt drop, which is equal to .125 ohms resistance. How much current will be flowing under that condition?

Ans.—The cutting out of .125 ohms resistance in series with the circuit reduces the total number of ohms which was originally 2.75 to 2.625 ohms total.

Using the formula above, we find the following results. Amperes flowing equals 110 volts, divided by 2.625 ohms, or about 42 ampere current flow.

Again calling to your attention the effect of change in the ampere flow on a fixed resistance we find that the resistance in the circuit now operating with a current flow of 42 amperes or 5 per cent. more than it originally did, will be hotter, therefore its resistance will be increased slightly and the current will, in view thereof, not be exactly 42 amperes, but slightly less.

23—Do all resistance units increase in resistance as the ampere flow is increased and does the resistance decrease with decrease in the current flow?

Ans.—The resistance material with which we are acquainted in the control of projector arcs is of the kind in which the resistance increases with increase in the current flow.

Some years ago the only good resistance wire which could be had was called Krupp wire and was imported from Germany. This wire was in the main composed of nickel and steel. This wire when cold for a given length and diameter of wire might measure 2 ohms. When made up into the usual spiral coil resistance unit and put into service it would dissipate the current which would manifest itself in heat radiated by this resistance spiral. Under ordinary conditions the spiral would be enclosed in a ventilated protecting case.

Naturally the heat generated would accumulate within the case and the temperature of the wire would increase up to a given point. For such a wire a temperature rise of over 350 to 450 degrees Fahrenheit would be considered allowable. The effect of this temperature rise on the wire in question would increase its resistance about 20 to 25 per cent. It was stated that the

Table of Contents will hereafter be found every week opposite inside back cover.

original resistance of this unit when cold was 2 ohms. The increase of 25 per cent. would mean that the resistance when hot would be 2½ ohms and as a result the current flowing through the wire would be reduced from 20 to 25 per cent.

This matter of temperature co-efficient in a resistance unit or wire of the ordinary kind accounts for the fact that in many instances a rheostat may blow the fuses when the arc is first switched on and after it has become heated the current has dropped 20 to 25 per cent and then the fuses hold nicely. It is well to remember that in starting the arc, on a resistance of any kind, to separate the carbons about 50 per cent. more than usual when first striking the arc, with the resistance cold. After operating a few minutes the resistance will have become heated and then it is entirely satisfactory to put the carbons closer together as the system has then become normally balanced.

Theatre Building at New Orleans Ushers in Film Prosperity

Season Opens with Encouraging Outlook and South Expects Era of Prosperity—Large First Class Theatres Springing Up in Various Parts of the Crescent City—Exhibitor from Northern Louisiana Shows Canal Street Managers a New Theatre Front for Drawing Crowded Houses

DESPITE pessimistic talk of a nature calculated to scare the ordinary exhibitor, the South has passed through conditions that threatened to disrupt the business, and on September 1 the South looks forward to an era of prosperity that is simply bound to follow the depression of the last six months.

In New Orleans on September 1 there was unwonted activity in theatre rebuilding and renovating; and new theatres are springing up, not like mushrooms, but with a steady growth of first-class, permanent houses.

Pearce's Dreamland, at 318 St. Charles street, opened on September 1, after being closed down for two months, undergoing extensive repairs. The theatre is brand new all over, and it has been labelled one of the handsomest four hundred-seat houses in the city. Its lobby is all new, and it has followed the idea lately conceived in that territory—that of having the screen at the entrance of the theatre rather than in the rear.

A distinctive feature of the new Dreamland is the ventilation system, which consists of a variety of ceiling fans and draft-boxes which convey cooled air from the fourth story direct to the interior of the house.

There is tiled flooring, a marble foyer and telephone boxes and other conveniences for patrons. The angle of the seats is such that a splendid view of the pictures is to be obtained from any part of the house. Two standard Simplex machines and a Gold Radium fibre screen complete the equipment. J. G. Reeder, formerly manager of Mr. Pearce's big Trianon, is the manager. The program will be first-run Generals.

Trophies of Manager-Sportsman on Theatre Front

But it was Ernest Boehringer, a northern Louisiana exhibitor, who made his future Canal street brethren sit up and take notice. He has sprung a brand new type of film palace on little old New Orleans, and one that is perhaps the most unique in the United States. By working a day and night shift, Mr. Boehringer opened his new Columbia, Canal and Burgundy streets, in the first week in September.

The lobby of the Columbia is something new in lobbies, inasmuch as two enormous antlered deer are set in Italian marble at the front of the house, while directly back of them is painted a typical Louisiana swamp scene. Both of these magnificent animals were brought down by Mr. Boehringer's gun. He has hundreds of deer heads and other trophies of the chase which are in generous profusion at all parts of his newest theatre. It is Mr. Boehringer's ambition to rival the famous Buckhorn Cafe at San Antonio, Texas, and a glimpse into his Canal street house makes one believe that he will succeed admirably.

The Columbia seats six hundred. It is on the site of the old Audubon theatre, lately owned by Vic. Perez. It contains three double exits; has an indirect lighting system and a Gold Radium fibre screen. The American Seating Company of Chicago will furnish the seats, but until these arrive the old Audubon seats are sufficing. Mr. Boehringer is one of the best-known exhibitors in Baton Rouge, the state capital, and his venture into the New Orleans field is a new one and is being watched with considerable interest, inasmuch as the picture business in Canal street has heretofore been handled by a few local magnates.

For the third time in three years the Lyceum, the largest family theatre in New Orleans, on St. Charles street, is emerging from extensive improvements which were begun several months ago. The capacity of the house has been greatly enlarged, and it now seats one thousand. A consistent, pulling policy adopted by the present management at the very start is responsible for the success achieved. They started out to give the public the best obtainable pictures at five cents, and certainly succeeded, if patronage is a criterion.

Fichtenberg Buys Two Theatres From Pearce

Herman Fichtenberg, pioneer film magnate of New Orleans, announces a number of important changes in territory surrounding New Orleans. In Vicksburg, Miss., he has purchased the interests of J. Pearce & Sons, which includes the Bijou Dream, a three hundred and fifty-seat house, and the Dreamland, a two hundred and fifty-seat house. This gives Mr. Fichtenberg full sway in the Mississippi city, with three theatres. He will shortly announce a number of improvements.

Mr. Fichtenberg has also absorbed the Bijou and the Bonita in Pensacola, Fla. He has closed up the Bijou, as he did not think Pensacola could support three houses.

In New Orleans, Mr. Fichtenberg thinks he has enough houses for the immediate present; but he has given the city a "skee ball" alley, importing it all the way from the San Francisco Fair for the benefit of this southern city. The "skee ball" alley is located next door to his Plaza theatre, and patrons jump naturally from his film show to his newer form of amusement.

With city exhibitors ever on the alert for something new in the amusement line, it is fair to say that exhibitors in country towns have not been inactive. Road men bring enthusiastic reports of success achieved in the country, and they declare it is not a hard matter to land a good feature with any exhibitor. In Ponchatula, La., an exhibitor recently had phenomenal success with talking pictures, while in Gramercy, La., an exhibitor uses his theatre after the close of the regular show for a dance, charging twenty-five cents for the privilege, and getting it.

Victor Howard has finished the Arcade, St. Ann and Dorgenois streets, and has spent several thousand dollars in installing all the latest improvements. The house contains conveniences that is bound to bring it to the front as one of the best-patronized suburban theatres in the city.

G. B. Mars, one of the best-known suburban exhibitors, will also improve the Mars theatre, and he has in mind a number of other improvements, including possibly a new house.

Over in Algiers, across the river from New Orleans, that city will get for the first time an up-to-date motion picture house, the Market. The Phil Foto interests are constructing this house, and it will cost about $30,000 when completed. It is to be the latest word in picture houses, and safety for its patrons will be one of the chief considerations. The Market is at Teche and Opelousas avenues.

A. Jules Benedic.

FEASTER MACHINE FOR LASKY IN HOLLYWOOD

BYRON CHANDLER, INC., distributors of the Feaster no-rewind machines, report that they have this week shipped a Feaster equipment for use in the Jesse Lasky studio, at Hollywood, California. Mr. Lasky investigated these machines upon his recent visit to New York, and at once ordered them installed, as above.

Table of Contents will hereafter be found every week opposite inside back cover.

How Many Hides Has A Cow?

DU PONT FABRIKOID

REG. U. S. PAT. OFF.

CRAFTSMAN QUALITY

For Theatre Upholstery

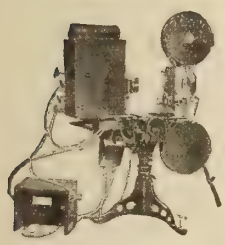
IS GUARANTEED SUPERIOR TO COATED SPLITS

It is not Affected by Heat or Moisture, Maintains Its Pliancy, Will not Crack nor Split, and for Durability, Appearance and Economy Surpasses Coated Splits

If contemplating a new theatre or renovating seats, examine this superior upholstery material. State capacity of new theatre or seats to be re-covered and we will send samples.

DU PONT FABRIKOID CO., Wilmington, Del.

Canadian Factory and Sales Office: TORONTO, ONTARIO



THE MASTER MODEL PROJECTOR will induce your patrons to visit your house again and again. Its perfect work makes them unconsciously select your theatre as their place of amusement. Better learn about the MASTER MODEL.

AMERICAN STANDARD MOTION PICTURE MACHINE COMPANY

One Hundred Ten and Twelve West Fortieth Street, New York



"FULCO"

I AM the trademark of the E. E. FULTON CO.—and the symbol of the Fulton organization. My face is already familiar to thousands, by whom I am well and favorably known; but I am eager to impress my image and my significance upon the mind of every Theatre Owner,—Manager,—and Operator in this broad land; in fact, upon everyone who is, or expects to be, in any way concerned with **MOVING PICTURES.**

FULCO FULCO FULCO

I am, first of all—the identifying sign, of the one and only supply house who gathers into its stock EVERY article and EVERY item—large or small—that any exhibitor is likely to require; but with jealous regard for my reputation, exclude that which is without merit. *I am therefore the hallmark of Quality.*

FULCO FULCO FULCO

Fulton's all-embracing A-Z Catalog which bears my likeness on every page, represents an exhaustive listing of equipment and supplies that bear the brand of worth.

FULCO FULCO FULCO

My image is a constant—inspiring, reminder—to the living units of the Fulton organization—of their obligation, individually and collectively, to give your wants the promptest—completest—most satisfying attention, and to put a tangible, living meaning and value into those much used, much abused terms—Quality and Service.

PICTURE MACHINES—MINUSA SCREENS—CAILLE ELECTRIC TICKET SELLERS—MOTOR GENERATORS—LOBBY DISPLAY—WYANOAK PHOTOS—EXHIBITORS' SUPPLIES OF EVERY CONCEIVABLE KIND.

E. E. FULTON CO. 154 W. Lake St. Chicago



E. E. FULTON, Pres't

Hallberg Helps

Projection Electricity

Questions Answered

Repairing Equipment

Here Mr. Hallberg will answer all the questions you send in—no matter how simple or difficult

QUESTIONS AND ANSWERS

LIGHT AMBER BEST COLOR COMBINATION FOR LIGHTING

V. L. P., North McAllester, Okla.:—*You will please find below these few lines a brief sketch of decorations of walls and my plans of the indirect lighting, which is to be composed of three brackets (on each wall) with shades reflecting the light on paintings as shown—the bracket which reflects light on painting, or circle No. 1 will be five feet from floor; circle No. 2 will be six feet from floor, and circle No. 3 will be 7 feet from floor. As I have never seen any indirect lighting on this principle, I ask your assistance. Would you use colored lights; paintings to be in vivid colors, such as red, green, orange, and so forth? What size lamp would you use? Ceiling color light green, back ground outside painting dark green. Will the lights be too close to the floor? Could I use lights in any other position to answer both purposes? Trusting you will give me your best opinion on the above matter, I am, awaiting your reply.*

Ans.—From your sketch I should judge that if the lighting fixtures themselves are not too low so that anyone in the audience might touch them while standing up with hat on, your system

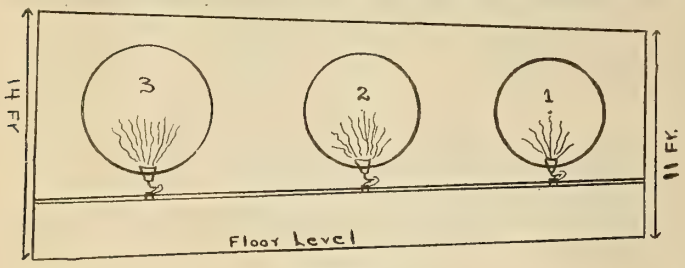


FIGURE I

should give entire satisfaction. The best color combination for lighting in general for a motion picture theatre is light amber.

I believe a frotsed amber colored lamp in the fixtures you describe would give very good satisfaction. There is another way in which to accomplish a diffused light on the wall, such as you desire by using the very same fixtures with an opaque shade or reflector of the proper design with an ordinary incandescent lamp in the socket.

The opening of the shade or reflector may then be covered in suitable manner with a yellow or amber colored silk or similar fabric. A cover of this kind allows you to use the ordinary clear incandescent lamp, because the silk will diffuse as well as color the light. There are theatres using a scheme somewhat similar to that which you describe, but not with the specially designed diffusing arrangement, such as I mention. Your sketch, Fig. 1, is herewith reproduced for the attention of those who may also be interested in the same lighting system produced by you.

PICTURE NINE BY TWELVE FEET

J. F. R., Wellsville, Mo.—*Please state size of motion picture needed for picture nine by twelve feet; also advise as to Stero. and condenser lenses.*

Do you think a picture of these dimensions is best suited for room twenty-two feet wide?

We are using A. C. 110 volts at lamp through Ft. Wayne compensarc; Bio carbons 5/8 hard at top and 5/8 cored at bottom.

Ans.—For projection of a motion picture at the distance of 85 feet, giving a picture approximately 9 x 12, either one of the following lenses may be used. For a picture measuring 8.10 x 11.10, 6½ inches E. F. lense should be used. For a picture slightly larger, measuring 9.2 high by 12.3 wide use a lense of 6¼ inches E. F.

For either one of the above motion picture lenses you may use 26 inch E. F. stereoption lense.

I believe your selection of 9 x 12 picture to be entirely satisfactory for a room 22 feet wide, it being understood, of course, that your room near the screen end is at least 14 to 15 feet high, and then you would have to bring the screen right up to the ceiling.

With the Fort Wayne Compensarc running on the middle notch I recommend 5/8 inch cored carbon top and bottom, if on the other hand you desire to operate on the high notch which gives 60 amperes, you should use ¾ inch cored carbon top and bottom.

Use 6½ inch condensers front and back, or possibly 6½ inch back (near arc) and 7½ inch front.

REDUCING AMOUNT OF CURRENT

A. J. B.

Houma, La., Aug. 25.

Dear Sir:—Will you kindly let me know how to reduce the amount of current that I am using as the lighting system is A. C., and I am converting same into D. C. I have a Power's machine. I have been operating two shows a week, and my light bill is from $26.00 to $30.00 per month. I have tried the arc and I find that it uses current to the amount of forty cents per hour, which is rather high. We are charged eight cents per K. W. hour, so kindly let me hear from you on same.

Yours truly,

A. J. Bethancourt,
Bijou theatre, Houma, La.

New York, Aug. 31.

Dear Sir:—Yours of the twenty-fifth received. In response I beg to inquire what you are using for converting A. C. into D. C. State the following:

First—Voltage and cycles on your A. C. system.

Second—Do you use single. 2 or 3 phase current.

Third—State make of device, voltage, amperes, etc., stamped on your name plate and when you bought it.

Fourth—State type of Power's machine you are using.

Upon receipt of this information your case will have immediate attention.

Yours truly, J. H. H.

Dear Sir:—Your letter dated August 31 to hand, and in reply will say as follows: Using Wagner 35 ampere single phase rotary converter supply 60 cycles, 220 volts three wire single phase lighting rate eight cents per K. W. hour. Efficiency of above Wagner machine is very low, not over 60 per cent. Power's No. 6 I bought about four years ago.

The machine gives a first class picture, but I find that the amount of current is too much, and I believe I am losing current.

Yours truly,

A. J. Bethancourt.

Ans.—Your bill for current in the amount of forty cents per hour at the eight cent rate is about right for the Wagner thirty-five ampere rotary converter. The efficiency you mention of 60 per cent. is about right for any kind of a rotary converter, and cannot be improved in that type of machine. It may be that you are taking more than thirty-five amperes from the rotary, which would of course increase your current bill.

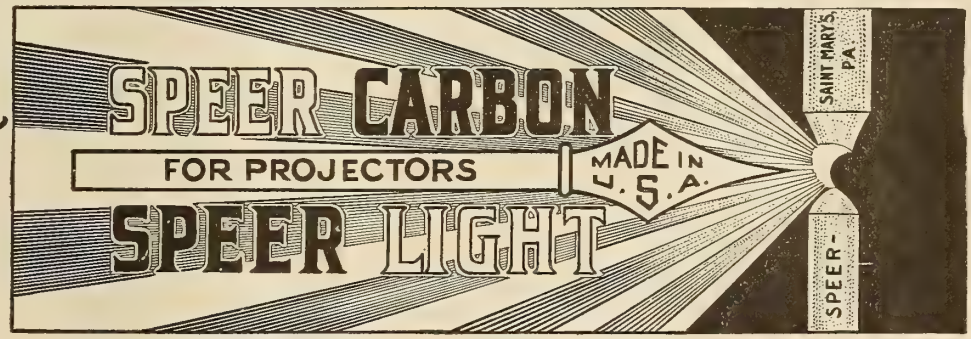
Table of Contents will hereafter be found every week opposite inside back cover.

MR. OPERATOR

You are the fellow we are after because you are the man behind the gun. We know that the man behind the gun knows the value of good ammunition. We have real ammunition for Motion Picture Projectors. We just opened and tested the last batch of Speer Projector Carbons last week and believe us when we say that we have now exceeded our fondest expectations. We want you to test our Speer Carbon. Send for a sample package. You will be pleased and the Boss will save money.

NO MORE SPUTTER and YELLOW LIGHT

Remember this Label when you order M.P. Carbons



NET CASH PRICES

½x12, cored, pointed both ends, $37.50 per M. (1,000 in a case)
9/16x12, cored, pointed both ends, $40.00 per M. (1,000 in a case)
⅝x12, cored, pointed both ends, $50.00 per M. (1,000 in a case)
¾x12, cored, pointed both ends, $70.00 per M. (1,000 in a case)
⅞x12, cored, pointed one end, $115.00 per M. (500 in a case)
1x12, cored, pointed one end, $150.00 per M. (500 in a case)

We will fill sample orders in standard bundles of fifty each in sizes ½, 9/16, ⅝ and ¾ inch and in bundles of twenty-five each of the ⅞ and 1 inch at the above pro rata prices, providing cash accompanies the order in full.

Our Speer Carbons are absolutely guaranteed to give SATISFACTION OR MONEY BACK.

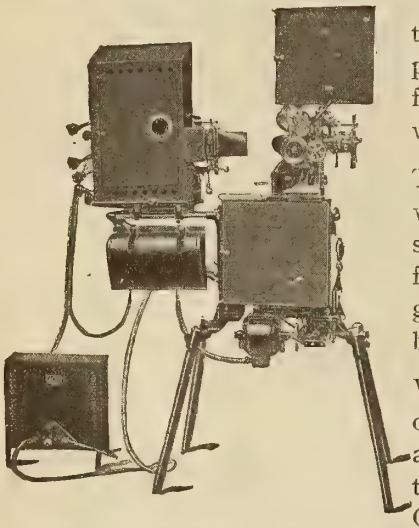
SPEER CARBON COMPANY, "Dept. N." SAINT MARY'S, PA.

(Makers of Carbon for Electrical Purposes During the Past 25 Years)

J. H. HALLBERG, 36 East 23rd Street, New York City, Eastern Distributor

Not "Just As Good" *But* "What You Want"

That's the kind of service we offer to our patrons. We furnish our patrons "WHAT THEY WANT" and do not undertake to impose by recommending something "JUST AS GOOD" or "BETTER" for the sake of extra profit, or to satisfy some other whim.



That, together with other good service, accounts for the rapid growth of our business.

We have a proposition to offer to all Moving Picture Theatre Owners and Managers to increase their receipts by buying a new machine on the Instalment Plan at less than **$1.00** per day.

Drop us a line for our proposition and Catalog

Amusement Supply Company

6th Floor, Cambridge Bldg.

N. W. Cor. 5th and Randolph Chicago, Ill.

Distributors of the
Powers, Motiograph, Edison and Simplex Machines and Genuine Parts

Bio and Electra Carbons

We have a fair supply of these carbons on hand at reasonable prices, if you are in need of any let us know. A good supply on hand of French Imported **Condensers**, 75 cents each. Guaranteed against discoloring. Let us quote you on your general supplies. We can save you money, prompt shipment, no delay. We have a few **Perfect Ticket Choppers** with the latest push lever to remove tickets, at an inviting price.

If you are not in receipt of our new catalogue, will send you one on request. You will find it interesting and helpful.

THE STERN MANUFACTURING COMPANY

109 N. 10th Street PHILADELPHIA, PA.

The only remedy I can offer in your case is to suggest that you cut in more resistance in series with the arc, so as to reduce your current consumption. There are motor generators and similar devices on the market which would operate with greater economy, but in view of the fact that you already have this converter installed and are securing satisfaction, I presume it will be best for you to continue its use, as there is no other remedy which I can suggest.

TREATMENT OF CONDENSERS

B. Carlson, Minneapolis, Minn.:—*Dear Sir:—I saw in the September 11 "News" a query from Clarksville, Ark., relating to breakage of condensers.*

One of the cures given was to use annealed condensers. I have found that the following method of annealing works fine and even the thickest condensers do not break.

Wrap the new condenser in thin asbestos and lay it on the top of the lamphouse for two weeks; then for two weeks on the rheostat. The condenser can then be safely placed in the mount.

Ans.—I call the attention of others to Mr. Carlson's letter about the treatment of condensers. Not having tried Mr. Carlson's remedy or being acquainted therewith by actual experience I can make no comment, but if he has found it to solve his condenser breakage problem, it might be well worth while for others to try the experiment.

As I understand it the annealing of glass necessitates bringing it up to a considerably higher temperature than can possibly be obtained on top of a lamphouse or rheostat. However, it may have some effect, I hope it does help those who try it.

MEASUREMENTS TO CONFORM WITH TEXAS LAW

J. W. Stewart, Kennedy, Texas.—The subject of your letter of the eighth instant is not fully stated. I can see that your booth is to be changed to comply with the laws of the State of Texas. If you will please mail to me a copy of the said State laws and a drawing showing the plan and sections of your booth, giving all measurements of the same correctly, I should be pleased to further advise you.

If you have only 4 feet 8 inches height from the floor to the ceiling you might be able to increase the height by placing a new skylight over your entire increased booth.

You ask where you can get the material. Contractors in your district could advise you on the subject on that point.

DEATH OF BERT BOHANNON, NICHOLAS POWER REPRESENTATIVE FOR SEVERAL YEARS

TELEGRAMS and messages of condolence have been pouring in at the offices of the Nicholas Power Company, expressing sorrow over the death of Bert Bohannon, traveling representative of that company, which occurred at Stamford, N. Y., Thursday morning, September 9, after a lingering illness of several months. Bohannon had been associated with the Power Company for several years. Prior to his connection with the Power concern, he was identified with the theatrical business for years, and was one of the first to use motion pictures in connection with a vaudeville performance.

Many of Mr. Bohannon's old associates acted as honorary pallbearers at the funeral, held at Evergreen Cemetery, on Monday, September 13.

MOTIOGRAPH OPTICAL SHUTTER IS SET PERFECTLY

The Enterprise Optical Manufacturing Company is frequently asked by exhibitors why they do not install in their motiograph mechanism a device which will enable the operator to set the shutter while the machine is in operation.

The reasons are chiefly these: A projector whose intermittent movement is so designed that it revolves upon the axis of the intermittent sprocket requires a device of this kind, owing to the fact that framing the picture in this manner changes the relation between star and cam and the shutter, and as a consequence produces a travel-ghost.

Although means are provided to overcome this trouble by shifting the shutter automatically with the sprocket they cannot be made to work perfectly. In the Motiograph the entire framing carriage moves in a vertical plane to frame the picture, and in this way the shutter is kept set perfectly at all times.

NEW RIALTO THEATRE WILL BE THOROUGHLY EQUIPPED

S. L. ROTHAPFEL, originator of the Strand theatre, of which he was the managing director, is now vice-president and managing director of the new Rialto theatre, being constructed on the site of the old Hammerstein vaudeville house on Forty-second street, in New York.

With the determination to bring to this new enterprise nothing but the most up-to-date and modern ideas, Mr. Rothapfel is sparing no expense. He has engaged J. H. Hallberg to prepare plans and specifications for the entire machine booth and projection equipment, ventilating of the booth, installation of the motion picture machines and lense system, special dissolving stereopticons, specially constructed spot lights with dissolving effect attachments, new and novel emergency rheostat equipment for the Edison 110-220 volt D. C. system and a complete motor generator equipment for the control of the projector arcs with a capacity of 125 amperes for each machine.

UNION IN TORONTO FIGHTS TWO THEATRES ACCUSED OF OPPRESSION

A SMALL battle for union rights is being waged on Queen street, one of Toronto's most important business streets, by two theatres. Signs displayed outside ask the public to "Patronize houses that pay a living wage to their employees." Upon inquiry, it was stated that several of the houses in the district, in order to cut down prices were paying far below the union rate to their operators.

As both of the houses are prominent and certainly prosperous, it appears as if the campaign might have good results. Besides the international body, Toronto also has a local association calling itself the Canadian Union.

METCALFE TO ESTABLISH BRANCH HOUSE, PROBABLY IN SEATTLE

G. A. METCALFE, who conducts one of the leading supply houses in California at San Francisco, recently made a trip to the leading trade centers of the Pacific Northwest, and is preparing to open a branch house, probably at Seattle, although the exact site has not been determined upon.

The opening of a branch is made necessary by the great increase in the volume of business done and will enable customers in the Northwest to be served much more quickly than is now possible.

SIMPLEX MACHINES FOR GOVERNMENT MILITARY SCHOOLS

THE Army War College, Washington, D. C., and the School of Musketry, Fort Sill, Oklahoma, have purchased Simplex projectors during the past week.

The equipment of these machines was identical with those supplied recently to the War Department in its order for sixty-six projectors to be used at the various army posts.

'FRISCO THEATRE ORDERS NEW POWER'S EQUIPMENT

THE Market street theatre, conducted by Hallihan and Getz, and located on Market street, opposite Fifth, in the heart of the amusement district of San Francisco, has placed an order for two of the latest type Power's Cameragraphs, and will be the first to install the new model in this city.

This house has enjoyed a splendid summer run of business, and is preparing for a heavy fall and winter season.

NEW YORK MOTION INSTALLS THREE POWER'S MACHINES

THE projecting machine department of the Los Angeles General Film Company's office has equipped the New York Motion Picture Corporation studios with three new Power's 6-A projecting machines, and are now installing two of the same type in the new theatre being built by Homer Laughlin, Los Angeles banker, at Long Beach.

REFLEX

The Quality Carbons of the World

Specially Constructed Negative with Copper Coated Core

Here is one of the letters we promised. It comes from a gentleman in Fort Worth, Texas, and was written to a mutual friend.

"I received a dozen carbons from the Reflex people. I am prepared to say that they are **a better carbon** than the present carbons on the market. They make two kinds, one for A.C. and one for D.C. The carbons for A.C. are by far the best for A.C. I ever used, giving at least 15% better screen illumination than any other brand. The D.C. carbons have a very **brilliant white light.** This is caused by the special pains they take with their negative carbon, which has a copper coated core which gives a green cast mixed with the violet from the top carbon and makes a **Brillianter, Whiter,** and **Better** light. In fact, they are all that could be desired in carbons at this stage.

"The binder seems to be high grade. The core is composed of high grade carbon held together with the best sodium silicate (No_2 Si_4 O_9).

"The carbons last longer, give better results than any I have used, **they are not a dirty carbon,** they don't fill your lamphouse full of soot."

Remember all these letters are authentic and we will be glad to furnish names and addresses to anyone.

You, Mr. Manager, and you, Mr. Operator, don't you want that "15% better screen illumination" with A. C. and that "Brillianter, Whiter and Better light" with D. C.? Your spectators want it, and it pays to give them what they want.

¾x12 plain cored $10.00 per hundred carbons

⅝x12 plain cored $7.50 per hundred carbons

⅜x 6 copper coated cored $3.75 per hundred carbons

½x 6 copper coated cored $2.75 per hundred carbons

If your dealer cannot supply you, we will fill sample orders in lots of fifty each in all the above sizes, providing cash accompanies the order in full.

JONES & CAMMACK

Sole Distributors for the United States

12 Bridge St., New York City

Your Profits Depend on Three Things

We Furnish One—The Lens

Motion Picture money flows quickest to the theatre with the best location, the best films and the best lens. Yet you can help offset a poor location by showing good films with the peerless

Bausch and Lomb Projection Lenses

Our objectives and condensers give the clear-cut, evenly illuminated pictures that bring "movie" fans back again and again. Up-to-date operators refuse to be responsible for results unless the lens is made by Bausch & Lomb.

You can procure through any film exchange the same lenses that we furnish regularly for the equipping of Edison and Nicholas Power Machines.

Bausch & Lomb Optical Co.
569 ST. PAUL ST., ROCHESTER, N. Y.

Largest Manufacturers in America of Photographic Lenses, Microscopes, Projection Apparatus, Ophthalmic Lenses and other high grade Optical Products.

"LUNA-LITE"

is the screen becoming luminescent exposed to a strong light for a few moments. The pictures then projected into the created field of rays developed seemingly cause the background of the screen to disappear with the result of a stereoscopic effect of the pictures most true to nature and being, and restful to the eyes viewed at close range. "Luna-Lite" does not oxidize and in that respect differs from all metallic coated screens.

"Luna-Lite" corrects distortion and thus shows natural looking human beings, settings and scenario.

For Screens and agencies—

The Luna-Lite Co.,

Executive Offices, North American Building
PHILADELPHIA, PA.

COMPLETE EQUIPMENT FOR NEW YORK AND NEW JERSEY THEATRES

THE Geneva Amusement Company, of Geneva, N. Y., will very shortly open the new Regent theatre. The equipment for the house is modern and up to date in every particular. Two Power's 6-B machines with motor drive and Hallberg 20th Century 30 to 70 ampere A. C.-D. C. motor generator have been furnished, together with a Hallberg screen, ticker sellers, ticket chopper and other supplies and equipment.

The Colonial theatre of Orange, N. J., has been taken over by Mr. Cuff, formerly of Paterson, N. J., and he has installed two Power's 6-A machines and a Hallberg 20th Century 30 to 70 ampere motor generator set with a special switchboard, with ammeter and volt meter and emergency A. C. economizer installation and switches on the switchboard.

TWO DAYTON THEATRES WILL BE EQUIPPED WITH MINUSA SCREENS

THE Minusa Cine Products Company has received an order from the Auditorium Amusement Company, of Dayton, Ohio, to equip two of its theatres with Minusa screens. This company is one of the most substanital concerns in Dayton.

The Minusa Screen Company received this order through its representative in Dayton, "Dick" Rayner, of the Rayner Feature Film Company. The A. H. Johnson Seating Company is also doing an extensive business for the Minusa company in the Northwest and Alaska.

FLOOD FAILS TO AFFECT SIMPLEX MACHINE IN TEXAS

A SIMPLEX machine used at the army post in Texas City, Texas, by the Twenty-sixth Infantry, was washed away in the recent flood with the tent and other equipment.

The machine was found, however, after the water receded, and was soon put into operation, made possible by the enclosed mechanism and construction of the Simplex.

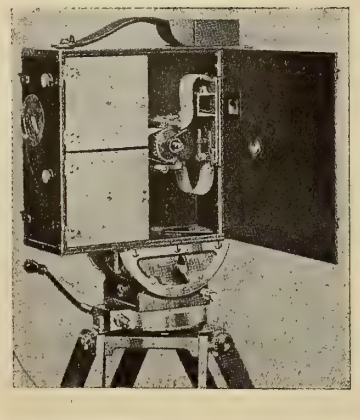
FEASTER MACHINE IN ANOTHER BROOKLYN THEATRE

THE five reel film, featuring the life of John Bunyan and "Pilgrim's Progress," will be shown at the Academy of Music, Brooklyn, the week of September 27, and will be projected in conjunction with the use of the Feaster non-rewind system.

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Building and Furnishings

Hand Picked Theatres for Managers Seeking the Best

By Nathan Myers

Many People on Entering the Business Engage Theatres Not Suited to Their Purpose and Would Do Better in Selecting a Location and Erecting a House According to the Ideas of an Experienced Architect, Whose Judgment Will Save an Exhibitor a Good Many Dollars

OF the many people going into the photo-play field, how many chose their sites and how many are influenced by the sites? In other words, is it not more generally the fact that the theatre is built without reference to the tenant.

We will consider you desirous of engaging a new house. First consider whether you want a six or a seven day town. There is a difference of opinion on this subject of a six and a seven day town. I have heard many an exhibitor claim that the seventh day attendance was negatively felt for two days after; that the money made on Sunday was lost on Monday and Tuesday.

Men who have been used to a six day town, have gone into the other field only to give it up after a good trial. This is a matter for individual thought and decision.

You must carefully weigh the prosperity of the place—if all the people are kept employed and if that employment is all year round. Judge if they are of the picture loving class. Do they lack less expensive pastimes, or are they surrounded by such that the photo-plays would be largely secondary?

Are there numerous theatres in the town already, or is its field insufficiently covered? Or if abundantly provided for, is such provision of the right sort? Are the houses up to the minute?

Somebody Always Ready to Sell, Even in Good Times

Having decided upon the town you will investigate those theatres that are built and are in the market waiting for a new tenant, for in every town, no matter how good the times, some owner always wants to sell.

Judgment to be of any value should be based upon at least a whole day's study right on the site.

The house located in the centre of the city and on the main highway will be benefited by transient business, and longer hours of attendance. It will have need of a large seating capacity. It must be the best in construction, design ventilation and comfort and its show must be nothing but first run pictures of every class. Such a theatre will have a heavy overhead charge which must be met before any profits are shown.

Let us see what is offered by the house more distant from a transient centre. A theatre of lesser seating capacity, say from six to ten hundred, on a less valuable site can be obtained at a greatly reduced rent, run with less help, require less advertising, use second or third run pictures, mean less responsibility and often less competition. True there is little outside of the neighborhood business. The matinees are not profitable, yet do the receipts compare with the expenses. Again we would say, each location requires an individual study.

What to Consider in Picking a Building Site

If you cannot rent a theatre in your town look about for a site preferably upon which no buildings of value exist, which will have to be destroyed. Give consideration to the proximity of car lines, conveniences for parking automobiles, and the busy side of the street. Give consideration to the cost of land and the probable cost of a building that would be demanded by the location.

The sunny side of the street is preferable, because invariably it is the busy side of the thoroughfare. Snow is more quickly melted. After rain storms or after washing up the sidewalks, the pavement dries more quickly.

A site should be avoided where the natural grade of the lot is opposite to the required grade of the auditorium floor, for such a lot would require excessive cost of excavating and perhaps heavy costs of retaining walls, aside from the exit alleys. If possible, the land sloping with the proposed grade of the auditorium is even more preferable.

The shape of the lot is to be considered. A theatre for other than the photo show would be better located on a wide and shallow lot. The photoplay house for better projection and less eye strain should have great depth and little width.

Sites odd in shape, presenting to the casual observer almost insurmountable difficulties, often prove under the hand of the experienced architect most promising subjects.

If you contemplate purchasing a new site, select first your architect and do not move without his advice. Let him point out to you the comparative advantages and disadvantages of each parcel of land and be guided by his judgment.

MELBA AND THE REEL, CLEVELAND, UNDERGO EXTENSIVE REPAIRS; WEST ALLEGHANY, PHILADELPHIA, OPENS

AN extensive addition to the Melba theatre, West 117th street and Detroit avenue, Cleveland, is under course of construction. The changes include a new auditorium, 60 x 120 feet, with a complete rearrangement of the house. The present lobby will be changed into an enlarged lobby and foyer, while a ventilating plant with a capacity of 20,000 cubic feet a minute will be installed. The house will have a capacity of 1,000 seats, with a tier of seven auto boxes, which will seat about forty persons.

The Metropolitan Amusement Company, which owns the Reel theatre, has secured a lease on the Grand theatre, East 9th street and Bolivar road, Cleveland, and will open it as a film house on October 1. President George Hausheer says that the house will be redecorated. This is the second standard theatre that has been converted into a picture house this year, as the Metropolitan has been turned into a film theatre. This deal gives the Metropolitan company two houses within three squares on the same street.

George A. Kramer, Middletown, who recently purchased the Eagle picture playhouse from Charles R. Fay, took charge September 1.

The West Alleghany, at Twenty-fifth and Alleghany avenue, Philadelphia, has reopened after extensive alterations. The new proprietor, B. Amsterdam, has transformed the house with new interior and exterior decorations, also installing a ten thousand-dollar Wurlitzer organ.

Another house to redecorate and repaint inside and out, is the New Majestic Palace, at 2124 Kensington avenue, Philadelphia, of which Eugene McHugh is manager. Special attention is paid here to projection, two Simplex machines being used, and an almost flawless result being thus obtained.

The Miles theatre, Pittsburgh, which has been showing vaudeville, has changed and is now to run nothing but motion pictures. This was decided upon last week.



Notice the deep embossing and the clear-cut, beautiful appearance of this ceiling. Alhambra Theater, Canton, O.

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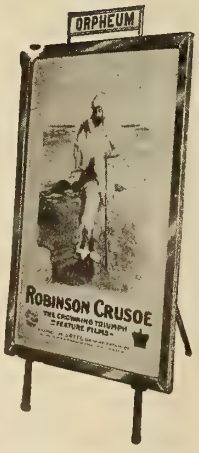
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F. J. REMBUSCH INVENTS A NEW WHITE SCREEN FOR WIDE AND LARGE THEATRES

F. J. REMBUSCH, who is well known through his invention, the Glass Mirror Screen, which he has been selling for ten years, has invented a new cloth screen for large and wide theatres that he claims positively overcomes fade-away or distortion on the sides or at extreme angles. It is not an aluminum or gold bronze screen, but a white surface that is the outcome of many years of experimenting.

Mr. Rembusch is also reducing the price of glass mirror screens and increasing their quality. In the new factory at Shelbyville, Indiana, by the aid of electric machinery, a glass mirror screen



VIEW OF A REMBUSCH PATENTED GLASS "MIRROR" SCREEN IN A SPECIAL SLOT CAR, PACKED FOR SHIPMENT

can be handled with two men, where it formerly took twenty men to carry a large plate by hand straps.

The factory is turning out about thirty screens a week and has a stock of screens on hand at all times. Seven kinds of screens are made, ranging in price from twenty cents to two dollars per square foot, as follows:

Glass Mirror Screen, Glass Translucent Screen for rear projection, Gold Fibre, Silver Fibre, Mirror Cloth, White Fibre, and cloth rear projection screen.

The Mirror Screen Company is also making looking glasses for lobby and large mirrors for inside of theatres, and do resilvering of mirrors, and re-coat cloth screens.

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GUS BENNER, chief operator of the Ocean Grove Auditorium and the Paramount theatre, Newark, New Jersey, states: "The Feaster non-rewind system has a great many advantages, but if it did nothing else than eliminate the noise of rewinding, which it does perfectly, it is well worth its price."



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Directory of New Theatres

This department is designed to be a weekly guide to all sales, leases, construction and remodeling of photoplay theatres throughout the country. If you are building, selling, leasing or renovating, and this department fails to record the fact, kindly communicate it at once for publication.

CALIFORNIA

THE University theatre on Jefferson street, Los Angeles, has been sold by T. B. Blinns to E. J. Denman, who has reopened the theatre and will show only multiple reel subjects.

E. F. Mohler, owner of the Glendale theatre, at Glendale, has closed that house and is moving his fixtures to a newly built theatre near Slauson Junction, a suburb of Los Angeles. The new house will have 250 seats and will be opened October 2.

The theatre at 1624 Sunset Boulevard, Los Angeles, owned by J. C. Jensen, formerly known as the Strand, has been renamed Jensen's Theatorium.

The Vaudette theatre at Chino, owned by F. W. Jackman, has been equipped with two new projecting machines, one a simplex and the other a Powers 6-A.

After having been closed for several months the Rex theatre at Berkeley, is to be reoponed under new management. W. S. Roney will have charge of the house. This theatre is one of the best in the college city, being of strictly fireproof construction, and located on Center street but a short distance from the main entrance to the campus of the University of California.

INDIANA

L. E. Wheeler, for many years superintendent of schools at Wolcott, has purchased a moving picture theatre in Lawrenceville, Ill., and expects to leave Wolcott soon.

Clarence Jessup, of Muncie, has bought the Dreamland theatre from Mrs. Anna Newbauer, and will take possession this week.

The New Palace theatre, of Fort Wayne, has added vaudeville to the program for the winter months.

Manager Ingersoll, of the Knickerbocker Amusement Company, of Gary, has installed a new Wurlitzer orchestra.

IOWA

The Princess theatre at Cedar Rapids, has been taken over by the Ford interests, remodeled and opened. F. O. Martin, formerly of the Magic theatre, Fort Dodge, is the manager.

Tom Crawford recently finished quite extensive repairs to the Scenic, Red Oak.

James Kerns has opened the Magic at Fort Dodge, formerly managed by F. O. Martin, and reports to Omaha that business is excellent.

B. Hatka, formerly in the business at Beatrice, Neb., has taken over the Orpheum at Clarinda, Ia., with C. R. Burnham and will operate it as a feature house.

Mahoney & McLaughlin have remodeled and opened the Palm at Missouri Valley for the season.

Nicholas Weber, of the Cyrstal theatre of Waterloo, has changed the policy of his house and is now running features to a good business.

Bushby Brothers, at Waterloo, have taken over the Oskaloosa opera house, a former loss, and are making a big success of it.

C. C. Mendelhall, proprietor of the Star theatre at Stuart, who is also mayor of the town, was in Omaha last week talking over trade conditions with Manager Goldstone of the World exchange. The Star has recently been repainted and thoroughly renovated for a busy season.

A. L. Smith, from Albert Lea, Minn., has purchased the opera house at Oelwein rebuilt it for a motion picture theatre, improved the ventilation and decorations and opened it September 15.

Herbert and Leach, owners and managers of the opera house, opened that house recently with motion pictures, the feature for that evening being "The Garden of Lies."

MASSACHUSETTS

The many rumors, of the erection of a large theatre in City square, Quincy, are to bear fruit for it was recently announced that a large moving picture theatre with a seating capacity of 2,000 or more will be erected in the near future on the site of what is known as the Central building, in City square, now owned by Col. Henry L. Kincaide.

Charles V. Winship, of 46 Pearl street, Weymouth Stoughton, was granted a license to carry on a moving picture business in Music hall, South Weymouth.

MICHIGAN

C. A. Hoffman, of the Hippodrome Amusement Company, which will erect a large motion picture house in Saginaw, recently returned from an extended honeymoon trip East, and announced that bids will be received at once for the construction of this playhouse to be known as the Palace. The Palace will seat 1,200.

Seating capacity for 1,100 persons is to be provided in the Majestic theatre, a photoplay house which is being erected on Biddle avenue, Wyandotte, for the Harris & Warren Amusement Company. The building, now under roof, is of brick, stone, steel and terra cotta construction. The cost, without furnishings, is estimated at $60,000. It will be ready for opening about November 1.

Alterations are practically completed at the Globe theatre, Grand River avenue, near Trumbull avenue, Detroit, owned by the Globe Amusement Company, of which LeRoy Bishop is president and general manager. The seating capacity has been increased from 600 to over 1,000. The new decorations are old ivory, gold and old rose shades.

Bert Deiner has purchased the Warfield theatre, 1030 Hastings street, Detroit, which seats 386 people. Mr. Deiner has spent considerable money in general improvements about the place.

F. E. Hook, proprietor of the Your theatre, East Forest, near Mt. Elliott avenue, has purchased the Forest theatre, Woodward avenue, near Forest, and has made elaborate changes, both inside and out.

Fuller Claflin, architect for the Duplex theatre, East Grand Boulevard, near Woodward avenue, Detroit, expects to have this house ready to open about the 10th of December.

The Regent theatre, being erected at Woodward and Horton avenues, Detroit, will not be ready until about the first of January. According to Mr. Klatt it will seat close to 3,000 people, making it the largest photoplay house in Detroit.

George C. Nichols, the owner and manager of the Superba theatre and the Nichols theatre on Division avenue, Grand Rapids, has purchased a large lot on the southwest corner of Shelby street and Division avenue, S., and will erect at once at a cost of 20,000, a motion picture theatre seating 800. It will be known as the Palace theatre.

Rabbi Juda Levine, of Detroit, through his architect, Fred Swirsky, in the Broadway Market building, is having bids received for a one-story building costing $10,000 which will contain a moving picture theatre. It will be 50 x 100 feet, and of brick construction.

Gillingham & Smith's new Strand theatre, Grand Rapids, opened for the first time Saturday, September 18.

H. L. Vanderhorst & Co., of Kalamazoo, have the contract

Table of Contents will hereafter be found every week opposite inside back cover.



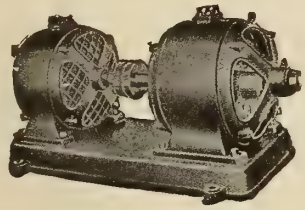
They are ALL Talking about

HALLBERG PROJECTION

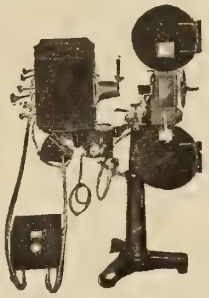
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for the erection of the new Orpheum theatre at Jackson, for Col. Ed. Butterworth. The building will be two stories high, seating 1,250.

Marc Peck, manager of the Rowena theatre, Fenton, has purchased the Gem theatre at Holly. He will now operate both houses.

The Star Amusement Company, comprising John Paananen, of Calumet, and K. A. Bloom, of Hancock, have purchased the Star theatre at Houghton, which they will operate in connection with other theatres that they control.

The inspection of Detroit moving picture theatres, in accordance with the law passed by the last session of the legislature, has been completed. It is understood that the inspectors of the State insurance department found things in excellent shape and that they were compelled to make very few complaints or changes. Also, they found exhibitors in a receptive mood and ready to co-operate with the State department.

Flint has a new motion picture theatre, the Garden, which formerly operated as the Bijou. It has been thoroughly remodeled and redecorated. Harold Weiss, formerly connected with the Butterfield enterprises at Battle Creek, is the lessee of the Garden. The formal opening took place September 18.

MISSOURI

October 1 will witness the opening of several new, as well as many rebuilt theatres in St. Louis. Of the new theatres, the Pageant, at 5851 Delmar avenue, a house just completed, will be a first run feature picture theatre under the management of A. E. Morelock. The Pageant is one of the largest one-floor theatres in the Middle West, and in addition to other modern equipment has a Hope-Jones Unit Symphony Orchestra, composed of 32 instruments.

The Shaw, a new theatre at Shaw avenue and 39th street, St. Louis, opened on Labor Day as an all picture house. The Shaw is under the management of Mr. G. T. Meyer, of Meyer Brothers & Pracht, who own and operate the Knickerbocker theatre and airdome at Park and Compton avenues.

The Cinderella, at Cherokee and Iowa, St. Louis, which was formerly the largest dancing palace in that city, is being made into a very large and handsome motion picture theatre, with a seating capacity of 3,000. The Cinderella is equipped with all the modern improvements, including rest rooms for both men and women, a playroom in the basement for the children, and an excellent orchestra that will play dance music for an hour or so after the show each night in order that all who wish may dance. The opening will be around October 1.

Another rebuilt theatre to open soon is the Marguerite Clark, on Olive street near Sarah, St. Louis. The entire interior of the house is to be practically reconstructed, and much wasted space in the former arrangement will be utilized for more seats in the remodeled house. A. M. E. Pasmezoglu will be in active charge of the theatre, which will be renamed the "Congress," opening on October 2.

The King's, on Kingshighway, near Delmar, St. Louis, opened on September 19, after being dark nearly all the time during the past two years. The King's is under the management of Harry Koplar, a well known St. Louis exhibitor.

The Garrick theatre, Sixth and Chestnut streets, St. Louis, which has been closed for the past two years, will reopen as a motion picture house early in October. The Garrick, a Shubert house, has been leased by Harris and Davis, of Pittsburgh. Isaac Lipzin, who has been managing Harris & Davis' three theatres in Cincinnati, is now in St. Louis, and will probably have charge of the Garrick.

Other theatres without airdomes in connection chose September 12 for their opening date, among them being the Lindell, at Grand and Herbert streets, St. Louis. The Gravois, at Gravois and Jefferson avenues, and the Plymouth, at Plymouth and Hamilton avenues, in the same city.

NEBRASKA

Alkire & Arthur have opened the Princess, a new theatre at Webster City. It is a small house, but is neatly appointed and tastefully decorated.

N. B. Reynolds, an exhibitor from Howard Lake, Minn., has gone to Fairfield, Neb., where he has purchased the Fairfield theatre. He has redecorated, refurnished and remodeled part of the theatre.

L. C. Severns has opened the new Crescent theatre at Holdridge. The house seats 600 people.

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N28

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Decatur has no railroad, but it now has a dandy theatre, the Gold Light, with J. M. Matney as the manager. While the town has a population of only 800, Matney manages to use the same picture for two days and keep his crowds coming.

P. H. Kettleson has just bought the American at Wilton Junction.

The Strand, formerly the American, in Omaha, opened Tuesday, September 14. On the opening night the business center, where the house is located, was almost blocked by automobiles. The prices are 10-20-30 cents. The interior has been decorated in a soft red, with lights snugly hidden in wicker baskets of flowers hanging from the ceiling. The screen is away back on the stage while the operator's box is on the lower floor. W. M. Thomas is manager.

NEW YORK

The Palace theatre, Buffalo, owned by Mitchell H. Mark, has changed its policy under the management of Claude S. Weill and is presenting three features a week, changing the program on Sunday, Wednesday and Friday. The change has met with the popular favor. Mr. Weill has also augmented the Palace orchestra.

The Academy theatre, Buffalo, changed from musical comedy and motion pictures to vaudeville and motion pictures. An entire silent drama bill is featured on Sunday.

Walter Bengough, for the past four years assistant manager of the International theatre at Niagara Falls, has been appointed manager of the Strand theatre, Buffalo, succeeding Edward L. Hyman, who has just resigned.

Albany is to have another theatre, one of the stockholders of the Strand theatre in New York being at the head of the corporation which is reported planning the new structure.

The Bijou Dream theatre at the corner of Main and North Division streets, Buffalo, will soon be razed to make room for the new Bank of Buffalo.

Hart's new motion picture theatre, Bennington, opened to the public September 17. The structure is of brick and will easily seat 1,000 persons.

OHIO

The new Lincoln motion picture theatre, under the management of Michael Moran and located in Himrod avenue, between Murdock and Fruit street, Youngstown, opened September 11. The theatre is a model structure, is of fireproof construction and has been handsomely decorated.

R. C. Stueve announced that the interior of the Orpheum, Canton, would be considerably remodelled within the next few weeks. A better class of pictures will be displayed.

Manager Schram, of the Grand theatre, Youngstown, is now preparing for the installation of a new picture set for motion pictures. This set is to be of Grecian design and will be dimly illuminated while the pictures are being shown. Between pillars and behind a bed of flowers in the foreground, on which the dim light will be thrown, the motion pictures are to be displayed.

OKLAHOMA

Veno Pistocco has purchased the Star-Electric theatre at Savanna, from the Savanna Amusement Company, and after renovating and repairing, will open the fall season October 1. Mr. Pistocco also announces that he will reopen the Star theatre at North McAlester on October 1, having put the Star theatre in a first class condition.

Sans Souci Park Dome, of McAlester, closed for the season recently. The theatre and park will reopen again next spring with added attractions and will show the latest pictures on dates not filled by regular theatrical attractions.

PENNSYLVANIA

The Bijou Dream, a handsome house of 300 seats, which was built by Harry Davis eight years ago in East Liberty, was sold last Friday by David Mintz to a party of eastern capitalists and the house was closed on Saturday. The property adjoining on both sides has also been purchased and it is understood that a large building is to be erected on the property.

The reopening of the new Miles theatre, Penn avenue and Seventh street, Pittsburgh, as a home for high-class photoplays, occurred September 14.

READ! **THINK!** **SEND!**

J. H. Genter Co., Newburgh, N. Y. Spring City, Utah, September 15, 1915.

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I am very glad that I bought a Mirroroid screen. I have one of the best pictures in this section of the country, and my juice consumption is small. I think that the screen will have paid for itself this year on this alone.

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Music and the Picture

Edited by Ernst Luz

This department is maintained for the exhibitor's assistance with a view of suggesting proper musical illustrations for current photo plays. MOTION PICTURE NEWS will be pleased to help solve any difficulties the exhibitors may have with their musical programs. All communications should be addressed to the Music and the Picture Department.

UNSATISFACTORY MUSIC FOR "PEER GYNT"

FOR some time we have been told that we were to have special music for the Morosco feature, "Peer Gynt," with Cyril Maude.

This music has been created under the direction of a well known music publisher. Having every respect for the firm's publications, knowing them to be good music and well arranged, nevertheless at a private showing, with this music played by an orchestra par excellence, at the Broadway theatre, New York, I became more than ever convinced that no individual or corporation can get good or proper musical results for feature photoplays when compelled to confine themselves to the publications of any one publisher.

The music did not conform itself to the picture, but on the contrary the picture had to bend to the music. The "Peer Gynt" numbers by Grieg were appropriate and as they are necessary to picture suggestion, no one could go wrong in placing them, but when a duel is fought to the strains of "Listen to the Mocking Bird" and a duellist dies to the strains of "Dixie" played double forte, I leave you to judge the answer.

When there is a song that must be popularized and the singer sings from Monday to Wednesday night and out on the wild sea waves through a plot to abduct a beautiful female flirt, who does nothing nearly like singing beyond the ringing of a small table bell, it is time to wonder whether we are going back to the days of the illustrated songs, with a probably more refined tone.

The demands of picture music are far greater than the possible supply of any one publisher, and it cannot assist the industry at large to curtail that which is possible in music to less than one per cent. of the available product.

A revised music plot for "Peer Gynt" is given on the following page, which corrects that which, in my opinion, seemed to have been sacrificed at the private showing.

The producers of excellent feature photoplays should feel sure that their good pictures are not made ridiculous, while those interested in the music trade should try not to appear ridiculous in the eyes of those in the photoplay industry. Either of the above can only indefinitely postpone the universal success of picture music.

The picture is a beautiful piece of work, the camera having performed its work beyond the usual expectations. Certain alterations would have made possible the playing of the "Peer Gynt" music, suite No. 1 and 2 by Grieg more consecutively, nevertheless the musical opportunities are excellent and one cannot go amiss in the placing of both the dramatic and the suggested numbers.

Regardless of any and all criticism it is gratifying to note that the producers of photoplays are inclined to assist in the betterment of picture music.

SOMETHING BRAND NEW IN THEATRE ADVERTISING

THE Bartola Musical Instrument Company, of Oshkosh, Wisconsin, has just put on the market what it calls the Autola. This ingenious device can be placed on the running board of any automobile.

It is operated by electricity from a keyboard placed on the back of the front seat or any other convenient place. Any time desired it can be played.

An exhibitor having one of these instruments and attaching it to his automobile has a method of advertising his show which can not be surpassed. Banners, transparencies and other display methods can be used to make announcements while the people's attention will be attracted by the music.

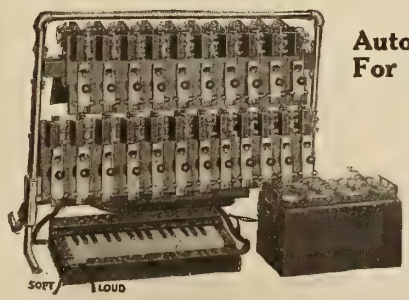
Although this instrument has been out but a few weeks it is meeting with great success.

BUFFALO MANAGER INTRODUCES ORCHESTRA IN NOVEL WAY

HAROLD EDEL, a Buffalo, N. Y., exhibitor, has a novel way of introducing his orchestra at intermission when they render the overture. Mr. Edel has a stage erected in the yard of the Teck theatre building, and thereon has his orchestra enter in full dress, one man at a time, bow to the audience and take his seat at his stand.

A camera clicked away during the proceedings. Next week, when the overture is played at the Strand, Mr. Edel will precede it with this film introduction of his excellent body of musicians. It should prove to be a decided novelty. When the last man is introduced and seated, the orchestra will commence the overture.

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SET NO. 4 is a light agitato and Dr. andante movement, a musical illustration for domestic quarrels or agitation, with a romantic or pathetic aftermath. SET NO. 5 is 4 numbers, a pizz. mysterioso, agitato, hurry and plaintive. Excellent number for burglary scenes, illustrating the sneaky entrance, agitation leading to a fight with a plaintive as the aftermath. SET NO. 6 is 2 numbers, a heavy mysterioso and allegro-hurry. An excellent illustration for threatening action or plotting, ending in confusion or excitement. Prices: Piano, 10c. a set. Small orchestra, incl. Cello, Organ, 25c. a set. Full orchestra, 35c.

PHOTO-PLAY MUSIC CO., Publishers
New York Theatre, 1530 Broadway, New York City

Music Plot for Morosco Feature "Peer Gynt"

THIS plot is adapted so as to make it possible for the pianist, one-man orchestra player, organist or orchestra leader to make some prior preparation for playing the picture.

The numbers suggested need not be used, similar numbers, or numbers suggested by "Notes" will do as well. It is intended that no unnecessary expense be added for the exhibitor or musician.

	Description of Music.	*Music Suggested.*	*Cue to Stop Number.*
1.	Morning Mood (Peer Gynt)....	(E. Ascher)	After "Go on tell us another."
2.	Norwegian Dance	Peasant's Dance (Schytte)..... (G. S. Schirmer)	"Solvejg and her people."
3.	Solvejg Song.....	(Grieg) (Carl Fischer).....	Men drinking from steins.
4.	Norwegian Dance (¾).....	Same as 2.....	Peer Gynt carries bride to cave or "Morning."
5.	Morning Mood	Same as 1.....	Connects parts 1 and 2. Peer Gynt lies down in grass to sleep.
6.	March of the Dwarfs.....	(Grieg) (G. Schirmer).....	Once.
7.	In the Hall of the Mountain King	(Bell tolls) (E. Ascher).....	After bell tolls. Peer Gynt awakes.
8.	Organ Number or No. 9.....	Ad lib.	Peer Gynt exits church.
9.	Solvejg Song (Peer Gynt No. 2).	(C. Fischer)	"Be your way long or short," etc.
10.	Ase's Tod (Peer Gynt).....	(E. Ascher)	Connects parts 2 and 3. "Five years later. Trapper," etc.
11.	Indian Number	Indian Melody (Chappell & Co.).	Indian girl exits cabin after Peer Gynt kisses her.
12.	Indian Mystical	A. B. C. Set No. 7—A1..... (Photo Play Music Co.)	Indian exits cabin with furs.
13.	Indian Hurry	A. B. C. Set No. 7—B2.....	Peer Gynt kills Indian.
14.	Galop	A. B. C. Set No. 8—B2.....	Peer Gynt escapes to shore from water.
15.	Solvejg Song or Dr. Andante...	Same as 9.....	"Five years later. Slave runner."
16.	Waltz (Southern)	"Dreams of South" (C. Fischer)..	"Wednesday night."
17.	Desc. (H.)	"Boreas" (Witmark)	Southerners climb over side of boat.
18.	Hurry (Fight)	A. B. C. Set No. 3—A1.....	Peer Gynt escapes from boat.
19.	Solvejg or Dr. Andante.....	Same as 9 or B2.....	Connects parts 3 and 4. "Five years later. Planter."
20.	Southern Hoe down.....	"Turkey in Straw" (W. Jacobs)..	End of quadrille dancing scene.
21.	Mysterioso	A. B. C. Dr. Set No. 1—A1.....	Duellists in field.
22.	Agitato	A. B. C. Dr. Set No. 1—B2.....	Pistol shot.
23.	Dr. Plaintive	A. B. C. Dr. Set No. 1—C3.....	"This quiet life palls me," etc.
24.	Solvejg Song or Dr. Andante....	Same as 9 or No. 23.....	"Ten years later. In Barbary."
25.	Inter. (Semi Orient.).....	"Sirocco" (M. Witmark).....	Peer Gynt in tree. Lion at foot of tree.
26.	Inter. (H. African) (Slow).....	"Ethiopia" (M. Witmark)	"A prophet's life," etc. Quick.
27.	Oriental Dance (2/4).....	Dance Oriental (G. Schirmer)....	Oriental girl rides off from Peer Gynt.
28.	Solvejg Song	Same as 9.....	Connects parts 4 and 5. After "Ten years later. Peer Gynt tires," etc.
29.	Hurry (Storm)	A. B. C. Dr. Set No. 9—A1.....	Ship sinking.
30.	Agitato	A. B. C. Dr. Set No. 9—B2.....	"St. Peter," etc.
31.	Organ or Dr. Andante.....	A. B. C. Dr. Set No. 9—C3.....	One scene.
32.	Norwegian Number (3/4);.....	Same as 2.....	Peer Gynt off from button maker.
33.	Heavy Desc. (Grieg).....	Nocturne by Grieg (C. Fischer)..	Bell in tower tolls.
34.	Solvejg Song	Same as 9.....	To end.

NOTES.—In music plot all numbers suggested from "Peer Gynt" suite by Grieg are very necessary and should be used. I can suggest no numbers that would be suitable substitutes. No. 33 can be a heavy, slow, serious number, and is the only Grieg number that can be omitted. Nos. 2, 4 and 32 are Norwegian Peasant numbers. Similar to mazurkas.

Nos. 1, 3, 5, 6, 7, 9, 10, 28 and 34 should be the numbers suggested, Solvejg song being a character theme running throughout. No. 11 is an Indian characteristic number. Nos. 12, 13, 18, 21, 22, 23, 29, 30 and 31 are melo-dramatic numbers as published by Photo Play Music Co., No. 1520 Broadway, New York City. No. 14 is a galop used to avoid the hurry No. 13 from being too long and tiresome.

No. 16 should be a waltz of American, Southern or Foster melodies. No. 17 should be a slow, heavy number, with a suggestion of heavy plotting. No. 20 should be "Turkey in Straw," opening PP, playing Forte when banjo players flashed.

No. 25 should have a slight Oriental suggestion, No. 26 a decided African suggestion, No. 27 an Oriental 2/4 number suitable for the usual Oriental dance. For No. 8 organ alone is essential. Can also be used for Nos. 5, 8, 9, 10, 17 and 33.

Nos. 19, 23, 24, 28 and 31 are short, slow Andante numbers and can be played on organ, thereby simplifying segues.

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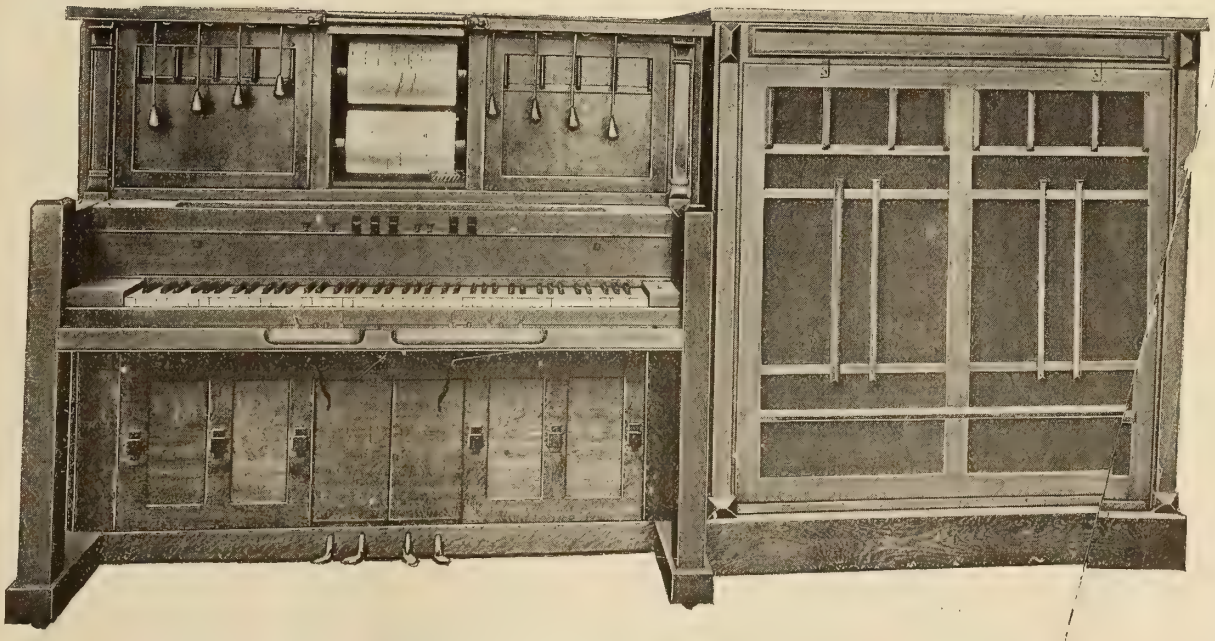
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TABLE OF CONTENTS

A CRITICISM AND A REPLY (William A. Johnston) 43

EDITORIALS 44
Board of Trade Declares War on Enemies of Industry.... 45
Battle Lines in Ohio. Censor Fight Tighten..... 47
Jamaica Officials Receive Fox Companies Royally..... 49
Martha Hedman with Metro for "Turmoil"..... 51
Indian Head Studios Work Night and Day..... 47
Winner of New Beauty Contest Becomes Actress..... 48
World Film Treats Itself to First Birthday Dinner..... 50
Associated Film Plans Publicity in Dailies..... 50
Norma Talmadge for Two-Reelers on Kriterion..... 50
Three Directors for two American Comedy Companies.... 52
Horsley Engages Four More Stars for His Plays..... 52
Metro Pictures Will Have Musical Accompaniment..... 53
Selig Finishes Elaborate Plant for Laboratory..... 53
"Zaza," Famous, Found Intact After Fire..... 54
Henrietta Crosman's Heart with Film Drama..... 61
Fox Directors at Work on Important Releases..... 70
Alexandra Carlisle Signs with Equitable..... 70
Life of a Film Two Years, Says Mack Sennett..... 75
Music for Its Pictures Is Paramount Plan..... 76
V-L-S-E Makes Lobby Sets of Original Paintings..... 76
Knickerbocker Retakes Explosion Scene Many Times.... 77

DEPARTMENTS

Live Wire Exhibitors..... 55
Among the Exchanges..... 57
Film News from Foreign Parts..... 60
Looking Ahead with the Producers..... 62
In and Out of Los Angeles Studios..... 66
New Laws and Court Decisions..... 65
Just to Make Talk..... 74

REVIEWS

Circular Path, The (Essanay)..... 83
Disciple of Nietzsche, The (Than-o-Play)..... 80
Dust of Egypt, The (Vitagraph Blue Ribbon)..... 81
Explorer, The (Lasky)..... 80
Guilt, The (Kalem)..... 78
Helen's Babies (Thanhouser)..... 78
House of a Thousand Scandals, The (Mutual Masterpicture) 79
House with Nobody in It, The (Rialto Star Feature).... 81
Little Mademoiselle, The (World Film)..... 83
Man of Shame, The (Broadway Universal)..... 82
Peer Gynt (Morosco)..... 79
Regeneration (Fox)..... 83
Song of a Wage Slave, The (Metro)..... 78
Song of Hate, The (Fox)..... 79
Spender, The (Pathe Gold Rooster)..... 82
Associated Service..... 84
General Film Program..... 84
Mutual Program..... 85
Pathe Exchange..... 86
Universal Program..... 86

RELEASE CHARTS

Calendar of Current and Coming Releases.....87, 88
Release Dates for Ready Reference.....89, 90
Feature Releases Current and Coming..... 92

ACCESSORY NEWS SECTION

Motion Picture Projection Simplified..... 129
Hallberg Helps..... 132
Building and Furnishing..... 137
Directory of New Theatres..... 140
Music and the Picture..... 143

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